



**Wayne State University  
Academic Program Review  
Self-Study**

**English Department  
2019**

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**[english.wayne.edu](http://english.wayne.edu)**

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## EXECUTIVE SUMMARY

The Wayne State University English Department's strengths in literary and cultural studies, creative writing, rhetoric and composition, and film and media studies hone critical thinking, close analysis, clear writing, and in-depth research skills for our students in all of our programs. This self-study reveals a strong department committed to excellence in research and teaching, engaged in assessment and revision of its curricula, and serving the university, college, and community. Our faculty have won university and college teaching awards and have earned major recognitions and research awards. The hallmark of our program is that we have a nationally recognized research faculty committed to the success of our students.

At the undergraduate level, the English Department offers the B.A. in English and the B.A. in English with Honors, as well as minors in English, Creative Writing, Film and Media Studies, and Professional Writing. At the graduate level, the Department offers the M.A. and Ph.D. in English. The Ph.D. offers three concentrations: Rhetoric and Composition, Literary and Cultural Studies, and Film and Media Studies. This year we have proposed the M.A. in English with a concentration in creative writing; we are in the planning stages for a proposal for the M.A. in English with a concentration in Technical and Professional Writing.

The 2019-2020 self study and Academic Program Review finds the English Department in a transitional moment in important ways. We have relatively new leadership in several key administrative positions (Caroline Maun began as Chair in Fall 2019 after a year as Interim Chair, Simone Chess began as Associate Chair in May of 2018, and Graduate Director Richard Marback began in Fall 2019 after a year as Interim Graduate Director), and in the last year we were able to begin to rebuild our faculty (with four hires in Fall 2019) after years of attrition that have resulted in curricular strains from lack of staffing, particularly in the areas of Rhetoric and Composition and Film and Media Studies, where we have just a few full-time, tenure-line faculty in each area. We have lost our ability to offer comprehensive field coverage in traditional areas of English Studies such as nineteenth-century American literature, Victorian British literature, and early American literature. We anticipate because of upcoming retirements to experience further erosion of traditional areas such as Romantic British literature, and we must retain open lines when they come available and replace personnel, even in the face of anticipated annual university-wide budget cuts. Additional resources will be necessary to allow us to maintain our strongest areas and programs at their current strength and to encourage our strong potential for growth, particularly with regard to our need to hire more lecturers to teach in our General Education Composition Program.

The strengths of the English department include our highly productive research and creative faculty, strong curricula, leadership in assessment and curricular reform, vibrant co-curricular events that showcase faculty and student research, thriving working and student groups, and a growing presence in and commitment to community. The challenges for our department include the erosion of key areas of strength due to faculty attrition that outpaced replacement hires, as well as the loss of comprehensive field coverage in traditional areas of English Studies that is a disservice to the undergraduate and graduate students we train, and the permanent loss of clerical support in our main office that has effected key services.



We propose to address these challenges by working with the College of Liberal Arts and Sciences on hiring; doing more to communicate the value of our programs to all of our constituencies, working in greater concert with departments that have complimentary programs in order to coordinate offerings to the benefit of majors in each department, and to continue assessment-based curricular reform in all programs. We hope to continue hiring (tenure-line positions and lecturers), and we also ask for additional administrative support for our front office.

## SECTION 1: DEPARTMENTAL OVERVIEW AND MISSION

- 1. State the department's mission, goals, and objectives. How were these determined? How does the mission guide the unit's academic activities, strategic planning, and budgeting? How has program assessment data informed or changed the program's mission, strategic planning, and budgeting? How does the mission align with the University's [mission and strategic plan](#)?**

Wayne State University English Department's mission statement is:

Building upon the cultural diversity and urban experience that distinguishes Wayne State University, the English Department's mission is to provide its students with the intellectual knowledge and practical tools to thrive in an increasingly diverse and interconnected world, by teaching them to understand the power and influence of literature and other forms of textual and media production, circulation, and interpretation; and by imparting fluency and skill in close reading, critical thinking, rhetorical analysis, and writing in multiple genres.

This mission statement has guided the department at least since the 2004 Academic Program Review and has been reviewed and edited over time by our Policy Committee to reflect changes in our field and our department. The mission statement prioritizes the ways in which education in the disciplines of English provides empowering skills for understanding and creating meaning no matter the eventual discipline or vocation the student pursues. Our coursework and academic activities provide knowledge within the context of a public, urban university of opportunity. By encouraging engagement, appreciation of, and creation of many forms of literary, textual, and media production, we prepare students at all levels to be reflective and empowered participants in a society that depends on continual and nuanced critical thinking and communication. By stressing the skills of close reading, critical thinking, rhetorical analysis, research, and writing in multiple genres, we are imparting skills that are foundational in many professions and that open career, creative, and personal opportunities for students.

The Composition Program serves the university at large and has developed its own mission statement:

The Composition Program offers a sequence of courses that fulfill students' general education writing requirements. These courses include Basic Writing (ENG 1010), which is required for students who do not yet qualify (on the basis of ACT, SAT, or placement test scores) for freshman writing; Introductory College Writing (ENG 1020), which is WSU's freshman writing course and fulfills the Basic Composition (BC) requirement; Intermediate Writing (ENG 3010), which fulfills students' Intermediate Composition (IC) requirement; Technical Writing I: Reports (ENG 3050), which fulfills the IC requirement; and Technical Writing II: Presentations (ENG 3060), which is required along with ENG 3050 by some WSU colleges, particularly Engineering. Each year, the Program offers approximately 250 sections of these courses, combined, and thus serves roughly 6,000 students. These courses are intended to prepare students to learn to write in other contexts, most pertinently college courses, particularly those in their disciplines. Scholarship on genre shows that the features of strong writing differ significantly from

one context to another, particularly across academic disciplines and professional fields (Bawarshi and Reiff, 2010; Bazerman, 2014). Therefore Composition Program courses equip students with conceptual tools and practice in skills that will help them learn to write in subsequent contexts, especially future course work. Conceptual tools include understanding how genres fulfill particular purposes, such as developing and disseminating knowledge; how genres change across varying contexts, such as science and humanities disciplines; and how rhetorical situations shape specific writing purposes, such as demonstrating critical analytic abilities. Skills include analyzing a new genre to recognize key features, and the ends they serve; investigating how genres function in specific writing contexts; and examining rhetorical situations to recognize and fulfill writing purposes. Composition Program courses are designed to help students transfer the writing-related knowledge taught there into new contexts. Most importantly, they prepare students to adapt this knowledge to meet the demands of these contexts. Therefore they ask students to analyze and practice both civic and academic writing. They also require extensive reflection to help students develop the metacognitive skills essential to monitoring and regulating writing performance.

The mission statements of the English Department and Composition Program align in their emphasis on providing students with tools, skills, and perspectives that will empower them in their future education and professional lives, wherever those lead. As a Department, we recognize that the work we do to strengthen students' reading, writing, and research skills is central to many different fields and promotes their success in a wide variety of endeavors. The work we do shapes the experiences of the large number of students who proceed through General Education Composition courses at Wayne State, as well as students who take the large variety of general education courses that meet group requirements, such as Cultural Inquiry, Global Learning Inquiry, and Diversity, Equity and Inclusion Inquiry. Through outreach and public programming in many areas of our department, we impact our students and our local and professional communities. For our majors, we offer immersive and rewarding areas of study that prepare them for all the careers they may have in their lives.

The English Department mission statement has directly informed learning outcomes and course design for our degree programs at the undergraduate and graduate levels and has broadly guided our academic activities. At the undergraduate level, our goals include maintaining a comprehensive curriculum (to the fullest degree that we are able to given our personnel and their areas of expertise) that promotes critical reading and appreciation of literary, media, and rhetorical works and helping our students to become excellent writers and researchers. Through a traditional and contemporary curriculum, we provide students with the background to situate works they encounter in relevant historical, genre, and theoretical contexts. A fuller discussion of the undergraduate program appears in section five of this self study, and a fuller discussion of the composition program is available in section six of this self study.

At the Master's level, our goals include having students demonstrate broad knowledge of the area(s) of the discipline they specialize in and the creation of original creative or scholarly work. At the Ph.D. level, our goals include having students demonstrate mastery of their field and the creation and defense of an original contribution to knowledge through the dissertation. Students at all levels are expected to conduct scholarly and/or creative work in an ethical manner,

consistent with professional standards, and to complete degree work in a timely way. A fuller discussion of the graduate programs appears in sections three and four of this self study.

The vision of our mission statement shapes a number of academic activities in the department that increase engagement with research, culture, and professionalization opportunities. At the undergraduate level, these activities include learning communities (Composition Program, Motown and Global Creative Writing, Shakespeare), and internship opportunities with nonprofit and corporate partners. We also support undergraduate student research through the Rushton Undergraduate Conference in Language, Literature, and Culture, now a key part of the annual Warrior Scholars Conference. At the graduate level, we provide funding for conference presentations and archival research trips, support internships through the Next Generation Humanities Ph.D. Humanities Clinic, as well as through corporate and nonprofit partners, and contribute to the support of a number of student groups such as the Wayne English Graduate Organization, Kino Club 313, the Wayne Writers Forum, and the Visual Culture Student Group.

In reviewing our department mission statement for this self study, faculty noted the need to update it. We will revise it in the next year according to this plan: the Chair will send the existing mission statement to the Undergraduate Studies, Graduate Studies, and Composition Committees as well as to curricular groups with the charge to add language that reflects priorities in these areas. The revised language will be forwarded to the Policy Committee to review and synthesis, and then the revised mission statement draft will be reviewed in open meetings and the Department Assembly. We want to be sure that it is inclusive of all current areas of our department and that it engages with and prioritizes our role in a public, urban university and our academic and community commitments.

The English Department's budget is approximately \$5.8M, which includes personnel salaries and benefits for full-time, graduate students, and part-time faculty; staff salaries and benefits; a general supply budget of approximately \$127,000 per year; a research and development account; a Composition Program budget; and the budget for the university's Writing Center. We additionally receive funds through donor gifts to our research and development fund, and our student groups receive funding from the Dean of Students Office. The vast majority of our budget is for personnel. Recent budget priorities that are informed by our commitments to enhance student and faculty research experiences have included increased travel budgets for faculty and graduate students to encourage and support their work to make presentations at professional conferences. Our budget includes matching support (shared with the Provost's Office) for our undergraduate learning communities. We support graduate student archival research with a competitive grant each year. We also budget support for the professionalization activities of the Wayne English Graduate Organization, which regularly invites guest speakers and alumni to address career and job market topics, and we subsidize (in partnership with the University of Michigan and our own Office of the Vice President of Research) the fees for up to five students in creative writing to attend the Bear River Writers Conference each year.

More can be done in our department to have larger conversations and more input about budget decisions. Currently our budget is reviewed by the Policy Committee, that also serves as the Budget Advisory Committee, but rarely has the department's full budget been discussed with the full-time faculty, and larger decisions such as meeting substantial budget cuts have not been as

transparent as they might be. In 2020-2021, the department and college will likely again face a 3% budget cut, and the only way to meet such a cut to our full budget is to return vacant faculty lines to the college or reduce part-time faculty hiring by changing or increasing teaching loads of full-time faculty and/or graduate students. The full-time faculty as a whole should fully consider options to meet these fiscal obligations. The Chair plans to bring more information to the faculty in Winter 2020 in order to get broader input about such decisions.

The English Department has historically relied on the seven-year Academic Program Review (APR) for its strategic planning; within the next program review cycle, our goals include more internal strategic planning to address budget priorities, recruitment of majors, redesign and updating of curricula at the B.A., M.A. and Ph.D. levels, marketing, assessment, and faculty recruitment and retention. Additionally, the APR process can be used more effectively by developing and sharing the midterm report, which has not consistently been done. In order to facilitate more communication in the department, and to increase transparency of decision making, the Chair in 2018-2019 began the practice of monthly full-time faculty meetings to supplement the twice-yearly Departmental Assembly meetings. The APR process is useful, but it does not substitute for the longer, sustained, and collaborative conversations that need to take place among all department stakeholders that will shape our collective vision and mission.

Broadly speaking, our academic activities encompass our course offerings, curriculum initiatives, and all of the activities members of the department pursue in the interest of furthering research, building communities within and outside the department, and enhancing our students', staff members', and faculty's experiences of the department and the discipline. The English Department thrives in all of these respects. Many areas of the department have engaged in activities that have expanded our visibility within the university and outside of it, and by doing so have immeasurably enhanced our students' experiences in all of the ways they engage with Wayne State.

Examples of these academic activities include:

#### **APEX Summer Bridge Program**

Since 2014, the English Department has supported the Academic Pathways to Excellence (APEX) Summer Bridge Program by developing and staffing sections of APX 0500, Foundations in Writing. APEX provides conditional admission for students who don't meet the University's regular admission requirements. Students' enrollment in the Fall term is conditional on their successful completion of the intensive 8-week Summer Bridge program, which provides academic courses alongside highly scaffolded support programs. Prior to 2014, APEX offered accelerated sections of ENG 1010 and ENG 1020 for its Summer Bridge students. Associate Provost Monica Brockmeyer in consultation with the Director of Composition, Gwen Gorzelsky, determined that these accelerated courses were too brief to fully support APEX students' transition to the Fall semesters, leading to the development of APX 0500 courses by English Department composition faculty. Since 2014, Clay Walker has served as the Summer Bridge Coordinator, developing curricula and supporting other composition instructors' instruction of 5-6 sections of APX 0500 each summer. Since 2015, the instructors for the Summer Bridge program have been selected by Director of Composition Jeff Pruchnic in consultation

with staff in the APEX program. The curriculum of APX 0500 focuses on understanding academic written English through a set of readings that discuss the challenges for many students (including working-class and students of color) in transitioning to academic environments and its language practices through a set of assignments that emphasize the meta-genres of summary, response, and synthesis. Most APEX students enroll in ENG 1010 in the Fall after completing the Summer Bridge program, though a few students may enroll in ENG 1020 if they meet the GPA or SAT requirements.

**Association for the Arts of the Present Conference, 2013.** ASAP/5 (now in its eleventh year) is an international conference brought to Wayne State October 3-5, 2013 by Professor renée hoogland. The theme was “Arts of the City.” Held at the McGregor Memorial Conference Center, with events at MOCAD and the Elaine L. Jacob Gallery, WSU hosted over 200 presenters; the conference featured keynote addresses by Jace Clayton (DJ Rupture) and Nicholas Mirzoeff of New York University, and special events (a poetry reading organized by Professor Barrett Watten, an art exhibition co-curated by Iris Eichenberg and Heather McGill, of Cranbrook Academy of Art, and a performance featuring Detroit techno-artist Omar-S.).

**Bear River Writers Conference.** (<https://lsa.umich.edu/bearriver>).

Since 2016, the English Department has annually co-sponsored (with University of Michigan’s English Department and the Office of the Vice President of Research at Wayne State) a competition where up to five students in creative writing (in the Master’s program and upper level undergraduates) receive sponsorship to attend the Bear River Writers Conference, a five-day event with creative writing workshops, craft panels, and readings at Camp Michigania in Boyne City, Michigan. This retreat encourages participants to create new work with the guidance of nationally-known writers and instructors in small-group workshops. This partnership has yielded fruitful collaboration with the creative writing program at the University of Michigan and has quickly expanded the networks and reach of our creative writing students within and outside of the region.

**Corridors: The Great Lakes Writing and Rhetoric Conference, September 2017.**

(<https://sites.google.com/s/0B804KjqJApNoYW84QVp6RIVYM28/p/0B804KjqJApNoSy1RTIBNanc3RHM/preview>). Formerly the WIDE-EMU Conference, Corridors is a free one-day conference that brings together researchers, teachers, and administrators from writing programs in the Great Lakes region. WSU’s participation in this conference has deepened connections with writing programs and English departments in local and regional institutions. In 2017, it was held in WSU’s Student Center on the topic of “When Does Writing Happen?”

***Criticism: A Quarterly for Literature and the Arts***

(<https://digitalcommons.wayne.edu/criticism/>). *Criticism: A Quarterly for Literature and the Arts* was founded in 1959 by the English Department of Wayne State University. The journal was designed to advance the study of literature and the other arts, and to function as a medium for the scholarly explication and evaluation of artists and their works. *Criticism* aims to present contemporary thought at its most vital and to serve as a forum

for conversations about the nature of scholarly criticism itself. The current editor is Jaime Goodrich, and current Managing Editor is Molli Spalter. Recent past editors were renée hoogland and Jonathan Flatley. The Associate Editors and Advisory Board include a number of members of the faculty of our department. The Editorial Board includes faculty from institutions such as Swarthmore College, Stanford University, University of Pennsylvania, and Rice University.

**DeRoy Lecture Series** (<https://clas.wayne.edu/english/research/lectures>)

This yearly lecture series is coordinated by our endowed DeRoy Chair, Professor Steven Shaviro. Professor Shaviro arranges two to four DeRoy Lectures each term, inviting a variety of prominent scholars in literature, film, rhetoric, and critical/cultural theory to provide a public lecture. Past DeRoy lecturers have included Patricia MacCormack (Anglia Ruskin University, Cambridge), Ian Bogost (Georgia Institute of Technology), Heather Love (University of Pennsylvania), and Tom Gunning (University of Chicago).

**Dividing the Kingdoms: Interdisciplinary Methods for Teaching Shakespeare to Undergraduates** (<http://guides.lib.wayne.edu/folderkinglear>). These resources, developed by faculty, staff, and students, and supported by grants from the Folger Shakespeare Library and the National Endowment for the Humanities, provide educators with resources for teaching a number of Shakespeare's plays from a diverse set of pedagogical approaches. These resources are the result of the leadership of Professor Jaime Goodrich and teams of faculty and students that she has led since the 2016-2017 academic year.

**Humanities Center Working Groups**

(<https://research2.wayne.edu/hum/facultyfunding/workinggroups/19-20.html>). Many of our faculty and graduate students participate and lead working groups sponsored by the WSU Humanities Center. These working groups have led to conferences, invited speakers, re-imagined curricula, and new research. These groups especially support interdisciplinary initiatives and collaborations. Among the groups led by English Department faculty are: Composition Learning Communities, Group for Early Modern Studies, History of the Book, Visual Culture Working Group, Syntax-Semantics Reading Group, Language and Genetics, Group on Digital Humanities Teaching and Research, Open Monuments Working Group, Flint Stories Working Group, Public Humanities Working Group, Popular Culture Studies Working Group, and the Writing and Resilience Working Group.

**Internships.** Coordinated by Professor Lisa Maruca, our internship program may be taken with or without enrolling in ENG 5820, although the support students receive through the course promotes their reflection on their experience and offers opportunities to receive feedback from Dr. Maruca and other interns. Corporate, government, and nonprofit partners offer paid and unpaid internships in fields such as writing, communications, publishing, editing, and tutoring. The English Department supports one paid internship for a social media and web writer; other partners include DTE, the College of Liberal Arts and Sciences, WSU/CLAS Development Office, Detroit Wayne County Health Authority, InsideOut Literary Arts Project, 826Michigan, and Wayne

State University Press, among others. Dr. Maruca was featured in an online Spotlight article on the topic of the Internship Program (<https://clas.wayne.edu/english/spotlight/72833>).

**Kino Club 313 Public Film Screenings**

(<https://getinvolved.wayne.edu/organization/kinoclub313>). Beginning in 2012, the Kino Club 313 student group, advised by Professor Kee, has hosted screenings that are open to the public and offer introductions or post-screening discussions led by faculty, graduate students, or outside speakers, including filmmakers. In recent years, some screenings have been done in partnership with the Department of Physics and Astronomy, and one sold-out event in the Community Arts Auditorium, the screening of *Sorry to Bother You*, featured a post-screening Q &A with filmmaker Boots Riley.

**Linguistics Colloquium.** The Linguistics Program offers a several-times per semester colloquium, which features speakers from outside the university as well as members of departments at Wayne State, including English Department faculty.

**Arthur Marotti Lecture Series.** Beginning in January of 2020, the series will fund a speaker and associated activities (master classes, workshops). The inaugural Marotti speaker will be Professor John Garrison (Grinnell College). He will offer a workshop on the topic of Academic Writing for a Public Audience, and then provide a talk on Shakespeare in the Now.

**Next Generation Humanities Ph.D.** (<https://s.wayne.edu/humanitiesclinic/>).

Spearheaded by Liz Faue, Chair of the WSU History department, and based in the history department, this NEH grant initiative and the WSU Humanities Clinic was shaped by leadership from the English Department, particularly from founding board member Professor Lisa Maruca. The Humanities Clinic issues an annual call for proposals from nonprofits, businesses, or other organizations and then matches projects and organizations with Ph.D. candidates in the Humanities at Wayne State. The English Department co-sponsors the Humanities Clinic and each year since 2017 has had students participate in this program.

**Open Field Reading Series** (<https://s.wayne.edu/creativewriting/open-field-series/>).

The Open Field Reading Series brings to Wayne State's campus acclaimed writers from across the region and nation. In recent seasons, we've hosted such novelists as Angela Flournoy, Jeffrey Eugenides, and Fernanda Eberstadt. Writers of nonfiction have included Kiese Laymon, Rae Paris, and Eileen Pollack. Poets have included Justin Phillip Reed, Johannes Göransson, and Edward Hirsch, among many others. Posters for the current season are included as Appendix N.

**Center for Renaissance Studies Consortium, Newberry Library, Chicago.** We maintain membership in the Center for Renaissance Studies Consortium, which allows us to apply for grants and participate in programs to facilitate research with the Newberry or Folger Shakespeare Library collections. Dr. Jaime Goodrich convened (with Paula McQuade of DePaul University) one-day workshops for early career graduate students in



2016 and 2018. These competitively-awarded one-day workshops were designed to introduce students to the turn to religion in early modern literature, survey the scholarly conversation about early modern women's religious writings, and introduce students to the basics of archival research.

### **Shakespeare's First Folio Exhibition**

(<https://guides.lib.wayne.edu/shakespearefirstfolio>). This series of exhibits and activities in Winter 2016 commemorating the 400th anniversary of Shakespeare's death was made possible by Wayne State English faculty in collaboration with the Wayne State University Library System, the Detroit Institute of Arts, and the Detroit Public Library. The faculty leaders involved in this collaboration were Ken Jackson, Jaime Goodrich, and Simone Chess. During the 2015-2016 academic year, Wayne State was the single site in the State of Michigan to offer this exhibit; the Folger Library circulated 18 of its 82 copies for traveling exhibits in 50 states. A flyer with the month's worth of events that took place is included as Appendix O.

**Student Groups** include Kino Club 313, Knit Lit, the Popular Culture group, the Rhetoric Society, the Video Game Scholarly Interest Group, the Visual Culture student group, the Wayne State Comics Collective, Warrior English, the Wayne English Graduate Organization, and the Wayne Writers Forum, among others.

**Teaching of Writing Conference** (September 2016, February 2019, and February 2020) has engaged K-16 educators and scholars from Detroit and the region in deepening conversation, collaboration, and knowledge about the teaching of writing. The 2016 conference, centered on "Knowing Our Students," engaged dialogue between local high school, community college, and university instructors on topics related to supporting the diverse student population that enters our classrooms. The 2019 conference, "Sustaining Meaningful Assessment," drew on the Composition Program's strengths in program assessment strategies with our diverse student populations in mind.

### **Dennis Turner Memorial Lecture Series**

(<https://clas.wayne.edu/english/research/lectures>). The annual Turner Lecture and scholarship is sponsored by the Turner family in memory of Dennis Turner, who was an assistant professor of film in the Department of English from 1981 until his untimely death three years later. The Dennis Turner Lecture is given by a prominent film scholar or practitioner; in recent years, speakers have included N. Katherine Hayles, Anna Everett, Linda Williams, Alexis Lothian, and Elena Gorfinkel.

**Visual Culture Group Lectures and Symposia.** Since 2012, the Visual Culture Working Group and Visual Culture Student Group has organized annual lectures and symposia. Professor renée hoogland founded the working group and serves as the faculty advisor for the student group. Speakers have included the late Douglas Crimp (Univ. of Rochester), Shawn Michelle Smith (Art Institute of Chicago), and Katherin Behar (Baruch College, CUNY), among others; symposium themes have included "What Do Images Do?," "Envisioning the Body Politic(al)," and "The Visual Logic/s of Feminism/s," among others.

**Warrior Scholars / Rushton Undergraduate Conference in Language, Literature, and Culture.** Supported by the Edmund and Norma Rushton Endowment, this conference open to all undergraduate students has expanded and merged with the Undergraduate Research Opportunities Program Conference. Undergraduate students present their research in papers, poster projects, and creative work. The conference is organized with concurrent panels, a poster judging contest, a best essay competition, a best use of archives and special collections category, and readings of creative work, and features a guest speaker. A recent program is included as Appendix P.

**Wayne Literary Review.** This annual undergraduate journal for creative writing, edited by current students and showcasing the writing of WSU students, alumni, and community members, is led by faculty advisor Professor M.L. Liebler. It publishes essays, poetry, fiction, and artwork.

**Wayne State Popular Culture Conference**

(<https://s.wayne.edu/popcultureconference2019/>). 2019 was the fifth year of this annual conference, which has grown from a one-day graduate student symposium to a multi-day conference with an international cohort of scholar and artist presenters. It is sponsored by student organizations (Kino Club 313, the Wayne State Comics Collective, and the Video Game Scholarly Interest Group), all advised by Dr. Chera Kee, as well as the Humanities Center Popular Culture Working Group and the Wayne State Libraries and the English Department. Conference topics have included Gender and Horror; Queer Stuff; Audiences, Fandoms, and Reception; Pop Culture in/as Speculative Resistance; and Telling and Retelling Stories: (Re)Imagining Popular Culture. Activities have included scholarly panels by graduate students and faculty, keynote speakers, roundtable discussions, and film screenings.

These academic and extra-curricular activities have emerged from faculty and student interests and are usually funded through a combination of sources such as the Dean of Students Office for student groups, the Humanities Center for working groups, the Department of English, the College of Liberal Arts and Sciences, other departments at Wayne State, and/or through donors. The combinations of these activities, and the growth of their reach in and beyond our community, have fostered a vibrant environment for professional development and academic achievement.

Wayne State University is one of only six, public urban universities that have also received the highest Carnegie Foundation ratings for both research and community engagement. The university's mission, "to create and advance knowledge, prepare a diverse student body to thrive, and positively impact local and global communities," reflects our identity as a public urban university of opportunity that has an outward-facing engagement with local and national communities. The academic activities of the English Department align with the university's identity and values at every level. Among the university's priorities that most resonate with our activities in English are student success, teaching excellence, research and creative activity, diversity and inclusion, and community engagement.

**Student Success.** The English Department regularly assesses all of its programs to provide continuous improvement of programs and courses, whether they are in general education, our undergraduate major, or our graduate programs. Our General Education Composition courses focus on providing all students with the writing and reflection skills that will enable them to write well no matter their major and work as cornerstone courses in the retention of students. Our undergraduate major provides pathways that move from surveys to theories and methods courses to more advanced courses in a flexible program that encourages students to develop and follow what engages them the most in our discipline. We supplement this curriculum with a broad array of professionalization and socialization workshops, led by our Associate Chair Simone Chess and our Academic Advisor Royanne Smith. Royanne Smith also serves as our English Honors Coordinator, and our honors program provides opportunities for students to do an independent research project which offers in-depth engagement and instruction. Our graduate programs are moving toward recognizing the need for students to gain professionalization experience through expanded internships and practica. At all levels, our class sizes provide individualized attention from our award-winning faculty and graduate student instructors. Learning communities for undergraduate students create peer support to enhance student success and provide non-traditional learning opportunities such as service learning. Our academic advisors regularly provide appointments and degree audits to keep students on track for their degrees. In our programs, we recognize student success through scholarships and awards that are funded by generous donors, and we sponsor a well-attended annual scholarship and awards ceremony.

**Teaching Excellence.** We recognize excellent teaching through the nomination of instructors for university and department awards, and we are often the recipients of these awards. The development of courses and curricula in English is highly collaborative through the work of curricular groups that correspond to broad areas of study in our department and the activities of our Undergraduate Studies, Composition Studies, and Graduate Studies committees. In this review period we have expanded our online offerings at all levels and provide excellent support to our graduate students through teaching practica that include training in online course design and delivery. Our assessment activities provide opportunities to benchmark rubrics across subdisciplines and promote sustained pedagogical conversations. Our engagement with students through Composition Program, Shakespeare, and Motown Learning Communities provides additional support and experiences for students and peer mentors.

**Research and Creative Activity.** Our department is highly productive, with areas of strong, nationally visible contributions in Rhetoric and Composition, Early Modern British Literature, 20th and 21st century British and American literature, Creative Writing, Film and Media Studies, Gender Studies, Linguistics, and Digital Humanities. Many of our faculty have won national and international awards and fellowships that recognize their research contributions to broader academic communities. To promote our national and international reputation, we have increased faculty and graduate student funding for travel to professional conferences and to conduct archival research. These priorities shape the classroom experiences we design for graduate and undergraduate

students, who are supported in developing their own research and creative writing for presentation and publication.

**Diversity and Inclusion.** We've worked to recruit and retain diverse faculty and graduate students in our program. Our student body is diverse racially, culturally, and in terms of economic resources, and many of the teaching workshops we offer develop increased awareness and opportunities for all students. We have regularly sought and been awarded the Dean's Diversity Fellowship to support graduate students, and our graduate program has contacted universities that graduate diverse candidates in order to create recruiting pipelines. In 2019, Associate Professor Simone Chess won the inaugural WSU Distinguished Champion of Diversity and Inclusion Award for her extraordinary work to support inclusivity for queer students, faculty, staff, and alumni.

**Community Engagement.** The department contributes to the university's mission to enhance community engagement by its leadership in community and service learning, board memberships, sponsorship and organization of conferences and events that convene the local community, and with research that engages with our urban setting and seeks to improve the lives of Detroiters. Our creative writing readings and events regularly draw audiences from within and outside of Wayne State, as do film screenings, academic conferences, and guest speakers. Individual faculty are involved with community organizations such as MOCAD, and the Kresge Foundation's Kresge Arts in Detroit, to name a few. Senior Lecturer Jared Grogan is the coordinator of TechComm@TechTown Detroit, an initiative that pairs technical communication students with startup businesses to work on writing and design projects. Lecturer Christopher Susak and Senior Lecturer Thomas Trimble have led the WSU Community Writing Initiative, where students satisfy the Intermediate Composition requirement by doing community-based work with Detroit organizations.

## **2. Describe the governance, structure, and organization of your unit. Explain how it allows your unit to achieve its mission.**

The English Department By-Laws are included in Appendix B, and they describe our administrative structure, which includes department officers (the Chair, Associate Chair and Director of Undergraduate Studies, the Director of Composition, and the Director of Graduate Studies) and our standing committees (Policy, Tenure and Promotion, Appointments, Awards, Special Events, Undergraduate Studies, Salary, Library, Graduate Studies, and Composition Studies committees). The By-Laws describe the Department Assembly, the duties and responsibilities of the department officers, and the responsibilities of the committees. For committees where membership is appointed, the Policy Committee reviews and approves the appointments.

In brief, the responsibilities of various standing committees are:

**Policy Committee (Elected).** The Policy Committee's responsibilities include matters arising that are outside the charges of other committees; it conducts elections and

appointments to standing committees, consults the Chair about nominations to ad hoc committees, consults with the Chair about recommendations of other department officers and the editor of *Criticism*, reviews the By-Laws, reviews the department travel policy, and serves as the budget advisory committee.

**Tenure and Promotion Committee (Elected).** The Tenure and Promotion Committee's responsibilities include reviewing and proposing any revisions to the department's statement of factors for promotion and tenure (included in Appendix B); it conducts annual reviews, makes recommendations to the Dean for the granting of promotion and tenure, recommends contract renewals for term appointments, reviews sabbatical leave applications, selects a representative to represent the Committee's recommendations to the College Promotion and Tenure Committee, recommends and when appropriate solicits nominees for faculty awards, and supervises the Keal Faculty Fellowship competition.

**Appointments Committee (Elected).** The Appointments Committee's responsibilities include surveying the department for personnel needs, making recommendations about personnel needs to the Chair, initiating advertisements, reviewing applications, selecting and interviewing final candidates, and advising the Chair about hiring decisions. When necessary, the committee will, with the agreement with the Chair, appoint faculty members to screening committees.

**Awards Committee (Appointed).** The Awards Committee adjudicates the departmental student writing awards.

**Special Events Committee (Appointed).** The Special Events Committee's main responsibility is to make arrangements for departmental social events such as the holiday party. It also attends to other special events, including retirement celebrations, as they arise.

**Undergraduate Studies Committee (Appointed).** The Undergraduate Studies Committee is responsible for all academic matters pertaining to undergraduate English courses and students outside of the General Education Composition Program. Duties include establishing and keeping the undergraduate curriculum current, advising on proposals for new courses or course changes, assessment of the English major, and adjudicating undergraduate scholarships and awards.

**Salary Committee (½ Elected, ½ Appointed).** The Salary Committee carries out the annual reviews and selective salary evaluations of full-time faculty.

**Library Committee (Appointed).** The Library Committee serves as a liaison between the department and the University libraries, advises on holdings, and provides the department with information about the library.

**Graduate Studies Committee (Appointed).** The Graduate Studies Committee's responsibilities include all academic matters for the graduate programs; it keeps the

curriculum current, advises on new course or program proposals or course changes, conducts assessment annually, advises on admissions to the program, advises on membership of Qualifying Examination committees, advises on funding awards, and adjudicates graduate scholarships and awards.

**Composition Committee (Appointed).** The Composition Committee is responsible for academic matters pertaining to the General Education Composition Program. It establishes and keeps the curriculum current, advises on proposals for new composition courses, advises on changes to courses, oversees mentoring for instructors, conducts assessment, and adjudicates teaching awards in the program.

Selection of the Chairperson follows procedures in the AAUP-WSU contract. Other department officers are nominated by the Chairperson and their appointments reviewed and approved by the Policy Committee.

Faculty indicate their preferences to serve on committees in the Winter semester and our Policy Committee conducts an election for membership on Policy, Appointments, Tenure and Promotion, and Salary committees. Slates of members for other committees are proposed by the chairs of those committees (in the case of Composition, Graduate, and Undergraduate committees) or by the Chair of the department (in the case of Awards, Special Events, and Library committees) and reviewed and approved by the Policy Committee. A non-standing Course Scheduling Committee is composed of the department officers with the Academic Services Officer for Scheduling.

Standing committee meetings are open to any full-time faculty members of the department, except when personnel matters are discussed. Many committees also have non-voting graduate student members, and the Undergraduate Studies Committee also includes an undergraduate student member.

Membership in the Department Assembly includes full-time faculty members with an appointment of .50 or above, academic staff, part-time faculty with an assignment of .49 and below, and GTAs, although voting privileges are only extended to full-time faculty, academic staff, and fractional-time faculty with appointments of .50 and above.

The work of standing committees generally involves gathering input from the faculty as a whole when proposing changes to curriculum, programs, by-laws, or policies. Committees invite written and in-person feedback, and they often convene open committee meetings in order to facilitate feedback. Committees take input from the faculty as a whole into consideration when revising proposals and then implementing changes or providing them for a vote if there are By-Laws changes proposed.

Because the Department Assembly meets infrequently (generally once per long semester, although it can be convened more frequently if needed, per the guidelines of the By-Laws), the department recently instituted monthly full-time faculty meetings where the Chair can provide information gathered in the Dean's Council of Chairs meetings, and other administrative meetings, invite guest speakers to address various topics, and can provide a forum where faculty

as a whole may more frequently bring matters to the attention of the department's administration. This forum also provides the Chair with a way to more frequently request feedback on issues and has expanded the sense of shared responsibility for governance. The intention is also to increase the transparency of decision-making and provides the full-time faculty with regular opportunities to receive the same information from the Chair and other administrators. Meetings are followed by detailed minutes for those who are unable to attend these voluntary meetings.

Our committee structure of elected and appointed committees, with opportunities for full faculty feedback for some of our decision-making (the survey for hiring priorities, the open committee meetings for assessment initiatives and this self study, for example), works well, although there is a general desire for more transparent decision-making. Sensitive issues should not be brought forward to everyone, but we will continue to work toward more information being available. We will take opportunities to benchmark best practices for department organization and governance during this coming review cycle to see if there are ways to improve our governance structures. The structures are here to help a diverse body of individuals to make sound decisions through an orderly process, and those will remain priorities. This year, we are considering convening an ad hoc committee on Recruitment and Retention to work with the Associate Chair to update recruitment materials, form a speaker's bureau of faculty available to do recruiting events, and work on activities that promote the retention of students. In areas of the department where there is significant curricular service, such as in Creative Writing with its very active speaker series and student journal, it would be an advantage to have a Creative Writing Studies committee that would allow members to receive service acknowledgement for that work.

### **3. Describe how your unit interacts with other university units or similar units in other universities.**

Members of our department interact with members of other departments and units here at Wayne State and elsewhere in a wide variety of ways. At Wayne State, faculty participate as directors of other programs, serve in administrative positions, participate in university and college committees such as the Academic Senate, the Center for the Study of Citizenship, the Faculty Council, the Gender, Sexuality, and Women's Studies Program, the General Education Oversight Committee, the Graduate Council, the Humanities Center Advisory Board, the Wayne State University Press Editorial Board, and lead and participate in interdisciplinary working groups. Walter Edwards serves as the Director of the Humanities Center; through 2018, Jerry Herron served as Dean of the Irvin D. Reid Honors College. Currently Ken Jackson serves as the Associate Dean for Graduate Studies and Special Projects in the College of Liberal Arts and Sciences. Faculty members serve in leadership roles in professional societies and organizations, serve as editors of journals and book series, serve as reviewers on tenure and promotion cases outside our institution, serve as manuscript reviewers for journals and presses, and work on external program reviews. Our faculty often serve on dissertations outside of our department at Wayne State University and on committees for students at other universities.

In curricular matters, a number of our courses are cross-listed with other departments and programs, most notably with the Linguistics Program, Communications, and African American Studies. We participate in a number of interdisciplinary minors such as Digital Humanities, Gender, Sexuality, and Women's Studies, and Society and the Environment. Within the College

of Education, many of their programs require English Department coursework. In the B.A. in Elementary Education with English as a teaching major, all students are required to take 24 hours of their coursework in our department. For the B.A. in Secondary Education with English as a teaching major, students are required to take 36 hours of coursework in our department. For the B.S. in Elementary Education with Language Arts as a teaching major, students take 27 hours of coursework in our department; for the B.S. in Secondary Education with English as a teaching major, students take 30 hours of coursework in our department. Similarly, for the undergraduate minors in Education in Language Arts and English, students take the majority of the coursework for those in the English Department. In the Master of Arts in Teaching programs with a major in English Education students are also required to take courses in our department as advised. Two of our faculty members have joint appointments in African American Studies, and five of our faculty members are affiliated with the Linguistics Program. Nine of our faculty are affiliated with the Gender, Sexuality, and Women's Studies Programs. Recently, we have formed new partnerships with History, CMLLC, and Art History on courses that are being taught in Winter 2020 and Fall 2020. Several faculty are offering courses in the university's Honors College.

The General Education Composition Program reaches all corners of the university, as the Basic and Intermediate Composition requirements are satisfied by courses we offer. Additionally, the Composition Program has partnered with different units on campus such as the Center for Latino/a and Latin American Studies and the Nursing Program to provide specialized coursework to satisfy general education requirements. The Composition Program has also worked closely to support the Academic Pathways to Excellence (APEX) Summer Bridge Program. The largest such coordination happens with the College of Engineering; many of their students satisfy their Intermediate Composition and Oral Communication requirements through courses developed and offered through English. The Composition Program also runs the Wayne State University Writing Center and the Director, Jule Thomas, is a Senior Lecturer in our department. The Writing Center provides approximately 1600 tutoring sessions per year to students across our university, and it is staffed by peer tutors and two English Department graduate student assistants who are sponsored by the Graduate School. Additionally, Jeff Pruchnic, the Director of Composition, has worked long-term on the General Education Reform Committee and General Education Oversight Committee throughout the recent multi-year university General Education reform.

As mentioned above, *Criticism: A Quarterly for Literature and the Arts* provides a national forum to showcase the scholarly leadership of our faculty editor (currently Jaime Goodrich), and its focus broadly on the arts and its engagement with critical theory allows it to draw strong submissions and readership and brings excellent visibility to our department.

We are currently seeking to build stronger coordination with departments such as Communications (housed in the College of Fine and Performing Arts), which has both film studies and rhetoric programs, with the Departments of History, African American Studies, and Classical and Modern Languages, Literatures, and Cultures. Doing so strengthens our ability to offer interdisciplinary minors (minors are a requirement at this time for students graduating from the College of Liberal Arts and Sciences), but also helps to strengthen areas of our departments where there is complimentary expertise such as in film studies and rhetoric. We have begun sharing information about scheduling our Ph.D. seminars in Rhetoric and Composition with



Communications in order to benefit from their offerings and for their students to benefit from ours. In the next academic year we will work on better coordination of offerings in film studies in English that will be of curricular benefit to Communications students in film.

**4. How is program assessment structured and carried out? Who participates? Who is responsible for ensuring that assessment is carried out and is of sufficient quality for making programmatic decisions?**

Program assessment is undertaken by the Undergraduate Studies Committee, chaired by the Associate Chair and Director of Undergraduate Studies; the Graduate Committee, chaired by the Director of Graduate Studies; and the Composition Committee, chaired by the Director of Composition. Assessment activities at the graduate level have included graduate-student led focus groups in the last academic year, and composition assessment often involves graduate students, and whenever possible part-time faculty, in developing and carrying out assessment. Assessment reports are shared in the Department Assembly or in open meetings; feedback received from the faculty is reviewed by the Undergraduate Studies or the Graduate Studies Committee as relevant. Composition Program's assessment is reviewed through the Composition Program's Assessment Committee. Our department assessments efforts operate alongside the General Education Assessment that is organized and supported by the university. Starting in academic year 2018-2019, all Composition Courses that fulfill General Education requirements have also had all of their learning outcomes assessed, on a three-year cycle, as part of General Education assessment. Each year, the Associate Chair, Director of Graduate Studies, and Director of Composition post finalized reports to the University's Planning software system and coordinate any outcomes or program changes.

Program assessment is carried out at the Undergraduate, Graduate, and Composition Program levels and is almost solely and understandably focused on the assessment of student learning. As we prepared this report, it seemed appropriate to consider extending assessment to the department level to assess our impact on the university and community, but we currently don't have any committee or administrative structure charged with doing this type of work. The Chair has suggested exploring the formation of an executive committee that would be advisory to the Chair and whose charge could include the assessment of the department's activities as a whole. The topic will be discussed in Policy Committee and in our full-time faculty meetings in 2020-2021. Most of our department academic activities emerge in grassroots fashion from faculty and student interest and have not been directed by larger strategic planning or assessment considerations. It would be very useful to have this additional perspective about the clear evidence of our strengths when making funding and hiring decisions. Another way to reduce the silos of assessment would be for an executive committee to form program-wide questions that could then be considered at the committee level. It would be useful to survey alumni about activities that had the most impact on their experiences in our department, and to regularly keep track of attendance at events and how various events we host have a broader impact in the community. Currently the department as a whole does not collect that information.

## 5. Departmental ranking:

### a. Was your department nationally ranked at the time of the last review?

At the time of the last review, the English Department was ranked in the 2010-2011 National Research rankings for doctoral programs in English Language and Literature.

The WSU English Department was ranked as follows within a set of 119:

**S-Rank:** Programs are ranked highly if they are strong in the criteria that scholars say are most important.

**Research:** Derived from faculty publications, citation rates, grants, and awards.

**Students:** Derived from students' completion rates, financial aid, and other criteria.

**Diversity:** Reflects gender balance, ethnic diversity, and the proportion of international students.

**R-Rank:** Programs are ranked highly if they have similar features to programs viewed by faculty as top-notch.

Institution, program	S-Rank High	S-Rank Low	Res. High	Res. Low	Stud. High	Stud. Low	Div. High	Div. Low	R-Rank High	R-Rank Low
Wayne State U. English	64	95	51	81	54	91	44	83	72	104

Using quartile numbers of 1, 30, 60, and 90, the English Department is ranked as follows: S-rank 3<sup>rd</sup>-4<sup>th</sup>, Research Activity 2<sup>nd</sup>-3<sup>rd</sup>, Students 2<sup>nd</sup>-3<sup>rd</sup>, Diversity 2<sup>nd</sup>-3<sup>rd</sup>, R-rank 3<sup>rd</sup>-4<sup>th</sup>.

We call attention to our Research (High-Low) Activity ranking, as this category is based upon objective data (books, articles, grants). The NRC notes, “the measures viewed as most important to the quality of a doctoral program [are] related primarily [to] Research Activity” (13). S-rank and R-rank ratings are based on subjective survey data.

### b. Is your department currently ranked?

The 2010-2011 rankings from the National Research Council that were cited in our 2012-2013 Academic Program Review are still the most recent national rankings of our department.

### c. Through what organization was the department ranked?

National Research Council.

**d. What was the ranking (rank/number)?**

The National Research Council no longer provides a single ranked list of programs.

## SECTION 2: FACULTY

1. Please provide a roster of the unit's full-time faculty, both tenure and non-tenure track. Please indicate whether the faculty member has graduate faculty status. Provide curricula vitae for all full-time faculty as an appendix (Appendix A).

### **Professors** (10)

Ellen Barton (phased retirement; graduate faculty)  
Walter Edwards (Humanities Center Director)  
Jonathan Flatley (graduate faculty)  
renée hoogland (graduate faculty)  
Ken Jackson (Associate Dean in the College of Liberal Arts and Sciences; graduate faculty)  
Richard Marback (Graduate Director; graduate faculty)  
Ljiljana Progovac (Graduate Advisor, Linguistics; graduate faculty)  
Michael Scrivener (phased retirement; graduate faculty)  
Steven Shaviro (DeRoy Chair; graduate faculty)  
Barrett Watten (graduate faculty)

### **Associate Professors** (12)

Sarika Chandra (graduate faculty)  
Simone Chess (Associate Chair of English; graduate faculty)  
Elizabeth Evans (graduate faculty)  
Jaime Goodrich (Editor of *Criticism*; graduate faculty)  
Donovan Hohn (Coordinator of Creative Writing; graduate faculty)  
Chera Kee (graduate faculty)  
Lisa Maruca (graduate faculty)  
Caroline Maun (Chair of English; graduate faculty)  
Natalia Rakhlin (graduate faculty)  
Jeff Pruchnic (Director of Composition; graduate faculty)  
Matthew Wilkens (graduate faculty)  
Lisa Ze Winters (.75 English and .25 African American Studies; graduate faculty)

### **Assistant Professors** (5)

Natalie Bakopoulos (graduate faculty)  
Hilary Fox (graduate faculty)  
Adrienne Jankens (graduate faculty)  
Jamaal May (graduate faculty)  
Peter Staroverov

### **Senior Lecturers**(10)

Todd Duncan (.60 English, .40 African American Studies)  
Jared Grogan  
Margaret Jordan  
Amy Latawicz

Michael Liebler  
Thomas Trimble  
Chris Tysh  
Nicole Varty  
Clay Walker  
Jule Thomas (Writing Center Director)

**Lecturers (5)**

Ruth Boeder  
Kathy Elrick  
Ryan Flaherty  
Christopher Susak  
Joe Torok

**2. Describe the practices, policies, goals, and achievements with regard to faculty:**

**a. Recruitment**

Our hiring process follows guidelines set by the Office for Equal Opportunity, which publishes the *WSU Guide for Successful Searches for Faculty and Academic Staff*, and our By-Laws. The Appointments Committee is elected each year in the Winter semester and is composed of six full-time faculty members. Depending on the expertise and diversity of the elected committee, additional members may be added either from the English Department or outside of it. In addition, there is a non-voting graduate student member, and the Chair of the department serves as the ex-officio, non-voting member of the Appointments Committee.

Near the end of the Winter semester each year, the Appointments Committee surveys the faculty regarding hiring needs and, considering this input, makes recommendations for hiring to the Chair. The Chair makes recommendations regarding hiring to the Dean, informed by the Committee recommendations.

The English Department recruited successfully in the following major areas during the last seven years: Linguistics, Rhetoric and Composition, Creative Writing, Medieval British Literature, and Digital Humanities.

In 2013, we recruited five lecturers in Composition. Between 2013 and the present, one Composition lecturer departed to take a similar position at another university (Univ. of Michigan), two resigned, and one competed in a national search and was hired as an Assistant Professor in the WSU English Department in 2019. The department has successfully hired replacements for these departures, keeping the present number of Composition lecturers at 11.

In 2016 we recruited an Assistant Professor in Linguistics, in 2017 and 2018 we recruited two Assistant Professors in Creative Writing with specialties in fiction and poetry respectively (who began their terms earlier as visiting faculty members), and

added an Associate Professor of Linguistics in 2018. In 2019 we hired two Associate Professors with specializations in digital humanities and literary and cultural studies (one twentieth-century American, and the other in the long twentieth-century in British Literature), an Assistant Professor in Rhetoric and Composition (recruited from our Senior Lecturer ranks), and a Lecturer in Rhetoric and Composition.

Our recruiting goals include stabilizing and professionalizing the teaching of General Education Composition at the university by providing full-time employment through a cohort of Lecturers and Senior Lecturers who specialize, through their educational and professional backgrounds, in the teaching of writing. We currently have a cohort of Rhetoric and Composition Lecturers and Senior Lecturers who were recruited in 2011-2012 and 2013-2014 as a result of proposals that tied their work to the university's initiatives to retain students. Both the Internal and External Evaluators emphasized, as the English Department's most urgent need, the hire of additional lecturers specifically trained in Rhetoric and Composition to reduce the reliance on part-time faculty and to improve the instruction in courses such as ENG 1010, ENG 1020, and ENG 3010. As part of its efforts to increase retention, in 2010 Wayne State instituted an Academic Enhancement Program that permanently funded five of these lines; later, we were able to add four lines in 2012. These hires were important in increasing the quality and amount of instruction provided in General Composition courses, but there is still need for additional lecturers who specialize in Composition Studies. The External Evaluators in 2012-2013 emphasized, "This is the department's highest priority need in our view, and we believe it should be addressed vigorously and expeditiously. The stakes are high for the whole institution's success." In spite of this recommendation, we still have the same number of lecturers in Composition Studies as we did in 2013, in part because of the paucity of hiring across the board, particularly between academic years 2014-2015 and 2017-2018.

Over the last seven years, we recruited excellent faculty in creative writing in recognition of its potential to bring majors to our department, in part through visiting lines created through the receipt of year-long, funded release time fellowships through the Murray Jackson Creative Scholar in the Arts Award by two of our faculty, which were then converted to tenure-track lines. We also recruited faculty in Linguistics, whose MA program is a model of a strong Master's program that places students in top Ph.D. programs. Through a university-wide interdisciplinary search, our department was fortunate in recruiting two faculty whose research specializations include digital humanities; their expertise promises to create new partnerships with other humanities departments at the University, spark new initiatives in the department, and provide our undergraduate and graduate students with exposure to additional research methodologies.

High areas of need remain in several key areas of our department. As mentioned above, additional lecturer lines in Composition are a significant issue, particularly as our current cohort of lecturers have assumed some teaching duties in the major as well as throughout the General Education Composition curriculum. We still have the need to hire in Rhetoric and Composition (our Appointments Committee recently identified the

highest need in Technical and Professional Writing based on faculty feedback), in 19th century British literary and cultural studies, in film and media studies, and in eighteenth- and/or nineteenth-century American literature. These gaps have reduced our undergraduate curriculum significantly, and we are unable to recruit Ph.D. students into eighteenth or nineteenth century American literature for the time being; to do so in Victorian or Romantic British literature is also not possible at the present time.

Our inability to hire in key areas has led to significant imbalances in the dissertation advising load among faculty in different areas of our department. In Rhetoric and Composition, four tenure-line faculty (who comprise 20% of faculty who advise dissertations in the department) are currently responsible for advising 38% of the Ph.D. students. In Film and Media Studies there are only two tenure-line faculty remaining, which presents significant challenges in comprising committees. Both of these areas are under strain in advising the dissertations of their students and providing the curriculum required of our degree programs; in the case of Film and Media studies we have relied for the last several years on having 5000- and 7000-level courses meeting with each other (a practice we don't want to normalize long-term as it does a disservice to students taking these courses at different levels, graduate and undergraduate), and in Rhetoric and Composition, a larger number of 5000- and 6000-level courses are taught by our Senior Lecturers. To give a quick view of the Ph.D. advising load by broad subject area, the dissertation advising faculty to Ph.D. student ratio in each area is 1:6 in Rhetoric and Composition Studies, 1:5 in Film and Media Studies, and 1:2 in Literary and Cultural Studies (current Ph.D. students n=65; Rhetoric and Composition Studies faculty=4; Film and Media Studies faculty=2; Literary and Cultural Studies faculty=14).

#### **b. Retention**

The English Department faces challenges in retaining faculty members in part because of the proportion of our full professors hired in the 1970s and 1980s who are approaching retirement, our location and the desire of some faculty members to live in metro regions on the east or west coast, the common complexities academic couples face in locating in the same institution and/or region (including WSU's refusal for some years to support spousal hires), and perhaps also in part because of an atmosphere of faction and divisiveness within our department along sub disciplinary lines felt by some members. We have lost an extraordinary 22 members of the department since 2012 due to retirements (9 faculty) or relocations (13 faculty assumed positions at places such as Swarthmore College, Colorado State University, James Madison University, University of Toronto, Connecticut College, and University of Texas at Austin). The sharpest declines in the numbers of faculty are in Film and Media Studies and Rhetoric and Composition Studies, but we have also lost faculty in Literary and Cultural Studies, especially in British literature. Several new hires in the last seven years departed within several years of being recruited, including faculty in Linguistics, Rhetoric and Composition Studies, Medieval Studies, Film and Media Studies, and American Literary and Cultural Studies. Whenever we have not retained Lecturers and Senior Lecturers, the department has had to resort to searches in the summer that have not resulted in the widest possible pool of applicants and has not facilitated strategic hiring.

In all cases the department has felt the loss of expertise in what we offer and how we advise our undergraduate and graduate students, and in the large gaps in a comprehensive curriculum for all students. The service load for faculty who remain is higher than it otherwise would be. We have also felt lower morale as a result of these departures, particularly since new hiring did not keep up with the exodus. We hired and so far have retained 17 faculty in the last seven years; four of these full-time faculty hires were done with terms of service beginning in 2019-2020, and we will feel the full benefit of these hires only in the coming year as two of them are on leave as visiting faculty at another university until Winter 2020.

Although our overall full-time faculty numbers are lower than in 2013 (49 in Fall of 2013 vs. 42 in Fall of 2019), there is a marked difference in the distribution of faculty. In 2013, there were six tenure-line faculty in Rhetoric and Composition and in 2019 there are four, one in phased retirement and two in departmental administrative roles with reduced teaching loads. In 2013, there were five tenure-line faculty in Film and Media Studies, and in 2019 there are two. Tenure-line faculty in British Literature in the department numbered nine in 2013; in 2019 there are seven with one in phased retirement, one in a department administrative role with a reduced teaching load, and another in academic administration. In terms of tenure-line faculty, in 2013 we had 33 and in 2019 we have 25 (three of whom, as noted above, were hired starting Fall 2019).

These challenges in retaining faculty at all levels occur even though our salaries for tenure-line faculty are competitive (while salaries at the Lecturer and Senior Lecturer levels are below regional peer institutions), our teaching loads encourage research, many of our faculty teach upper and lower division courses in their specialization, and there are ample opportunities to subsidize research in the department and the university with awards that provide substantial research budgets, release time, and/or research assistance.

### **c. Mentoring**

Mentoring of tenure-track faculty in English is outlined in our By-Laws. In the “English Department Faculty Mentoring Policy” we recognize the importance of both formal and informal mentoring.

Informal mentoring consists of maintaining a resource site (currently a combination of a Canvas site and OneDrive file-sharing area) and meetings with the Chair where a multi-year plan toward tenure is outlined and reviewed bi-annually--a practice begun for all tenure-track faculty in 2018-2019. This plan includes a timeline for applying for internal and external research support and is adjusted as benchmarks are reached and new opportunities present themselves. Our stated practice of having tenure-track faculty gather as a cohort once a semester has fallen away in the last few years; we will resume doing so in 2019-2020 and going forward. These cohort gatherings can be organized around a special topic, guest speaker, or a social gathering.

Formal mentoring consists of written annual reviews by the department’s Promotion and Tenure Committee and Chair. The Chair has a meeting with each tenure-track faculty



member to go over the annual review. These reviews address progress toward tenure in the categories of research, teaching, and service. The Chair provides guidance and answers any questions.

Tenure-track faculty within the first two years are also eligible to be enrolled in the Research Mentors Program for New Faculty, sponsored by the Office of the Vice President of Research. Per the College of Liberal Arts and Sciences Mentoring Policy, in consultation with the tenure-track faculty member and the department Appointments Committee, the department assigns a mentor at the time the faculty member is hired and we formalize the mentoring through the OVPR Research Mentors Program, which guides tenure-track faculty toward the submission of an outside grant application as well as provides opportunities for mentoring that enhances the new faculty member's transition to working at WSU and the entrance into a new phase of the profession.

Additional mentoring activities are emerging both at the department and university levels. For the first time this academic year there will be a faculty writing accountability group in the department (intended for faculty at any rank who would benefit from focused writing time in company with one another), and the university in 2018 hired an Associate Provost for Faculty Development and Faculty Success who has initiated a broad series of initiatives aimed at mentoring faculty throughout their careers, including professional development seminars, a two-day new faculty orientation, reading groups, writing accountability groups, coffee hours, and they sponsor an institutional membership with the National Center for Faculty Development and Diversity that provides many support resources for faculty on the tenure-track.

Mentoring of Lecturers and Senior Lecturers occurs through the annual review process, where faculty in the Composition Program are evaluated by the Director of Composition and faculty in other areas of the department are evaluated by the Chair. The university offers several professional development and award programs available to term faculty, such as the Board of Governors Faculty Recognition Award for a book or major project, the Educational Development Grant Program, the President's Award for Excellence in Teaching, and the University Research Grant, newly open to Lecturers in their first seven years of service. We also nominate excellent teachers at the lecturer rank for the College of Liberal Arts and Sciences Teaching Award, and they often receive these awards. The Department of English recently revised the Josephine Nevins Keal Faculty Fellowship to include the option for awardees to choose a semester's course load reduction or an outright grant, where prior to 2019-2020, the award, if granted to a lecturer, would be an outright grant only. As we prepared this report, several faculty members noted that we do not have a more formal mentoring program in place for Lecturers and Senior Lecturers; it is well worth considering developing a more structured mentoring program at least in the first seven years of service, particularly to help faculty take full advantage of the opportunities for research and professional support available to them. It would help prepare and encourage lecturers who have graduated from our own Ph.D. program as well as others we've recruited to continue to develop their research profile and apply for full-time tenure-track opportunities when feasible.

#### **d. Evaluation of teaching**

The Department follows University policy in administering Student Evaluations of Teaching (SET) for every course. In addition, English instructors are encouraged to also distribute discursive teaching evaluation forms, which collect narrative descriptions of students' experiences in the course.

All new full- and part-time faculty are observed once in their first year. Assistant Professors are also observed the year or semester before they go up for tenure and promotion. Pending university approval of a recent By-Laws change, Senior Lecturers and Lecturers will be evaluated their second and third years, with every third year thereafter they will submit a current teaching portfolio that may (upon their request) include a formal evaluation. Additional evaluations may be requested or required by the Chair.

For the teaching evaluations, we use a rubric that encourages broad feedback on teaching after observations of a class, a review of syllabi and teaching materials, and a discussion of the review.

As part of the Selective Salary process every year, full-time faculty receive narrative comments after a review of their SET scores and other materials by the Salary Committee.

Within this review period, faculty teaching has been recognized by the following awards:

#### President's Award for Excellence in Teaching

renée hoogland, 2014

Jule Wallis, 2014

Caroline Maun, 2015

Jared Grogan, 2016

Donnie Sackey, 2017 (now at the University of Texas at Austin)

Chera Kee, 2018

Lisa Ze Winters, 2019

#### College of Liberal Arts Teaching Awards

Lisa Maruca, 2013

Caroline Maun, 2013

Chera Kee, 2015

Lisa Ze Winters, 2015

Jaime Goodrich, 2018

Hilary Fox, 2019

Donovan Hohn, 2020

Nicole Varty, 2020

Distinguished Graduate Faculty Award  
Ken Jackson, 2018

Outstanding Graduate Mentor Award  
Jeff Pruchnic, 2015  
Chera Kee, 2019

Outstanding Graduate Director Award  
Caroline Maun, 2017

**e. Diversity**

Diversity among the full-time faculty in the Department of English is an area for emphasis and improvement in the next review cycle and an area that deserves continual attention in hiring practices and in efforts to improve the environment in the Department. We follow best practices in advertising our positions in venues that signal that we value candidates who have diverse experiences; we can improve in creating advertisements and hiring criteria that provide for a wider pool of qualified applicants.

The University has developed a promising new database that allows search committees to identify where the greatest numbers of Ph.D.'s in our discipline from underrepresented groups are graduating; in the future this will allow us to send our advertisements directly to those institutions to be shared on internal listservs as well as in national job lists. Because job searches in English are no longer strictly following the traditional academic hiring calendar, to attract and to recruit candidates we have to act earlier in the job cycle (one of our candidates last fall was visiting a campus in November when we were still conducting Skype interviews, for instance; another of our faculty members had an offer in hand in November for the following fall semester). We have to advertise earlier in the calendar, build relationships with institutions that could serve as pipelines for job candidates with diverse perspectives, and conclude our searches earlier in the Fall semester rather than in mid-Winter in order to be most competitive in the current market. Our location and our student body, as well as the benefits of full-time positions at WSU, are all highly attractive features of working here.

Of 42 full-time faculty members, 22 are women; 7 are of mixed race and/or are from underrepresented minority groups. Of 10 full professors, 3 are female and of 12 associate professors, 9 are female. We can work toward recruiting and retaining a greater number of faculty from underrepresented groups and develop more support for moving faculty from the associate to full professor level, especially for female faculty.

**f. Tenure and promotion**

Our Tenure and Promotion Committee has six members elected to two year terms and consists of three full professors and three associate professors. The Chair of the department is a non-voting chair of the committee. The Tenure and Promotion Committee regularly reviews the Promotion and Tenure Factors, conducts annual reviews of all full-time faculty on term appointments, makes recommendations

regarding promotion and tenure to the Dean, recommends contract renewals for faculty on term appointments, and is also our faculty awards committee.

The English Department Tenure and Promotion Factors (Appendix B) outline what is evaluated in scholarship (or creative work), teaching, and service and the process the Committee and University follow for recommendations.

Since Fall of 2013 the department has recommended 6 faculty members for promotion from assistant to associate professor with tenure and 4 files for promotion from associate to full professor. We were successful in all cases.

As mentioned in #2.e., above, special attention must be paid during the next review cycle to support and encourage current associate professors as they move toward promotion; many of them are providing valuable and time-consuming service to the department and university and have foregone sabbatical leaves of absence to contribute in their administrative roles. Of the current associate professors, five have been in rank for six or more years.

We currently have a small cohort of five assistant professors and one tenure-track associate professor who are working toward tenure and/or promotion. The support provided to these faculty includes the mentoring activities detailed above; one notable change in 2018-2019 was the creation of a written timeline of funding opportunities and deadlines for tenure that is updated by the faculty member and Chair bi-annually.

**3. How many faculty does the department expect to recruit in the next 7 years (assume retirements, empty lines, etc)?**

The historical practice of departments being allowed to retain unfilled lines for future planning and hiring varies significantly depending on leadership in the College and University and budget contingencies that have been and continue to present challenges. The events over the last review cycle indicate we can't count on maintaining unfilled or vacated faculty lines due to budget cuts and College practices. The absolute best way to maintain faculty lines is to retain faculty and provide them with resources to flourish as researchers, writers, and teachers. Since 2012 we lost 25 faculty to retirements or resignations (22 tenure-line); we hired 20 (11 tenure-line).

That said, according to current College of Liberal Arts and Sciences policy, we have two unfilled lines, one from a resignation of an Associate Professor in May of 2019 and one from a retirement in August of 2019. Over the next seven years we anticipate the retirement of two senior faculty members who are currently on phased retirement.

Our hiring needs, as determined in 2019 by the Appointments Committee, in consultation with the full-time faculty of the department, focus on faculty positions in areas that will help us resume a full range of offerings in English Studies. The top need is for additional lecturers to teach in the General Education Composition Program, to further reduce our need to hire part-time faculty, and to further strengthen the expertise

of faculty who teach courses that are key success markers for undergraduate students in all university programs. In Fall 2019, we experienced a remarkable amount of part-time faculty turnover due to other nearby institutions, such as Michigan State, Oakland University, and Macomb Community College hiring full-time positions. We currently have a productive and highly effective cohort of eleven lecturers in Rhetoric and Composition; an additional five lecturers would meet our needs and reduce our reliance on part-time faculty by 15 sections per semester. Currently 42% of our General Education composition sections are taught by part-time faculty (Fall 2019= 44 PTF teaching 1010 or 1020 with a total of 100 sections; 7 PTF teaching 3010 or 3020 with 25 total sections; 12 PTF teaching either ENG 3050 or 3060 with 26 total sections). Only 18% of ENG 1010/1020 sections in Fall 2019 are being taught by full-time faculty. With five additional lecturers in composition, the percentage of PTF teaching general education composition could be brought down to 32%. A number of our current lecturers regularly teach at the 5000-level or graduate level, covering courses that were formerly taught by tenure-line faculty; when they do so, we must substitute them with part-time faculty for the General Education Composition Courses.

Another area of high need is for a tenure-track or tenured professor in Technical and Professional Communication. This faculty member would help support our planned M.A. in Technical and Professional Communication, the planning of which is underway. Currently, a number of courses are being designed for this initiative for online delivery; our hope is to propose the MA in Professional and Technical Writing as an online degree program, the first in our department.

A third area of need is in early- to mid-nineteenth-century British literature. With the retirement of our senior specialist in Victorian Literature, the phased retirement of our senior specialist in Romanticism, and the resignation of another faculty member who concentrated in hemispheric Victorian literature, we are understaffed in this area of English Studies.

A fourth urgent area of need is a tenure-track hire in Film and Media Studies. Although we currently have a moratorium on the B.A. in Film Studies, and plan to close that degree program due to the small number of majors, the area still maintains a Ph.D. concentration and a minor. The courses and advising are covered by two full-time, tenured faculty members, and we have compromised by allowing 5000-level and 7000-level courses to “meet with” each other in order to provide curricular coverage to both the B.A. students minoring in and the Ph.D. students concentrating in film and media studies. The Department must consider whether to maintain the Film and Media Studies Ph.D. concentration if we are not able to, or choose not to, hire in this area. Currently the area is stabilized by the willingness of Literary and Cultural Studies faculty members to advise the Film and Media Studies students.

Hiring at the tenure-track level in eighteenth- and/or nineteenth-century American Literature would provide needed coverage to that important area of English Studies and give Ph.D. students more flexibility in determining their dissertations in American literature, American literature, or transnational with a strong component of American

literature, are popular choices for focus among those students applying to our Ph.D. program; job placements for students in this area are improving but still lag behind other areas, and the English Department should do strategic planning with regard to how scarce resources are deployed.

In order to meet the University's mission to prepare a diverse student body to thrive, it is important that any of the above positions, as much as possible, also result in hires who provide diverse perspectives.

It is worth noting that the above needs would meet our existing, urgent gaps in curriculum and student advising, but do not take into account strategic planning for growth or in the likely event that over the next review period there may be scarce resources. Some areas of strategic growth could include recruiting at the Lecturer or Assistant professor levels to address the growing desire of departments in health professions and engineering to have General Education Composition Courses with curricula tailored to their majors.

**4. Describe the challenges the department faces in recruiting and retaining high quality faculty.**

The greatest challenge to recruiting new faculty is the budget unpredictability and instability when we lose lines to retirements, resignations, and budget cuts. It is difficult to plan for the future without the ability to reliably retain and recruit faculty, and until the 2018-2019 academic year, the College practice was to retrieve vacant lines.

Although Detroit's reputation as a city of destination has improved a great deal over the last seven years due to the resolution of the municipal bankruptcy, corporate investment, and a burgeoning of the arts, there are still some challenges with recruiting and retaining faculty here. In particular, the city's school system has not yet revitalized at the pace of Midtown, Downtown, and New Center areas. The costs of living in Detroit near campus and in the metro region have risen significantly with the commercial revitalization of portions of the city, and while full-time, tenure-line faculty salaries are competitive, there are increasing costs of living that outpace across-the-board increases.

Recently, we have done extremely well in our hires, having attracted faculty from the University of Michigan, Wayne State University, Warren Wilson College, Notre Dame University, Duke University, and the University of Wisconsin-Madison. Faculty who were recruited in the last review cycle from universities such as University of Toronto, Rutgers University, New York University, and University of Chicago have now moved on to jobs at universities such as McGill University, Swarthmore College, Connecticut College, University of Arizona, and the University of Texas at Austin.

Faculty leave for a variety of reasons: to join more resource-rich departments, to join departments in different regions of the country for personal or professional reasons, and sometimes when they are navigating the challenges of two academic partner relationships. In response to some faculty who cite discord in the department as among their reasons for departing, we can do more to make the best working environment

possible by creating strong policies and statements of best practices, regularly recognizing and rewarding excellent work, sustaining mentoring of tenure-track faculty, and making sure that all members of the department feel included in shared governance.

With regard to Lecturers and Senior Lecturers, a great challenge for retaining these highly committed faculty members is the normalization in the College of the 4:4 teaching load. Currently, our Lecturers and Senior lecturers teach a 3:3 by exception in recognition of their heavy grading loads in composition courses and, for many of them, their valuable service initiatives. The question of workload was addressed by the Chair and Director of Composition in September of 2018 by memos that defended the 3:3 by listing all of the service our lecturers perform in addition to the time-consuming work they necessarily do in the classrooms when they teach writing (included as Appendix M); the question of lecturer workload has come up repeatedly in conversations with the College, and we anticipate having to further document both the time commitment of grading multiple written assignments through multiple drafts in these courses, and to continue to defend the course caps in composition currently set to 24 in Introductory and Intermediate Composition. Nearby institutions such as Michigan State and University of Michigan have maintained more attractive working conditions (a 3/3 load, less service expectations, and higher pay) and are aggressively hiring lecturers to stabilize their workforce for composition instruction. We have competed with these programs for faculty.

**5. How do you expect these challenges to change in the next 7 years?**

The College's current policy (since 2018-2019 with the arrival of Dean Hartwell) to allow Departments to retain and search for tenure-line faculty when they have vacant lines should allow the English Department to close some of its serious curricular gaps (as described above) within the next two to three years, unless the department is each year required to make large budget cuts as we did in 2018-2019 (3% of our operating budget) and thereby lose the lines. The College faced a 3% cut plus an unexpected additional \$150,000 required cut late in Spring/Summer of 2019, and we do expect another 3% cut in 2019-2020. Enrollment forecasts and the evidence of the last ten years suggest that as a university, Wayne State will continue to see losses in enrollments, and face higher costs for maintaining operations, so we may have fewer options for hiring and need to strategically downsize while retaining our excellence and the value of our curriculum.

The English Department will develop a proposal for additional hiring at the Lecturer level to support the General Education Composition program; the university will likely invest more in instructional resources that are targeted toward the retention and time-to-degree of its undergraduate students over the next few years, particularly if it chooses to admit students who need additional support in success-marker courses such as ENG 1020. As noted above, it will be important to time these searches to allow for a wide pool of candidates, as recent lecturer searches have taken place during the latter part of the summer months and have had restricted pools as a result.

The university seems better prepared and more flexible with regard to meeting spousal / partner hiring requests in the last few years, judging by recent hiring activities in other departments in the College of Liberal Arts and Sciences.

We anticipate that we will need to develop a differential workload policy in the coming years that would reward faculty for additional service and/or student advising with course releases. Any such policy would need to be crafted carefully in order to encourage best practices in graduate advising while at the same time recognizing that there have been larger advising loads taken on by some instructors without any additional compensation in terms of time.

**6. Describe the national and international impact of faculty on the discipline.**

Faculty in the English Department are nationally and internationally recognized and highly productive. Below, we are highlighting some of the accomplishments of our current tenure-line faculty during this review period that speak to their national and international impact on their disciplines. We are also highlighting the research activity and teaching activity of our term faculty, many of whom have published books, articles, and delivered papers at national conferences in addition to the focus on their teaching.

**Tenure-line faculty:<sup>1</sup>**

**Natalie Bakopoulos** is an Assistant Professor in Creative Writing since 2017. Her MFA is from University of Michigan. She published her novel, *The Green Shore* in 2012, co-authored an anthology titled *Creative Composition* in 2014, and her work (fiction, essays, and poetry) has appeared in national journals and magazines such as *The Mississippi Review*, *Ploughshares*, *Michigan Quarterly Review*, *Tin House*, and *Iowa Review*. She regularly presents her work at the Association of Writers and Writing Programs conference and has been an invited speaker at many universities. She is a board member of the Wayne State University Press.

**Ellen Barton** is a Professor of English and Linguistics who joined WSU in 1985. Her Ph.D. is from Northwestern University. She is an associate member of the Karmanos Cancer Institute, and served as a Professor in Residence from 2015-2016. She served as Chair of English from 2010-2015. She is currently a co-investigator on a NIH/NCI grant and served as a co-investigator on an NIH/NHLBI grant through 2014. Her recent publications have appeared as chapters in edited collections with University of Colorado Press, Utah State University Press and Routledge, and journal articles have appeared in *Journal of Writing Assessment*, *Journal of Business and Technical Communication*, *BioMed Central (BMC) Cancer*, *Journal of Pediatric Psychology*, *Patient Education and Counseling*, *Health Expectations*, *Communication & Medicine*, and *Journal of Developmental and Behavioral Pediatrics*. She has recently delivered papers at the Association of Teachers of Technical Writing. She has been an invited

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<sup>1</sup> This list excludes faculty who are in full-time administrative positions outside the department.



speaker at Purdue University, Indiana University-Purdue, Dartmouth College, Temple University, and Illinois State University. She reviews for many journals and presses, including University of Chicago Press, Palgrave-McMillan, and SUNY Press.

**Sarika Chandra** is an Associate Professor with specializations in globalization studies, American studies, and critical theory who joined Wayne State University in 2004. Her Ph.D. is from the University of Florida. She is currently a Visiting Scholar in the Department of American Studies and a Visiting Fellow at the Center for the Study of Race and Ethnicity in America at Brown University. She has recently presented work at the Modern Language Association, the American Studies Association, and the American Comparative Literature Association. She has been an invited speaker at the University of Michigan and City University of New York. She recently served as a member of the John Hope Franklin Prize Committee and she serves as a steering committee member of the Caucus on Marxism and Culture for the American Studies Association.

**Simone Chess** is an Associate Professor of English with specializations in Early Modern British Literature and Culture, Queer Studies, Gender and Sexuality Studies, and Disability Studies who joined WSU in 2008. Her Ph.D. is from University of California, Santa Barbara. She is the Associate Chair of the Department. She is also an affiliate of the Gender, Sexuality, and Women's Studies Program. She published *Male-to-Female Crossdressing in Early Modern English Literature: Gender, Performance, and Queer Relations* with Routledge in 2016. She has chapters that have appeared in collections published by Bloomsbury Press, Edinburgh University Press, Palgrave, Macmillan, and Ohio State University Press and an article in *Renaissance and Reformation*. She has organized sessions at the Renaissance Society of America, the Shakespeare Association of America, the Modern Language Association, and the Sixteenth Century Conference. She has been an invited speaker at the University of Michigan, CUNY, University of Mississippi, University of Wisconsin-Madison, and the University of California, Santa Barbara. She served as the book reviews editor and is a member of the Editorial Board for *JLCDS: Journal of Literary and Cultural Disability Studies* and reviews monographs for Routledge Press and reviews for journals such as *GLQ: A Journal of Lesbian and Gay Studies* and *JEMCS: Journal for Early Modern Cultural Studies*.

**Elizabeth Evans** joined the English Department at WSU in Fall of 2019. Her Ph.D. is from University of Wisconsin-Madison, and her areas of specialization include gender, race, and spectatorship in British and Anglophone literature of the twentieth century. She is the author of *Threshold Modernism: New Public Women and the Literary Spaces of Imperial London* (Cambridge University Press, 2018), and she has published articles in *Modern Fiction Studies*, *Literature Compass*, and *Cultural Analytics*. She is co-investigator on a project in digital

humanities funded by the NEH through a Digital Humanities Implementation Grant on “Textual Geographies.” She’s presented her work at national and international conferences such as the British Association for Modernist Studies, the Modernist Studies Association, and the International Virginia Woolf Society. She has reviewed for *Feminist Modernist Studies*, *Modern Fiction Studies*, and *PMLA*, among other journals.

**Jonathan Flatley** joined Wayne State in 2003 and is a Professor of English with specializations in aesthetic theory and critical theory. His Ph.D. is from Duke University. He published *Like Andy Warhol* in 2017 with University of Chicago Press. His recent articles have appeared in *Modernism/Modernity*, *Representations*, *Social Text*, and *Criticism*. He has been an invited speaker in Moscow, University of Manchester, Yale, Clemson University, University of Chicago, Berkeley, University of Michigan, University of Virginia, CUNY, and Universidade Federal de Rio de Janeiro within the last two years. He has often presented his work at the Modernist Studies Association, the Modern Language Association and the American Studies Association. He reviews manuscripts with University of Chicago Press, Duke University Press, University of Pennsylvania Press, and MIT.

**Hilary Fox** is an Assistant Professor of English who joined WSU in 2013. Her specializations include Anglo-Saxon studies, Old English literature, and medieval studies. Her Ph.D. is from University of Notre Dame and she completed postdoctoral work at the University of Chicago. She has published chapters in collections published by Brill Press and the Arizona Centre for Medieval and Renaissance Studies and has an article in *Medium Ævum* and a book review in *The Medieval Review*. She has presented her work at the Modern Language Association, the International Congress on Medieval Studies at Kalamazoo, the International Society of Anglo-Saxonists, among other places. She reviews manuscripts for *Philological Quarterly*.

**Jaime Goodrich** is an Associate Professor who joined the English Department in 2008. Her areas of expertise include Early Modern English Literature, Early Modern women writers, textual criticism, history of the book, and translation studies. Her Ph.D. is from Boston College. She is the editor of *Criticism: A Quarterly for Literature and the Arts*. She has published a monograph on early modern Englishwomen’s religious translations (*Faithful Translators: Authorship, Gender, and Religion in Early Modern England*, Northwestern University Press, 2014). Her work on early modern women writers has appeared in *ANQ*, *British Catholic History*, *English Literary Renaissance*, *Huntington Library Quarterly*, *Renaissance and Reformation*, *Sixteenth Century Journal*, and *Archivium Hibernicum*. She has contributed essays to collections published by the following presses: University of Michigan Press, Cambridge University

Press, Oxford University Press, Brill, Arizona Center for Medieval and Renaissance Studies, and Ashgate. She is the recipient of research grants from the US-UK Fulbright Commission, the American Association of University Women, the Renaissance Society of America, the Catholic Record Society, and the Moore Institute at NUI Galway. She has recently presented work at the Shakespeare Association of America and the Renaissance Society of America. She has been an invited speaker at the National University of Galway, University of Arkansas, National University of Ireland, Seton Hall University, University College, London, and University of Sheffield. She was a leader as a member of a number of committees involved in bringing the Shakespeare First Folio Exhibition to Wayne State. She serves as the Secretary of the Renaissance English Text Society and is on the Editorial Board of *Sixteenth Century Journal*.

**Donovan Hohn** is an Associate Professor who joined the English Department in 2013 and serves as Coordinator of Creative Writing. His areas of specialty are creative nonfiction, narrative essay writing, lyric essay writing, environmental humanities, and American literature. His MFA is from University of Michigan. He was the finalist and sole runner-up for both the PEN/John Kenneth Galbraith Award for Nonfiction and the PEN/E O Wilson Literary Science Writing Award for his novel *Moby-Duck: The True Story of 28,800 Bath Toys Lost at Sea* (Viking). *Moby-Duck* has recently been translated into Italian and Japanese. His work has appeared in such publications as *Harper's*, *The New York Times Magazine*, *The Virginia Quarterly Review*, and *Lapham's Quarterly*. He has given invited talks and creative performances at the University of Michigan; the Water Watch Summit in Milan, Italy; and Ohio Wesleyan University, among others. He is an Editorial Board member of *Lapham's Quarterly* and he has served as a judge for the NEH Creative Writing Fellowship, for the National Magazine Award in Essay and Criticism, and the National Magazine Award in Fiction.

**renée hoogland** is Professor of English with specializations include literature and culture after 1870, visual culture, critical theory, American studies, comparative literature, and gender and sexuality studies. She joined the English Department in 2008. Her Ph.D. is from the University of Amsterdam. She is the author of *A Violent Embrace: Art and Aesthetics after Representation*. (University Press of New England, 2014). She was a Visiting Professor at l'Ecole Doctorale Université Lille Nord de France in 2016. Recently, she has completed work as the Editor-in-Chief of the 10 volume *Gender: Sources, Perspectives, and Methodologies*, published by MacMillan. She also served as the Associate Editor of the *Blackwell Encyclopedia of Gender and Sexuality Studies* through 2015 and was Editor of *Criticism: A Quarterly for Literature and the Arts* from 2012-2017. She has recent book chapters in collections appearing with Edinburgh University Press, Bloomsbury, and Palgrave

MacMillan, among others. She regularly presents her research at the Annual Louisville Conference on Literature & Culture, the Annual Conference of the Association for the Study of the Arts of the Present, and Modernist Studies Association, among others. She is a referee for many presses and journals, including the University Press of New England, the *European Journal of Cultural Studies*, and the *European Journal of Women's Studies*.

**Adrienne Jankens** is an Assistant Professor of English in the Rhetoric and Composition area who began on the tenure track in Fall of 2019 (prior to this she served as a Senior Lecturer first hired in 2011). Her Ph.D. is from Wayne State University. Her areas of interest are composition studies, reflective writing, metacognition, and the mentoring of teaching. She is the co-author of chapters in two edited collections, a co-author of an article in *Pedagogy*, and has published an article in *Composition Forum*. She has regularly presented her research at CCCCs, the Thomas Watson Conference, and the Council of Writing Program Administrators, among others.

**Chera Kee** is an Associate Professor in the English Department whose areas of expertise are film and media studies, pop culture, fandom, horror, and race and gender studies. Her Ph.D. is from the University of Southern California. She is the author of *Not Your Average Zombie: Rehumanizing the Undead from Voodoo to Zombie Walks*, published by University of Texas Press in 2017. She has articles in *NANO: New American Notes Online* and *The Journal of Popular Film and Television* as well as chapters in edited collections. She regularly presents her research at the Society of Cinema and Media Studies Annual Conference, the Popular Culture/ American Culture Association Annual Conference, and the American Studies Association Conference. She has refereed for journals such as *Mosaic: A Journal for the Interdisciplinary Study of Literature*, and serves on the advisory board of *Criticism: A Quarterly for Literature and the Arts*.

**Richard Marback** is a Professor with specializations in rhetorical theory, the history of rhetoric, and citizenship studies. His Ph.D. is from the University of Illinois at Chicago. He joined the department in 1992. Most recently, he is the editor of three collections of essays with Wayne State University Press [*Representation and Citizenship*, *The Meaning of Citizenship* (co-edited by Marc Kruman), and *Generations: Rethinking Age and Citizenship*]. He has published articles in *Rhetoric in Health and Medicine* (with Ellen Barton), and *Enculturation: A Journal of Rhetoric, Writing, and Culture*. He regularly presents research at the Rhetoric Society of America and the Conference on College Composition and Communication. He is the Book Series Editor (with Marc Kruman) for the Series in Citizenship Studies at Wayne State University Press, he is the conference organizer for the Annual Center for the Study of Citizenship Conference, and he serves on the editorial boards of *Rhetoric Review*

and *TWI: The Writing Instructor*. He is a manuscript reviewer for leading journals in his field, including *CCC*, *College English*, *JAC*, and *Rhetoric Society Quarterly*.

**Lisa Maruca** is an Associate Professor with specializations in eighteenth-century literature and culture, book history and media history, gender studies, and pedagogy. She joined the Department of English in 2007 (having transferred from the Department of Interdisciplinary Studies), and her Ph.D. is from Case Western Reserve University. She served as Associate Chair of English from 2012-2018, and is now on the Executive Committee of the international scholarly organization, the Society for the History of Authorship, Reading, and Publishing. She has a recent chapter in an edited collection with the Modern Language Association and has presented her research at Auburn University, the Society for the History of Authorship, Reading, and Publishing, The Futures of Handwriting Symposium, the American Society for Eighteenth-Century Studies, The Children's Literature Association, and the MLA Conference. She was recently a keynote speaker at Sheffield Hallam University's "People of Print" conference. She has reviewed manuscripts for *PMLA*, *Eighteenth Century: Theory and Interpretation*, *Eighteenth Century Life*, *Women's Writing*, and *Criticism*.

**Caroline Maun** is an Associate Professor with specializations in creative writing, twentieth-century American literature, and literature by women. She joined the Department of English in 2007 (having transferred from the Department of Interdisciplinary Studies), and her Ph.D. is from the University of Tennessee. She served as the Graduate Director in English from 2014-2018, then as Interim Chair and Chair. In this review period, she is the author of *What Remains*, a volume of poetry that was published by Main Street Rag in 2013 and a chapbook of poems, *Accident*, published in 2019 by Alice Greene & Co. She has recently published poems in *The MacGuffin*, *Delmarva Review*, *Litbreak Magazine*, *Third Wednesday*, *Peninsula Poets*, and *The Bear River Review*. She regularly organizes scholarly panels for the Evelyn Scott Society, where she serves as President. She has served as a referee for the National Historic Publications and Records Commission and the Israel Science Foundation as well as an editorial reviewer for the *Journal of Creative Writing Studies*, *Criticism*, and *Bahktiniana*.

**Jamaal May**'s specialties are creative writing and poetry, and he joined the English Department as an Assistant Professor in the Fall of 2018 after serving as a visiting faculty member. His M.F.A. is from Warren Wilson College. His first book, *Hum* (Alice James, 2013), won a Beatrice Hawley Award and an American Library Association Notable Book Award and was an NAACP Image Award nominee. May's poems have appeared widely in journals such as *Poetry*, *New England Review*, *The Believer*, and *Best American Poetry 2014*. His second

collection of poetry is *The Big Book of Exit Strategies* (Alice James 2016), which was a finalist for an NAACP Image Award, the PEN America Open Book Award, and the Kingsly Tufts Award. May's honors and awards include a Spirit of Detroit Award, an *Indiana Review* Poetry Prize, the Benjamin H. Danks Award from the American Academy of Arts and Letters and fellowships from Cave Canem, Bread Loaf, The Frost Place, the Lannan Foundation, and the Stadler Center for Poetry at Bucknell University. He was the 2014–2016 *Kenyon Review* Fellow at Kenyon College and a recipient of the Civitella Ranieri Fellowship in Italy. He is the editor of the Organic Weapon Arts Chapbook Series, served as associate editor of the *Kenyon Review* in 2014–2015, and continues to serve as an advisory editor for the *Kenyon Review*.

**Ljiljana Progovac** is a Professor of Linguistics with expertise in the evolution of language, the evolution of syntax, and Slavic syntax. Her Ph.D. is from University of Southern California, and she joined the English Department in 1991. Within the review period, she published *Evolutionary Syntax* (Oxford University Press, 2015) and *A Critical Introduction to Language Evolution: Current Controversies and Future Prospects* (Springer, 2019). She was recently a Visiting Scholar at MIT in the Department of Linguistics and Philosophy, and in the summer of 2015 she was an Instructor at the University of Chicago. She has recently published chapters in edited collections with Princeton and Oxford University Presses, and her articles have appeared in *Frontiers in Psychology*, *Journal of Language Evolution*, and *Language and Linguistics Compass*. She has been an invited speaker nationally and internationally, most recently in Germany, Portugal, Greece, Japan, Italy, Poland, Slovenia, Belgium, and many universities in the U.S. She has reviewed for Oxford University Press, Routledge, and MIT Press, and refereed articles for a number of leading journals in her field.

**Jeff Pruchnic** is an Associate Professor and has served as Director of Composition since 2014–2015 (prior to this appointment he was Graduate Director of English from 2013–2014). He joined the English Department in 2006. His areas of specialization are rhetoric and composition, critical theory, and science, technology, and media studies. His Ph.D. is from Pennsylvania State University. He is the author of *Rhetoric and Ethics in the Cybernetic Age: The Transhuman Condition* (Routledge, 2013), and he has chapters in three recent edited collections from Parlor Press, Penn State University Press, and Palgrave Macmillan, as well as an article in *Journal of Writing Assessment*. He has recently presented research at national conferences such as the Council of Writing Program Administrators, the Association for Teachers of Technical Writing, the Society for Literature, Science, and the Arts, the Conference on College Composition and Communication, and the Rhetoric Society of America Conference. He serves or has served as a referee for journals such as *Intermezzo*, *Enculturation*, *Configurations*, and *Rhetoric Society Quarterly*.

**Natalia Rakhlin** is an Associate Professor serving in the Linguistics Program and joined the English Department in Fall of 2018. Her areas of specialization include linguistics, language development, and child language disorders. She received the Ph.D. from the University of Connecticut. Within this review period, she has authored a chapter in a collection published by Springer, and co-authored five additional chapters. She has peer-reviewed articles (co-authored) in journals such as *Applied Neuropsychology: Child*, *Contemporary Educational Psychology*, *Frontiers in Psychology*, *Journal of Orthopsychiatry*, *Journal of Child and Family Studies*, and *Language Acquisition: a Journal of Developmental Linguistics*, among others. She has recently presented research at conferences in Boston, Moscow, Kyoto, and Ghent, Belgium. She is a reviewer for the Netherlands Organization of Scientific Research, has reviewed for the European Research Council, and is a referee for journals such as the *Journal of Clinical and Experimental Neuropsychology*, *Language Learning*, and the *Journal of Neurolinguistics*, among others.

**Michael Scrivener** is a Distinguished Professor of English who specializes in eighteenth- and nineteenth-century British literature and culture, Romanticism, and Jewish Studies. He received his Ph.D. from SUNY at Buffalo and joined the English Department in 1976. Within this review period, he co-edited a collection of essays with Broadview Press, published a chapter in a collection published by Edinburgh University Press, and has delivered guest lectures in Grasmere, UK, at the Third Annual John Thelwall Lecture for the Wordsworth Trust and at the Center for Jewish Studies in Toronto. He regularly presents research at the Association for Jewish Studies, the John Thelwall Society, and the North American Victorian Studies Association. He is a referee for leading presses and journals such as *Nineteenth Century Studies*, Princeton University Press, Univ. of Iowa Press, *Romanticism*, *Wordsworth Circle*, and *PMLA*, among many others.

**Steven Shaviro** is the DeRoy Professor of English with specializations in film, music videos, science fiction literature, and process studies. He earned the Ph.D. at Yale University and joined the English Department in 2004. Within this review period, he is the author of four books: *The Universe of Things* (Univ. of Minnesota Press, 2014), *No Speed Limit: Three Essays on Accelerationism* (Univ. of Minnesota Press, 2015), *Discognition* (Repeater Books, 2016), and *Digital Music Videos* (Rutgers Univ. Press). He has chapters published in collections with Wesleyan Univ. Press, Univ. of Minnesota Press, and Edinburgh Univ. Press, among others. His articles have appeared in journals such as *Genre*, *Paradoxa*, and *Journal of the Fantastic in the Arts*, among others. He gives invited lectures internationally in places such as Dublin, Berlin, Cologne, London, New York, Montreal, Rome, Athens, and Sydney. He is an Editorial Board member of *Postmodern Culture*, *Projections: The Journal for Movies and*

*Mind, A/V: Journal for Deleuzian Studies, Science Fiction Film and Television,* and *Science Fiction Studies*. He won the Science Fiction and Technoculture Studies Book award in 2017.

**Petr Staroverov** is an Assistant Professor in the Linguistics Program who joined the English Department in 2016. His areas of specialization are linguistics, phonology, and phonetics. He earned the Ph.D. from Rutgers University, and did postdoctoral work at Leipzig University. He is the author of a chapter with *Linguistische Arbeitsberichte* and co-author of a chapter in *Donum semanticum: Opera linguistica et logica in honorem Barbarae Partee a discipulis amicisque Rossicis oblata* with LRC Publishing in Moscow. His articles have appeared in *Linguistic Review* and *Open Linguistics*. He has presented research as an invited speaker at University of Washington, Rutgers University, Leipzig University, and Carleton University and has presented his research at Phonetics and Phonology in Europe, the Annual Meeting on Phonology, and the Mid-Continental Phonetics and Phonology Conference, among others. He reviews grants for the National Science Center Poland, and articles for journals such as *Phonology*, *Glossa*, *Linguistic Inquiry*, *Journal of Linguistics*, and the *Australian Journal of Linguistics*, among others.

**Barrett Watten** is a Professor of English who joined the English Department in 1994 with specializations in twentieth and twenty-first century literature and culture, modernist and avant garde studies, postmodern and millennial literature and culture, poetry and poetics, visual culture, and digital culture. He earned the Ph.D. from the University of California, Berkeley, and is known as a poet and critic among the first generation of Language writers. Within this review period he is the author of *Questions of Poetics: Language Writing and Consequences* (Univ. of Iowa Press, 2016). He also co-edited *A Guide to Poetics Journal: Writing in the Expanded Field, 1982-98* and *Poetics Journal Digital Archive* (both with Wesleyan Univ. Press). He has published chapters with collections published by Univ. of Iowa Press, Verlag, Cambridge University Press, Museum Sztuki, and Walter De Gruyter, among others. His recent articles have appeared in *Paideuma*, *The Wallace Stevens Review*, *The William Carlos Williams Review*, *Forum poetyki*, and *Journal of Foreign Languages and Cultures*. His poetry has been published in *Armed Cell* and *Lana Turner: A Journal of Poetry and Opinion*. He has given performances of his creative work internationally in locations such as Beijing, Berlin, Paris, St. Petersburg, Rennes, Bucharest, Auckland, Sydney, Amsterdam, and Nuremberg as well as many locations throughout the U.S. He regularly presents his research at the Louisville Conference on Literature after 1900, the Association for the Study of the Arts of the Present, the Modern Language Association Conference, and the Modernist Studies Association, among others. For a number of years, he co-organized programs for the International Summer Academy for the Bavarian-American



Academy in locations in the U.S. and Germany. He has served as a referee for the Guggenheim Foundation, a grant reviewer for the Social Sciences and Humanities Research Council of Canada, a reviewer for the European Network for Avant-Garde and Modernist Studies, and reviewed for Univ. of Chicago Press. He was elected to the WSU Academy of Scholars in 2014.

**Matthew Wilkens** joined the English Department at WSU in Fall of 2019. His Ph.D. is from Duke University, and his areas of specialization include the twentieth century novel, twentieth century literature and culture, postmodernism, and digital humanities. He is the author of *Revolution: The Event in Modern Fiction* (Johns Hopkins Univ. Press, 2016). His articles have appeared in *Cultural Analytics*, *American Quarterly*, *Comparative Literature*, and *American Literary History*, among others. He co-edited a volume of *Breac: A Digital Journal of Irish Studies*. He has presented research at the Modernist Studies Association, the Digital Humanities Conference (Krakow), the Canadian Society for Digital Humanities Conference, the Association for the Study of the Arts of the Present, and the Modern Language Association, among others. He has been an invited speaker in Oslo, Emory University, Cornell University, Kings College, Univ. of London, University of Missouri, Michigan State University, University of California, Los Angeles, and Wesleyan University, among others. He served as President of the Digital Americanists Society (2013-17). He is a founding editorial board member for *Journal of Cultural Analytics*. His current grants include a Social Sciences and Humanities Research Council Partnership Grant (co-PI), a National Endowment for the Humanities Digital Humanities Implementation Grant (PI), and an Andrew Mellon Foundation Grant (project member).

**Lisa Ze Winters** is an Associate Professor of English with a .25 appointment in African American Studies. She joined the English Department in 2006, and earned the Ph.D. from the University of California, Berkeley. She is the author of *The Mulatta Concubine: Terror, Intimacy, Freedom, and Desire in the Black Transatlantic* (University of Georgia Press, 2017). She has presented research at the American Historical Association Annual Meeting, MELUS, and the American Studies Association, among others. She has been an invited speaker at the University of Texas at Austin and the University of Alabama. She has reviewed book manuscripts for Routledge, serves as the Book Reviews Editor of *Criticism*, and has reviewed manuscripts for *MELUS*. She co-organized a symposium at Rutgers University in recognition of Saidya Hartman's work, *Scenes of Subjection*, in 2017.

## Senior Lecturers and Lecturers:<sup>2</sup>

**Ruth Boeder** is a Lecturer who began in Fall of 2017. Her B.A. degree is from Concordia University, she holds the MLIS and MA in English degrees from Wayne State University, and is currently a Ph.D. candidate in our program. Her areas of interest are writing pedagogy, writing assessment, information literacy, research-based writing, and multimodal literacies. She is the co-author of a peer-reviewed article in *Journal of Business and Technical Communication*, and the author of an article in *LOEX Quarterly*. She has recently presented her work at the CCCC Annual Convention, the Thomas R. Watson Conference, the CWPA Convention, Computers and Writing, the ALA Annual Conference, and ACRL, among others. She served as the Assistant Director of Composition in 2016-2017 and has served as the Chair of the Information Literacy in the Disciplines Committee for the Association of College and Research Libraries, among other leadership positions in that organization.

**Todd Duncan** is a Senior Lecturer who holds a joint appointment with the Department of African American Studies. His M.A. is from University of Louisville, and his Ph.D. is from Harvard University. His areas of interest are American literary and cultural studies, African American studies, Detroit oral history, and poetry. He's the recent recipient of a WSU Educational Development grant, and he has made key contributions to several projects including assisting in the development of the film *Detroit 48202: Conversations Along a Postal Route*, the theatrical presentation *Dream Deferred: Detroit 1967*, and the organization of oral history archives and manuscripts for special collections. He served on the advisory board for the WSU Center for Peace and Conflict Studies, the ADA Advisory Committee, and the WSU APEX Scholars Advisory Board.

**Kathy Elrick** is a Lecturer who joined the English Department in the Fall of 2019. She holds the M.S. in Politics and Government from Illinois State University, the M.A. in English from Arcadia University, and the Ph.D. in Rhetorics, Communication, & Information Design at Clemson University. Her areas of interest are American politics, digital humanities, feminist theory, and rhetoric and composition. She's recently presented her research at the CCCC Annual Convention and she is an attendee of the Rhetoric Society of America Summer Institute.

**Jared Grogan** Is a Senior Lecturer who joined the department in Fall of 2011. His MA is from University of Windsor, and his Ph.D. is from Wayne State University. His areas of interest are Rhetoric and Composition, Professional and Technical Communications, Environmental Rhetoric, and Science and Technology studies. He serves as coordinator of TechComm@TechTown, where he develops sustained partnerships between WSU students in technical communications classes and TechTown startup business owners who

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<sup>2</sup> This list excludes faculty on leave.

commercialize technologies with social and ethical missions. He is the co-author of articles in *Journal of Assessment*, *College Writing* and *WAWN*. He has presented his research recently at the CCCC Annual Convention and Associated Teachers of Technical Writing Conference.

**Ryan Flaherty** is a Lecturer who joined the department in 2013. His B.A. is from Cleveland State University, his M.A. is from Eastern Michigan University, and he is currently enrolled in our Ph.D. program. He is a member of a cohort of faculty who focus on teaching ENG 1010, as well as develop and assess curriculum for the course. He has also taught ENG 3010, ENG 3020, and for the APEX program.

**Amy Latawiec** is a Senior Lecturer who joined the department as faculty in 2013. Her M.A. and Ph.D. are from Wayne State University. She specializes in teaching and researching basic writing, and her areas of interest include dispositions and cognition, knowledge transfer, basic writing theory and pedagogy, and writing program assessment. She teaches ENG 1010 Basic Writing, ENG 1020 Introduction to College Writing, APEX 0500 Foundations in College Writing, and ENG 3050 Technical Communications: Reports. She regularly presents research at the CCCC Annual Convention, the Council of Writing Program Administrators Convention, and the NCTE Conference. She has developed and implemented a pilot stretch composition course for developmental writing students, where students follow their classmates and instructor for first year writing coursework, and she developed a new course, ENG 6005: Teaching Developmental Writing.

**M.L. Liebler** is a Senior Lecturer who joined the department in 1980. His B.A. and M.A.T. are from Oakland University. Within this review window, he has published one volume of poetry from Wayne State University Press and co-edited three anthologies, *Bob Seger's House: An Anthology of Michigan Fiction* (WSUP, 2016), *Heaven Was Detroit: Essays on Detroit Music from Jazz to Hip Hop & Beyond* (WSUP, 2016), and *RESPECT: The Poetry of Detroit Music* (Michigan State University Press, 2019). He has published poems in *Commonweal*, *Paterson Literary Review*, *Lips Poetry Journal*, and *Passages North*, among others. He regularly performs poetry and music at regional public libraries, around the country, and internationally. He is the co-editor of WSUP's *Made in Michigan* Series, and serves on the Advisory Board for Nightshade Press. He is the Director of the Detroit Writers Guild, and directs a number of reading series in the Metro Detroit area.

**Christopher Susak** is a Lecturer who joined the department as faculty in 2017. His B.A. is from Baldwin-Wallace University and his M.A. is from Wayne State University. He is currently enrolled in the Ph.D. program in English at Wayne State. His areas of interest include community writing, the pedagogy of writing, research methods in Rhetoric and Composition, and classroom and program assessment. He is a co-author for an article in *Journal of Writing Assessment*. He

has presented his research at the Thomas Watson Conference, the CCCC Annual Convention, and the Conference on Community Writing. He served as the Assistant Director of Composition and the Community Writing @ Wayne Coordinator.

**Jule Thomas** is a Senior Lecturer who serves as the Writing Center Director, Writing in Nursing Coordinator, APEX Coordinator, and Building Infrastructure Leading to Diversity Coordinator. She joined the English Department in 2009; her M.A. is from Central Michigan University and her Ph.D. is from Wayne State University. Her areas of interest include rhetorical genre theory, writing center theory, grant writing, and writing to learn. She is a co-author for a chapter in an edited collection published by Palgrave Macmillan. She regularly presents her research at the CCCC Annual Convention, the MLA, and the Mid-Atlantic CCCC Convention. Her teaching has been recognized by a national Society for Collegiate Scholars Distinguished Teaching Award. The literacy initiatives that she leads through the Writing Center have a campus-wide impact.

**Joe Torok** is a Lecturer who joined the department in 2013. His B.A. and M.A. are from Eastern Michigan University, and he is currently enrolled in our Ph.D. program. His areas of teaching specialization are basic writing and technical writing. He is a co-author of an article in *Journal of Writing Assessment*. He has presented his scholarship at SIGDOC, the CCCC Annual Conference and the Computers and Writing Conference.

**Thomas Trimble** is a Senior Lecturer who joined the department in 2011. His B.A., M.A. (in Political Science) and Ph.D. are from Wayne State University. His areas of interest include general education writing instruction, community-based writing instruction, and writing assessment. Within this review window, he is the co-author of an articles in *Pedagogy* and *Journal of Writing Assessment*. He has presented his research at the CCCC Annual Convention, MCTE, and the WSU Citizenship Conference.

**Chris Tysh** is a Senior Lecturer who joined the department in 1989. Her B.A. and M.A. are from the Sorbonne. Her areas of interest include poetry, poetics, playwriting, translation, and women's studies. She has recently published collections of poetry with Station Hill Press, Les Figue Press, and BlazeVox. Her work is widely anthologized, and she has recently published individual poems in *The Recluse*, *Journal of Poetics Research*, and *Eleven Eleven*, among other places. She has read her work recently in Paris, New York, Los Angeles, and Seattle, and has frequently read her work at the AWP Annual Conference.

**Nicole Guinot Varty** is a Senior Lecturer who joined the department in 2011. Her B.S. is from Lee University, her M.A. is from Eastern Michigan University, and her Ph.D. is from Wayne State University. Her areas of interest include ecological models of writing, composition pedagogy and curriculum development, knowledge transfer, learning communities, assessment, rhetoric of

religion. Her teaching was recognized by an American Graduate Champion Award from Detroit Public Broadcasting. Within this review period, she is the author of an article in *Language Arts Journal of Michigan*. She has presented her research at the Rhetoric and Religion in the Twenty-First Century Conference, the CCCC Annual Convention, the Conference of Writing Program Administrators, and the Michigan Council of Teachers of English.

**Clay Walker** is a Senior Lecturer who joined the department in 2013. His B.A. is from Eastern Michigan University and his M.A. and Ph.D. are from Wayne State University. His areas of interest include literacy studies, agency, composition theory, embodied cognition, and genre theory. Within this review period, he is the author of an article in *Literacy in Composition Studies*. He has recently presented his research at the Thomas R. Watson Conference, the Student Success in Writing Conference, and the CCCC Annual Convention. He is the Writing Program Coordinator for the APEX Summer Bridge Program at WSU.

**7. Describe faculty participation in issues relating to our urban location (research, scholarship, creative works, community engagement).**

Our faculty engage with our location in Midtown and the city of Detroit in a number of ways through conferences, research presentations, creative presentations, events, and community engagement. A centerpiece of this engagement during this review cycle occurred in the Winter of 2016 when faculty specializing in Early Modern British literature worked together to bring Shakespeare's First Folio to Detroit. Under the leadership of Ken Jackson (then Chairperson), Jaime Goodrich, and Simone Chess, the Detroit Institute of Art (DIA) exhibited a copy of the First Folio in honor of the 400th anniversary of Shakespeare's death. In addition to the exhibit, our faculty members organized a conference and reception, and partnered with the Detroit Public Library (DPL) who also exhibited second and fourth folio editions. The partnership between the WSU Libraries, the DIA, the DPL, and Wayne State was one of the most publicly visible events during this review period.

The Kino Club 313, a Film and Media Studies student group under the leadership of faculty member Chera Kee, has facilitated a great deal of public programming during this review period. They host public film screenings with discussions, an annual Pop Culture Conference (in conjunction with a faculty and graduate student Popular Culture Working Group), a blog, and other film-related events on campus and in the Detroit area. Conferences have drawn nationally known speakers, and attendees are both local, students, faculty, and the community, and come from afar. A recent conference featured a roundtable discussion on diversifying comics with local, nationally recognized writer Saladin Ahmed. A recent public screening of the film *Sorry to Bother You* featured a Q & A with filmmaker Boots Riley and free tickets available to the campus and community sold out quickly.

The Visual Culture Working Group and the Visual Culture Student Group (both under the leadership of renée hoogland) have organized annual lectures and graduate symposia since 2012. Speakers have included nationally known scholars such as the late Douglas Crimp (Univ. of Rochester), Paula Massood (Brooklyn College), Katherine Behar (Baruch College, CUNY),

Shawn Michelle Smith (Art Institute of Chicago), and Tung-Hui Hu (University of Michigan). Dr. Hoogland also organized and hosted the Association for the Study of the Arts of the Present, a national conference, at Wayne State in 2013. The theme of the conference was “Arts of the City,” and approximately 200 scholars presented their work. She was also a conference committee member for the national Association for the Study of Literature and the Environment Biennial Conference, which took place at Wayne State in 2017. The topic for the conference was “Rust/Resistance: Works of Recovery.” Dr. Hoogland is also the Chair of the Humanities Center Public Humanities Working Group (co-sponsored also by the College of Liberal Arts and Sciences and the College of Fine, Performing, and Communication Arts). This group is working on a mobile app that would allow users to access cultural, arts, and historical information about their location in Detroit.

Professor Michael (ML) Liebler is the organizer of many creative writing reading series and events in the Detroit metro area, and his long-running series “Detroit Tonight Live” at Aretha’s Jazz Café in Music Hall is an example of the impact of his activities in the city. This once-a-month evening program generally features music and readings by poets and writers, and these shows draw audiences from the entire Detroit metropolitan region. He is also the founder of a reading series called Poets and Pies, which features creative writers reading their works, and his most recent Knight Foundation-funded project is the All Access Café, which takes place at Third Man Records, which features creative writers who are also often disability activists and/or whose work engages in some way with different ability. He has organized the annual MidTown Lit Walk for a number of years with community partners such as the Hannan House, the N’Namdi Center for Contemporary Art, Socratea, and The Whitney. In this event, up to a dozen creative writers (local and from afar) read in locations around MidTown in events that audiences can walk between.

The Open Field Reading Series, directed by Donovan Hohn, has had increasing community engagement as it draws speakers of greater visibility and he works in partnerships with other faculty and community organizations. A reading in the series that was hosted by Lisa Ze Winters included partnerships with the Charles Wright Museum of African American History and other departments including English, bringing the writer Kiese Laymon to campus in a two-day event. On average, the Open Field Series brings in six to eight creative writers for performances annually, and some of the events have attracted auditorium-sized audiences (Kiese Laymon, Jeffrey Eugenides) and are facilitated by partnership with Pages Books. In the Winter of 2019, the English Department co-sponsored with African American Studies the first in a series of conversations among black writers and scholars, in this case between Rae Paris and Kiese Laymon, and we collaborated with the National Book Foundation to bring novelist Angela Flournoy and poet Justin Phillip Reed to Wayne State in April 2019. The National Book Foundation—among the leading literary organizations in America—publicized that event nationally.

Senior Lecturer Jared Grogan is the coordinator of TechComm@TechTown, a partnership between Wayne State University and TechTown Detroit that pairs technical communication students with startup businesses to work on collaborative writing and design projects. The partnership provides work experiences in technical writing to our students and awards startups with the services of student technical writers who are guided by Prof. Grogan. The courses that

are developed through this initiative tie writing to the workplace and promote problem solving and rhetorical skills. Some of the projects are business plans, technical reports, proposals, website copy, application development, usability testing, patent research, project plans, software documentation, and developing social and print media.

Composition Program faculty, particularly Lecturer Christopher Susak and Senior Lecturer Thomas Trimble, have led the Wayne State Community Writing initiative, in which students who take ENG 3020 satisfy the Intermediate Composition general education requirement and also complete community-based work with Detroit-based organizations outside of class time. The course also satisfies the Honors College service-learning requirement. Instructors in this program develop and maintain individual relationships with community partners, and these instructors work with community partners over time—not just for a single semester. ENG 3020 students undertake collaborative community engagement, combining hands-on experience in a community setting with academic work related to that setting. Students offer their time and labor to the community partner and, in return, get the chance to develop many types of intellectual skills in real community contexts. Current and recent partners have included 826Michigan, Detroit Rescue Mission Ministries, Urban Neighborhoods Initiatives, Brightmoor Artisans Collective, Auntie Na's House, Hannan Center for Lifelong Learning, Arts & Scraps and Sugar Law Center, among others. Students learn to work in professional, non-profit environments, work with diverse clientele, critically reflect on their work, and complete various types of writing and multimodal projects, such as research reports, infographics, newsletters flyers, oral histories, and other types of writing.

The Rhetoric and Composition Program's Teaching of Writing Conference (hosted September 2016, February 2019, and February 2020) has engaged K-16 educators and scholars from Detroit and the region in deepening conversation, collaboration, and knowledge about teaching and writing. The 2016 conference, centered on "Knowing Our Students," aimed to engage dialogue between local high school, community college, and university instructors on topics related to supporting the diverse student population that enters our classrooms. Sessions on trans lingual approaches to teaching writing, addressing students' mental health needs, and approaches to writing with community organizations, all addressed local interests. The 2019 conference, "Sustaining Meaningful Assessment," drew on the Composition Program's strengths in program assessment to invite our colleagues in the area to discuss and collaborate on assessment strategies with our diverse student populations in mind. In particular, sessions addressing the needed writing center support for our WSU student demographic, developing learning contracts for writing courses, and a roundtable keynote on addressing diversity in assessment spoke to the interests of our local urban community.

Lastly, many of our faculty give public talks, creative performances, or organize screenings at area venues such as the Detroit Institute of Arts, the Detroit Public Library, and the Museum of Contemporary Art Detroit. A number of our faculty serve on the Editorial Board of Wayne State University Press, which has done a great deal through its Made in Michigan Series and other series to publish the work of regional and city authors. Some are referees or advisory board members for funding agencies such as the Kresge Foundation, which annually provides substantial funding to promote artists and writers in Detroit.

### **8. Describe faculty involvement in alumni and development activities.**

Faculty and staff are involved by the Chair, our Academic Services Officer who works extensively with development, and the College of Liberal Arts and Sciences Development Office in donor relations, particularly when their area(s) of expertise support the donor's goals. A recent gift by former faculty member Barbara Couture has been nurtured by faculty in Rhetoric and Composition, and the gift has been directed toward Ph.D. students in the Rhetoric and Composition Ph.D. concentration in the form of an annual essay prize. Another recent gift by the daughters of novelist and short story writer Daniel Keyes has been facilitated by faculty in the Creative Writing area of our department. Our faculty recently worked with the Rushton family as part of a process of consolidating several undergraduate research conferences and opportunities on campus into a new program called Warrior Scholars while preserving a stream within the larger conference to recognize the significant contribution of our donors. The Department communicates with donors through an annual holiday mailing and invitations to the yearly Awards and Scholarship Ceremony, where faculty and some donors attend in addition to undergraduate and graduate student awardees.

Faculty, staff, and department administrators have participated in Alumni Family Day, alumni engagement events (sometimes a play or film, dinner, and discussion), and the Knowledge on Tap series where faculty provide a lecture to the public at a local pub.

Our engagement with alumni has strengthened due to new initiatives in alumni and donor relations in the College (i.e., at a recent event alumni attended *Angels in America* and a luncheon with discussion led by Barrett Watten). Relations will be further strengthened as our website receives its upgrade in Fall of 2019 and events (such as our public lectures and readings) and spotlights articles about donors and alumni are communicated to alumni through regular electronic newsletters.

### **9. Faculty pursue the following professional development opportunities:**

- |  |   |
|--|---|
| a. Workshops by the Office for Teaching and Learning | x |
| b. Workshops by the Division of Research             | x |
| c. Workshops by the Director of Assessment           | x |
| d. Department or College sponsored workshops         | x |
| e. Pre-reviews of grant proposals                    | x |
| f. Workshops by national organizations (specify)     | x |
| MLA/ADE, Allies for Change                           |   |
| g. Other   | x |

WSU Provost's Office Professional Development Workshops, National Center for Faculty Development & Diversity, Writing Accountability groups, Wayne Women LEAD

### **Comments:**

WSU has a new Associate Provost for Faculty Development and Faculty Success, and that office hosts a number of professional development seminars each year that are attended by faculty and department administrators. Some of their topics include parenthood on the tenure/ESS track, mentoring networks, social media engagement, planning for sabbaticals, negotiation, and career paths. They also sponsor a multi-day



Chair's Leadership Institute the Chair and Associate Chair attended in the Spring/Summer of 2019, new faculty orientation, and part-time faculty orientation sessions. They sponsor regular coffee hours for administrators and for new faculty as well. The Provost's office also leads a Faculty and Academic Staff Leadership Academy, which provides robust mentoring and in which one of our staff members is participating.

The Provost's Office has also sponsored an institutional membership in the National Center for Faculty Development & Diversity, and faculty in English have taken advantage of their writing accountability groups, newsletters, and webinars. Tuition for their Faculty Success Program can be supported through a Provost's-level program for faculty development. This program supports strategic planning, time management, and work/life balance.

Department members frequently attend (and lead) the Office of Teaching and Learning workshops on topics such as online teaching, how to address stereotype threat and implicit bias, and universal design.

The Chair attended a workshop through the Association of Departments of English and a multi-day workshop on anti-racism through Allies for Change sponsored by the Associate Provost for Diversity and Inclusion.

**10. Provide the tenure and promotion factors the department uses as an appendix. Indicate the last time they were reviewed and describe the outcome of this review.**

The Tenure and Promotion factors (reviewed during 2010-2011) are included as Appendix B. At that time, revisions focused on expanding the focus of scholarly publications to electronic formats; we expanded the description of how teaching is evaluated beyond the Student Evaluation of Teaching scores; we added more detail about working with graduate students as being credited under the category of teaching; and we expanded the types of activities considered for service, including higher expectations for those who seek the rank of Professor with regard to college- and university-level service.

**11. Please provide the following information for all full-time faculty starting with the year of the last review through the most recently completed semester:**

Faculty General Summary Data							
	AY 2013- 2014	AY 2014- 2015	AY 2015- 2016	AY 2016- 2017	AY 2017- 2018	AY 2018- 2019	Most Recent Semester F 2019
New appointments	9	2	0	2	2	1	4

Terminations	0	0	0	0	0	0	0
Retirements	2	0	2	0	2	2	2
Resignations	1	3	1	2	1	2	0
Percent of undergraduate courses taught by full-time faculty	38	35	50	35	42	36	35
Percent of undergraduate courses taught by other instructional staff (part-time faculty, visiting, GTAs)	62	65	50	65	58	64	65

## SECTION 3: THE DOCTORAL PROGRAM

### PART 1: COMPARABLE AND ASPIRATIONAL PROGRAMS

#### **Background:**

The Ph.D. Program in English offers three concentrations: Literary and Cultural Studies (advised by 13 faculty), Rhetoric and Composition Studies (advised by 3 faculty), and Film and Media Studies (advised by 2 faculty). The faculty involved in Literary and Cultural Studies, the largest concentration, are organized into broad curricular groups in order to plan for scheduling (e.g., pre-1800 British literature). Our faculty teach courses from a variety of disciplinary fields and employ a variety of critical methodologies, including gender and sexuality studies, global and transnational studies, film criticism and theory, visual culture, book history, textual criticism, modernism, postmodernism, African American literature, ethnic American literature, and technical and professional communication. Students choose a broad concentration when they apply to the program; they can transfer to a different concentration by Change of Status application after being admitted to the program.

The Ph.D. program is designed for students to study their concentrated area in depth but also to broaden their studies within one or more sub disciplines in our department. The program is flexible in its scheduling of courses in order to highlight the various critical approaches and interests the faculty take in their research. Since 2017, most students have been fully funded, either through Graduate Teaching Assistantships, Graduate Student Assistantships, Graduate Research Assistantships, fellowships, or employer-sponsored funding, and most students teach in the program either through GTA positions or as part-time faculty. Currently, of 60 active Ph.D. students, only 5 (8%) are enrolled without having received funding. Some students who work full-time and do not have employer-supported tuition funding receive the Graduate Professional Scholarship, which covers in-state tuition.

The Ph.D. program requires 90 semester hours of course credit, which includes 60 credit hours of coursework (up to 30 of which may be transfer credits from a Master's program), and 30 credits of dissertation courses. Students take most of their coursework at the 7000- and 8000-level; some courses at the lower levels (either 5000- or 6000-level classes) may be taken with permission unless required by the program. Students are required to complete a Plan of Work outlining a personalized track through our graduate curriculum within the first year of study, and the Director of Graduate Studies (DGS) serves as the academic advisor to students until they propose their Qualifying Examination Director. Students are required to take ENG 7001 Issues in Critical Theory (now being revised to Introduction to Doctoral Studies) in their first semester. This course is designed to be relevant to students in any of the concentrations in our department. Students also participate in a Graduate School Responsible Conduct of Research course (0 credit hours) within the first year of study; this course includes a Saturday seminar, CITI training modules, and department-specific instruction. Students take at least two courses at the 7000-level in their concentration, and 7000-levels serve as courses to provide broad coverage of texts relevant to that area. Ph.D. students must also take at least one course each in primary department concentrations that are not their declared concentration (for instance, a student with Literary and Cultural Studies as their declared area will take at least one Film and Media Studies and at least one Rhetoric and Composition course--and courses from other institutions can count

toward this requirement). Ph.D. students also take at least two 8000-level seminars in their concentration. 8000-level seminars are understood to be more specialized, representing the current research focus of a given faculty member. Students who have Graduate Teaching Assistantships take two teaching practica courses in Rhetoric and Composition (one in the first fall semester, and one in the second fall semester), and all students are expected to take at least two courses focused on contemporary pedagogical theory (the practica courses count toward this requirement). Ph.D. students fulfill the language requirement by demonstrating reading proficiency in a selected language other than English if required to do so by an advisor.

In the semester prior to taking the Qualifying Examination (QE), students choose an academic advisor and declare a field and emphasis or emphases (up to two) through a QE Request Form that is reviewed by the Director of Graduate Studies and the Graduate Committee. The field reflects the current division of the discipline as found in national job lists in our field; the emphasis may be a topical, thematic category or a methodological approach. For a full description of degree requirements, please review the current Ph.D. Handbook, which has been included as Appendix D.

In the period from 2013-2019, the Ph.D. program underwent one major change: we now require the demonstration of reading proficiency in a language other than English only when the academic advisor (DGS or the Qualifying Examination Director) requires it to support specific academic and/or professional goals. This change was made for two reasons: first, a number of students were slowed in Ph.D. degree completion because of the requirement; second, students were satisfying the requirement in ways that were most expedient rather than in ways that directly connected to their dissertation research. We also changed a prior requirement that students develop a 2-course minor to a requirement that they take two courses outside their concentration, one in each of the other concentrations. Students may still take courses outside their concentration as electives (either in areas of graduate study outside of our concentrations in our department such as Linguistics or Creative Writing, or outside of our department with permission of the Graduate Director). We also added more support for students preparing for the job market with a subcommittee of the Graduate Committee whose charge was to work on Ph.D. placements. This subcommittee offered workshops, reviewed materials, and assisted with mock interviews as requested. From Fall of 2015 through the Winter of 2019, the Graduate program also benefited from 10 hours per week of support from a Graduate Student Assistant who regularly produced local job listings for students, assisted in the creation of program materials, and provided institutional research on alumni and benchmark programs.

In Fall of 2019, the program is further encouraging full-time (8-credit hour per semester) enrollment for Ph.D. students by proposing a suite of 2-credit hour courses that will address pedagogy and professionalization. These include converting long-established teaching practica in Rhetoric and Composition to 2 credits rather than 3 credits, as well as adding teaching practica in other concentrations in our department, an internship course, and a prospectus and dissertation chapter workshop course, among others. Beginning in 2017, the department limited admissions of Ph.D. students to those we can fund or who enter with tuition support. Additionally, beginning in 2015, the department has offered several GTA and GSA positions to master's students. These changes have, over time, reduced our overall numbers of students in the Ph.D. program from about 75 or so in the Ph.D. program to 60. Over this period, our placements of Ph.D. students in

areas identified as our strengths remained very strong, such as in Rhetoric and Composition [20 of 22 students, or 91% of students in this concentration, are employed full time (Non Tenure track = 13, Tenure track = 6, Nonprofit = 1)], and have shown improvement in areas that have been especially disadvantaged by the global financial crisis of 2008. In American literature during the review period the program has graduated 15 students. 10 graduates, of 66%, are in full-time academic employment (Non Tenure track = 3 Tenure track = 4, Corporate or Nonprofit = 3).

1. **Choose two comparable programs at research universities. For each program, indicate which of the following factors were used to determine comparability:**

<b>Doctoral: Comparable Programs</b>		
<b>CRITERIA</b>	University of Wisconsin— Milwaukee	Temple University
Produce a similar number of Ph.D. graduates (WSU: 4.8 Ph.D.s, 2002-2006)	8.6 Ph.D.s (2002-2006)	5.6 Ph.D.s (2002-2006)
Ph.D. graduates similar in quality to WSU	X	X
Place Ph.D. graduates in similar types of positions		
Ph.D. program is organized into similar divisions	X	X
Ph.D. training curriculum is similar	X	X
Students are drawn from a similar national pool		
Students are drawn from a similar local pool		
Students are drawn from a similar international pool (WSU: 6.1%, Fall 2005)	8.14% (Fall 2005)	4.2% (Fall 2005)
Faculty publish in similar journals		
Number of faculty (WSU TT (27), FT (15))	TT (32), FT (26)	TT (27), FT (29)
Generate about the same amount of external funds (WSU: 10.9%, 2006)	3.8% (2006)	15.8% (2006)

Receive funding from the same types of external sources		
Are part of an urban university	X	X
Are ranked similarly to WSU/department (indicate ranking and index) Wayne State University: R ranking, 5 <sup>th</sup> percentile: 72 95 <sup>th</sup> percentile: 104  S ranking, 5 <sup>th</sup> percentile: 64 95 <sup>th</sup> percentile: 95	R ranking, 5 <sup>th</sup> percentile: 60 95 <sup>th</sup> percentile: 101  S ranking, 5 <sup>th</sup> percentile: 53 95 <sup>th</sup> percentile: 85	R ranking, 5 <sup>th</sup> percentile: 45 95 <sup>th</sup> percentile: 86  S ranking, 5 <sup>th</sup> percentile: 46 95 <sup>th</sup> percentile: 80
Faculty have similar research interests	X	X
Faculty publish similar number of publications (WSU: 9.04 publications/faculty, 2000-2006)	8.083 publications/faculty (2000-2006)	11.32 publications/ faculty (2000-2006)
Faculty members perform or exhibit creative works similarly		
Faculty members have similar numbers and types of awards in the profession		
Faculty members participate to a similar extent in national professional organizations		
Faculty members' scholarly quality is similar	X	X
Other (please specify)		

We used information gathered from the National Research Council's data table (revised 5/3/2011); their data was compiled between 2000 and 2006. It's worth noting that in this review period (Fall 2013 -- Fall 2019), Wayne State's English Department has graduated 57 students, or an average of about 8 per year.

## 2. How have you used these programs to benchmark performance in your program?

Wisconsin-Milwaukee has been used as a benchmark institution in past self-studies because of its urban location and comparable offerings, specifically M.A. and Ph.D. concentrations in

creative writing, literature and cultural theory, media, and rhetoric and composition. The programs at Wisconsin-Milwaukee are distinct and well-defined. At the same time, the number of tenure-track faculty is larger, 37 (as compared to 27 in our department --10 full professors, 12 associate, and 5 assistant), allowing for better articulation of course offerings at UWM as well as the more sustainable creation of Ph.D. committees in concentrations in creative writing and media.

Temple University offers training in broad areas of the field. From their website: “The doctoral program provides options for intensive study in critical theory, cultural theory, film theory, interdisciplinary methods, minority literature, and women’s studies. Traditional areas of study include Renaissance, eighteenth-century, nineteenth-century, modern, and contemporary literature, as well as rhetoric and composition.” Temple is an urban university that documents a placement rate similar to that of WSU. Without identifying dates, the Ph.D. placement rate on the Temple English Department website notes, “In recent years, 40% of our Ph.D.s have found work in tenure-track positions. Another 24% have found work in non-tenure full time teaching. In addition, 15% are working in non-teaching positions for which a Ph.D. serves as a qualification.” The overall placement of 64% in full-time teaching for Temple Ph.D.s compares to the full-time placement rate of 65% for WSU Ph.D.s for the period of the self-study. However, the distribution of all WSU Ph.D. graduates in full-time academic positions during the period of the self-study (2013-2019) is 37% in non-tenure track positions and 26% in tenure-track positions. Recent WSU Ph.D.s are comparably employed outside academia at 7% of the total number of graduates. Of the 57 graduates in this time frame, 19% are working part-time in academic positions.

Taken together, the two peer institutions provide benchmarks for programming and placement. Comparison shows that the doctoral program in our department could be better articulated into viable areas (similar to University of Wisconsin-Milwaukee), while at the same time our placements suggest the benefits of students being broadly educated. Further comparison shows that none of these three programs have articulated as well as they could their academic missions in terms of their urban location.

**3. Choose a program at a research university that your program realistically aspires to be in the next 7 years. Indicate which of the following factors were used to select the program.**

<b>Doctoral: Aspirational Program</b>	
<b>CRITERIA</b>	University of Washington
Produces more/less graduates	More
Has less funding for students (WSU: 73.3%, Fall 2005)	67.9% (Fall 2005)
Places more graduates in academic positions	X

Ph.D. program organization differs from WSU	
Ph.D. training curriculum differs from WSU	
Produces higher-quality students	
Has more students nationally who apply to the program	X
Enrolls more students from a national pool	
Enrolls more international students (WSU: 6.1%, Fall 2005)	9.60% (Fall 2005)
Faculty have better publication records (WSU: 9.04 publications/faculty, 2000-2006)	9.90 publications per faculty (2000-2006)
Has larger faculty size (WSU 27)	Larger, TT (45)
Generates more external funding (WSU: 10.9%, 2006)	3.1% (2006)
Conducts more research focused on urban issues	
Faculty members more often perform or exhibit creative works	
Has faculty with different research interests (please specify)	
Faculty have more professional awards	
Faculty participate to a greater extent in national professional organizations	
Is higher ranked than WSU/department Wayne State University: R ranking, 5 <sup>th</sup> percentile: 72 95 <sup>th</sup> percentile: 104  S ranking, 5 <sup>th</sup> percentile: 64 95 <sup>th</sup> percentile: 95	R ranking, 5 <sup>th</sup> percentile: 24 95 <sup>th</sup> percentile: 61  S ranking, 5 <sup>th</sup> percentile: 48 95 <sup>th</sup> percentile: 81
Other (please specify): Commitment to promoting “inclusion, diversity, and equality” by recruiting, supporting, and graduating students from underrepresented groups	X



University of Washington, located in Seattle, is a highly productive urban department offering the M.A./ Ph.D. in English Language and Literature as well as the M.F.A. in Creative Writing. They do not admit students to the terminal M.A., which is not a direction that Wayne State aims to go in. They are highly selective, receiving 250 applications per year for 12-14 openings, and all students receive funding. They have two tracks: literature and culture or language and rhetoric; department faculty work in a range of historical periods and methodological frameworks. From their website: “Our faculty include many nationally and internationally recognized creative writers and scholars working in literary studies, cultural studies, language, rhetoric, and literacy. In addition to a broad range of interests and specializations particular to English as a discipline, we have significant strengths in interdisciplinary areas of scholarship, including textual and digital studies, feminism and gender studies, critical race studies, queer studies, genre and popular culture studies, sociolinguistics and critical applied linguistics, writing studies, translingual and transnational literacy studies, and environmental humanities.”

They self-report that in the years between 2008-2018, they placed 43% of their students in tenure-track positions, 43% in other academic positions (not tenure track), 8% in professional careers, and they have no data for 6% of their students.

Wayne State’s placement rate in tenure-track positions for a comparable period is 26%, and in other academic positions (non tenure track) is 37%. Employment outside academia is 7%.

- 4. The comparable programs indicate where the program is now and the aspirational program indicates where the program wants to be in the future.**
  - a. What plans does the program have to move from one point to the other?**

The aspirational institution provides a model for articulating academic programs in terms of the values of diversity and inclusion, values which are central to the WSU mission. They stress the integrative nature of the degree program, and students are directed into to broad tracks in which they can specialize with guidance from faculty advisors and based on faculty expertise and resources. Wayne State University is in a good position to do more to diversify its admissions and to build the department toward integrative strengths. Since the date of the last self-study, the department has graduated a total of 57 Ph.D.s (F: 29, M: 28; white: 48, non-white: 9). Continued recruitment, graduation, and placement of students from populations under-represented at the doctoral level nationally will involve creating both a clear mission statement for the doctoral program and a sustainable plan of action.

To further improve Ph.D. placement in tenure-track positions, the plan is to provide more options for funded students to teach a variety of courses as well as to regularly offer additional courses on pedagogy in our graduate curriculum. A 2018-2019 survey of Ph.D. graduates found that a majority expressed a preference for more flexibility in the form and genre conventions of the dissertation, including dissertation options that allowed for foregrounding pedagogical issues and dissertations that may have multi-modal components. This flexibility will depend on faculty support and the conventions of various sub disciplines of the department. Ph.D. graduates also identified more attention to pedagogy within the curriculum as valuable preparation for careers in institutions

where research is less of a priority, such as liberal arts colleges, regional universities, and community colleges; these are the types of institutions where a majority of graduates have secured full-time, tenure-track faculty positions. One student recently on the market reported that interviews tended to stress their teaching experience as well as their research experience, and often prioritized teaching over research. We plan to conduct open meetings with faculty to discuss the role of the dissertation in the doctoral program (particularly the possibility of including pedagogy in the dissertation) and to make more explicit, and as a result more consistent, faculty roles and best mentoring practices in the dissertation writing process.

**b. What benchmarks will be used to assess progress? How was program assessment data used in the planning process?**

Benchmarks to be used in assessing progress on these goals will primarily consist of tracking applicants, admitted students, and graduates. Data tracking student demographics, time to degree, and career placement and trajectory will provide evidence of the program's ability to continue to prepare graduates for careers in a challenging job market. As the department adds new two-credit courses that address a broader array of pedagogical areas (literature and cultural studies, film and media studies, and creative writing as well as rhetoric and composition), and adds courses that support alternative academic pathways such as an internship course, we will track placements that may be influenced by those changes to our program as well as continue focus groups for students and alumni so we can continuously improve and update offerings.

Program assessment data used in the planning process was drawn from surveys of Ph.D. graduates and focus groups of current students. This data established a record of placements and identified areas in the qualifying exam and dissertation processes where students experienced inconsistencies and confusion. The data formed the basis for deciding how to better align program practices with career outcomes, such as adding 2-credit practica courses focused on pedagogy and professional development. In April, 2019, Ph.D. alumni from 2001 through the present were surveyed and asked about how useful the dissertation was in their securing employment and whether the dissertation serves significantly as a foundation for professional work. Generally respondents emphasized the importance of communication between students and dissertation advisors, as well as between faculty and outside dissertation readers; the need for departmental community support (in the form of such activities as workshops, writing groups, alumni-student exchange, and internal/external mentorship); respondents also expressed the importance of improved funding (especially for travel). There was a sense that the successful grasp of dissertation expectations primarily depended on respondents' individual experiences, advisors, and committees. This suggests the need for developing more standardized department-wide resources among faculty across concentrations.

Respondents also noted the importance of encouraging experimentation, innovation, and flexibility in dissertation research, as well as the necessity that the work be responsive to, and in conversation with, the field's current trends. Additionally, there was a sense that the exploratory nature of the dissertation should be further stressed, as well as the

necessity of focus and discipline in the shaping of such exploration. There was also a notable emphasis among respondents on the importance of publication, and how the dissertation process should, at least in part, be guided by the translatability of the dissertation into journal articles or even a book manuscript. Many respondents have drawn on their dissertations for publication, and their teaching has been informed by their academic research as well. (Other respondents stated that their dissertation research was also a means of standing out in the academic job market.) Publication and research in Internet formats were also mentioned, and some work on the part of the department might be undertaken to accommodate multi-modal or other non-traditional formats across concentrations, from technical communication to comic studies.

**c. How will existing resources be used to achieve these objectives?**

Available existing resources for reaching program objectives primarily involve the effort of the graduate director, working with the Graduate Committee, and coordinating with the graduate student organization (WEGO). Our current action plan includes:

- Sharing the survey findings with graduate faculty and doctoral students, and soliciting feedback through email.
- The DGS, in consultation with the Graduate Committee, will prioritize issues and hold a workshop with current graduate students to generate recommendations for revisions to the dissertation process.
- The DGS will share the initial recommendations with students and faculty and further refine them.
- Revisions will be presented to the Graduate Committee for approval and then to the entire department for approval.

Most of these improvements will take the form of better-written guidance materials for faculty and students.

**d. If additional resources were available, what would be requested and how would it be used?**

Additional resources could be requested to better support doctoral student professionalization. This support would include, but is not limited to: providing additional funds for more students to present annually at academic conferences, sponsoring regular outside speakers to provide professionalization experiences, and supporting student job search activities. Currently speakers are invited through the Wayne English Graduate Organization's funds through the Dean of Students Office, as well as through department support that is supplemental to those funds. In addition, hiring faculty in popular but underrepresented areas (Rhetoric and Composition, Film and Media) would enhance the faculty's ability to support our students, allow for the development and maintenance of robust curricula in those concentrations, and permit more flexibility in assembling Qualifying Examination and dissertation committees.

One of the marked differences between University of Washington and Wayne State is the number of tenure-line faculty (Univ. of Washington 45 vs. Wayne State University 27). The section of this self study on the faculty outlines the loss of faculty lines in the department from 2013-2019, which has affected our ability to field Qualifying Examination and dissertation committees and deliver a comprehensive curriculum in English. Students are frustrated because they do not receive the variety of courses and/or experience gaps in their study of various sub disciplines of the department. A recent lack of coverage in British Victorian literature makes it implausible for us to admit students into the Ph.D. program who express strong interest in that area; this is also the case for early American and 19th-century American literature. We have not be able to address areas of the department that are or will soon become dormant such as British 19<sup>th</sup> century literature and early American literature. Our hiring priorities are currently and necessarily focused on maintaining areas of the program where we have a large number of Ph.D. students, strong placements, and low numbers of tenure-line faculty, with new staffing for Rhetoric and Composition and Film and Media as current top priorities for those reasons.

## PART 2: POLICIES AND PROCEDURES

1. Check each process that applies to the program and indicate who is responsible for the process:

Process	Responsible Person			
	Chair	Associate Chair	Graduate Officer	Other (describe)
Conducts an orientation for new students			X	
Advises students on plan of work			X	
Approves plans of work			X	
Chairs graduate committee			X	
Oversees graduate recruitment			X	
Oversees graduate admissions			X	
Approves dissertation/thesis committees			X	

Distributes fellowship/scholarship information to students			X	
Oversees information on program website			X	
Serves as advisor for program graduate student organization			X	
Distributes information about career options/job placement			X	
Oversees student record keeping			X	
Assigns teaching assistantships	X			
Supervises/evaluates performance of GTAs				Director of Composition )
Oversees appointments of GRAs				X (Graduate School)
Oversees program assessment			X	
Hears grievances of undergraduates concerning GTAs		X		
Hears grievances of graduate students involving faculty			X	

**2. What compensation does the graduate officer receive (e.g. release time from teaching, summer salary, travel/research funds, graduate assistant)?**

A one course reduction in both fall and winter semesters plus a summer salary.

**3. Is the graduate officer's appointment 9 month or 12 month?**

9 month appointment with a summer stipend.

**4. Rank the principal mission of your doctoral program (no tied ranks):**

- a. Training scholars for academic careers 1
- b. Training practitioners for industry, business, or government 2
- c. Providing advanced learning opportunities independent of career objectives \_\_\_\_
- d. Other (please explain) \_\_\_\_

Comments: The primary mission of the doctoral program is to prepare students for careers in higher education as teachers and researchers. Even though the program does not explicitly train practitioners for careers outside higher education, 7% of graduates over the period covered by this self-study have secured positions outside higher education.

**5. Are the doctoral degree requirements found online? Have the requirements changed since the last review? Please summarize the changes. Is there a student handbook? Please provide a link to the curriculum online and include a copy of the student handbook as an appendix (Appendix D).**

Doctoral program requirements have changed in the following ways since the last self study:

- We require the demonstration of reading proficiency in a language other than English when the academic advisor (DGS or the Qualifying Examination Director) requires it to support specific academic and/or professional goals. Prior to 2016, when this change was instituted, all Ph.D. students were required to demonstrate reading proficiency in a language other than English unless the requirement was waived by the Director of Graduate Studies.
- Rather than developing a 2-course minor, students now take two courses outside their concentration, one in each of the other concentrations.
- In Fall of 2019, we proposed a suite of 2-credit hour courses that will address pedagogy and professionalization.
- Beginning in 2017, the department limited admissions of Ph.D. students to those we can fund or who enter with tuition support.

Doctoral degree requirements are found online at:

<https://bulletins.wayne.edu/graduate/college-liberal-arts-sciences/english/english-Ph.D./#requirements>

A list of all English graduate courses can be found online at:

<https://bulletins.wayne.edu/graduate/college-liberal-arts-sciences/english/#courses>

The Ph.D. student handbook is also available online at:

<https://clas.wayne.edu/english/grad/Ph.D.>

**6. The following questions relate to the assessment of student learning:**

**a. What has the program learned about students and about the program's strengths and weaknesses through program assessment?**

Ph.D. assessment has been annually done since 2014 and has focused variously on evaluating Written Qualifying Examinations, Prospectuses, timeliness of meeting Ph.D. benchmarks, ENG 7001 Issues in Critical Theory, and conducting focus groups to determine areas for improving the program from the perspectives of current graduate students and alumni. We developed and fine-tuned program and course learning objectives in light of what we learned by reading and scoring examples of benchmark documents.

With regard to Qualifying Examinations (QE), in 2015 we noted that the styles of questions and make up of examinations differ markedly across areas and within areas of the department. Some questions directed students to focus on a small, specific number of texts, which might in itself limit or discourage the display of broad field knowledge by the student. This indicated the use of a possible future project of the Graduate Committee would be to create guidelines and best practices for creating QE questions, but it was noted as well that there is useful and probably necessary variety in our approaches to creating examinations. Another approach would be to invite faculty to discuss what a QE question should look like in an open forum. In particular, we discussed what we understood to be included in the category of "Ethos" (which corresponds to one of four program learning objectives) since there was a broad range of responses to individual examinations in this category. We determined that it includes whether the student appears to have cheated on the examination, but it also includes the proportion of evidence that supports the argument and the claims of the argument. It is a way of evaluating argumentative claims. We discussed overall how unsatisfying the QE process can be for both students and instructors. We also talked about the QE as the unique curricular opportunity to read broadly in the field and to form the basis for teaching in it later.

We noted that it would be useful to identify the goals and learning objectives for the Qualifying Examination. We identified that it is a programmatic benchmark that identifies students who are not performing strongly in the program, that it compels students to read broadly in a field in a way not duplicated elsewhere in the program, and that it is the occasion for students to make productive connections and note synergies between texts, a process important to master in advance of proposing a dissertation.

The Qualifying Examinations that the Graduate Committee scored in 2015 received lower marks for the polish of the writing, which corresponds to the impromptu nature of the timed writing assignment. Students did well at constructing the field and were writing according to professional expectations. We concluded, "a department conversation about the purpose of the examination and some emergent guidelines about constructing examinations from that conversation would probably be welcome as long as they recognized and respected sub disciplinary differences." We followed up our development of the QE scoring rubric, and scoring of QEs, with a survey distributed in Winter of 2016 to students who completed or attempted the QE from Fall 2014 through Winter 2016.

In 2016, an assessment subcommittee of the Graduate Committee developed and normed a rubric for the evaluation of Ph.D. Prospectuses and also for admissions processes (holistic admissions and funding). The process included developing the rubrics, testing the rubrics with a small sample, and then norming the rubrics with the entire committee before evaluating the sample documents. Additionally, the Graduate Committee reviewed information on the timing of benchmarks for students in the recent past including when the QE and Prospectuses were completed vis á vis defense dates and when students were most likely during these benchmarks to drop the program.

The Graduate Committee noted that the Prospectuses they reviewed were the weakest in terms of how they articulated the methodology of the proposed dissertation. Sometimes methodology was not clearly identified, and sometimes it didn't fit the proposed project, and sometimes it wasn't explicitly stated at all but assumed. We responded to this by changing the guidance about writing the Prospectus in the Ph.D. Handbook to highlight theoretical and methodological frameworks, and to provide more reference to methods in course learning objectives. Another outcome of this discussion was the development of the Prospectus and Dissertation Chapter workshop course, which was first offered in Winter of 2019 (but did not make enrollment) and is being offered again in Winter 2020. Additionally, we began sharing the assessment rubrics with graduate students in the Ph.D. Handbook.

In 2017, the Graduate Committee reviewed recent examples of an assignment in ENG 7001 titled "Mapping the Field," where in their first semester students are asked to situate their research question in terms of current critical conversations in their discipline. We evaluated whether, in this assignment: students were able to identify their field, it could be found in current fields as evidenced by currently disciplinary job lists, they were able to accurately describe the field, they were able to identify a key debate or question and contextualize it, and able to identify a gap in the field they could research. They were directed to make a statement of future research, and the Graduate Committee evaluated whether it was viable and appropriate in scope. The Graduate Committee also evaluated whether the assignment met professional standards. The findings included noting students needed more guidance about identifying a gap in a professional field and making possible contributions to it. Information from this assessment can potentially be compared later to benchmark (QE, Prospectus, and Dissertation) completion to see if there is any predictive value in the Mapping the Field assignment with eventual outcomes in the program.

Assessment has shown that students are generally competent in their abilities to comprehend their chosen areas of specialization, with students who enter the program already holding a master's degree performing better than students entering the program directly from undergraduate programs. This finding is most obvious from assessment of doctoral students in their first semester of coursework. Assessment of the "Mapping the Field" assignment has shown that doctoral students entering the program with a master's display a more comprehensive understanding of their chosen fields. At the same time, assessment of dissertation proposals has suggested students do not do as well identifying dissertation projects with the potential to contribute to scholarship in their chosen fields.



Assessment (from alumni surveys and focus groups) has shown that the program's overall strength is in preparing students for positions at liberal arts colleges and regional universities where teaching is prioritized over research. In the time frame covered by the self-study, 57 students have completed their Ph.D.s and 37 of those students secured full-time positions in higher education upon graduation. Two (2) of those were in research-intensive institutions.

When the totals regarding initial placements are broken down by areas of concentration for the period of 2013 to 2019, the placements reveal relative strengths and weaknesses. 22 students in composition and rhetoric graduated and 20 of them secured full time faculty appointments. 15 students graduated with concentrations in American literature and 9 of them secured full-time academic employment. 12 students graduated in British literature, 6 of whom secured full-time employment in higher education. Finally, in film, 8 students graduated. Of those, 5 secured full-time academic employment (see Table 1)

Table 1. Ph.D.s Winter 2014- Fall 2019 by concentration and current employment

Ph.D. Concentration s	Outside Academia	Unknown	Part Time	Full Time NTT	Tenure Track	Total Ph.D.s
Film and Media Studies	0	2	1	2	3	8
Literary and Cultural Studies (Am. Lit. and Brit. Lit.)	Am. Lit 3 Brit Lit 1	Am. Lit 0 Brit Lit 1	Am Lit 5 Brit Lit 4	Am Lit 3 Brit Lit 4	Am Lit 4 Brit Lit 2	Am Lit 15 Brit Lit 12
Rhetoric and Composition Studies (18)	1	1	1	13	6	22
Totals	5	4	11	22	15	57

As illustrated in Table 1 above, comparison across areas of specialization suggests that composition and rhetoric is the strongest area of the doctoral program in terms of initial placement into full-time academic employment. In terms of total numbers of graduates, film accounts for approximately 14% (8/57), and accounts for 13.5% of full-time placements. Graduates specializing in composition make up 38% of the total number of graduates (22/57) and approximately 51% (19/37) of the total tenure track and non-tenure

track initial full-time academic placements. The number of graduates in American literature (15) is approximately 26% of the total number of graduates, which is greater than the number of graduates in British literature (12 or 21%), and full-time placements in British literature (6 or 16% of placements) compares favorably to American literature (7 or 19%).

Some students in our program, like students in many other Ph.D. programs, find full-time academic employment after initially being employed in part-time positions, and some move from non-tenure track to tenure-track positions within a five-year or more time frame.

**b. How has assessment evidence led to program improvement?**

Because the program assessed different aspects of the Ph.D. over the course of several years, the program is still too early in the overall assessment process to determine how assessment evidence has contributed to program improvement. Most changes to the program since formal assessment was begun have only been implemented within the last four years.

In general, the effort of assessment has created more awareness and dialogue among faculty members who are engaged in the process of developing materials and facilitating assessment. The WSU Director of Assessment has singled out our work twice for recognition, and our open meetings on assessment have engaged broader awareness of graduate education among faculty and graduate students.

**c. What are the most important changes to the program driven by program assessment?**

Any changes to the program resulting from assessment have only been introduced in the last several years. Primary among these changes is the revision of ENG 7001, Issues in Critical Theory, from an introductory survey of critical theory into a course designed to introduce first-semester Ph.D. students to the study of English at WSU. A particular assignment in ENG 7001, "Mapping the Field," asks students to identify their research interests through engagement with at least one faculty member who conducts research in that area. This assignment has been incorporated into program assessment. Another important change to the program is a course for students who are writing either the prospectus or the dissertation, ENG 8998. This course was intended to provide greater structure to students after course work in order to facilitate time to degree. It was first offered in Winter 2019, but didn't run due to lack of enrollment; it has been offered again in Winter 2020.

**d. What changes to assessment processes or methods would improve the information gathered or how it is used?**

Combining assessment methods of evaluating written work from key points in the program (first semester, qualifying exams, and dissertation prospectuses) with survey

methods of current students and graduates provides a robust pool of information. Improving the assessment process moving forward will involve developing strategies for integrating the two assessment methods so they are as elaborative of each other as possible.

**7. List any doctoral level courses:**

**a. Not offered every year but offered at least every two years:**

ENG 7800 Seminar in Creative Writing  
ENG 8001 Seminar in Literary and Cultural Studies  
ENG 8007 Seminar in Rhetoric and Composition

**b. Offered less than once every two years**

Historically, most 7000-level courses in the bulletin, except for ENG 7001, have been offered less than once every two years.

ENG 7001 Issues in Critical Theory  
ENG 7002 History of Critical Theory  
ENG 7003 Contemporary Literary Theory  
ENG 7004 Theoretical Issues in Cultural Studies  
ENG 7005 Film Theory  
ENG 7006 Media Theory  
ENG 7007 Composition Theory  
ENG 7011 Studies in Medieval Literature  
ENG 7012 Sixteenth-Century Literature  
ENG 7014 Seventeenth-Century Literature and Culture  
ENG 7015 Studies in Shakespeare  
ENG 7016 English Drama to 1642  
ENG 7020 Studies in Composition Theory  
ENG 7021 Studies in Restoration and 18th C.  
ENG 7022 Studies in Romantic Literature and Culture  
ENG 7023 Studies in Victorian Literature and Culture  
ENG 7024 The Rise of the Novel  
ENG 7025 Fin de Siecle  
ENG 7031 Naturalism and Realism  
ENG 7032 Modernism and Modernity  
ENG 7033 Postmodernism and Postmodernity  
ENG 7041 Early American Literatures and Cultures  
ENG 7042 19th C. American Literature and Culture  
ENG 7043 20th C. American Literature & Cult.  
ENG 7044 African-American Literature and Cult.  
ENG 7045 Ethnic American Literatures and Cultures  
ENG 7046 Comparative American Literatures and Cultures  
ENG 7050 Studies in Criticism  
ENG 7051 Introduction to Film and Media Studies  
ENG 7052 Film and Media Study

ENG 7035 Cyberculture  
 ENG 7053 Film and Media Genres  
 ENG 7056 Comparative Media  
 ENG 7061 Rhetorical Theory  
 ENG 7062 Designing Research in Composition and Rhetoric  
 ENG 7063 Historical Studies in Composition and Rhetoric  
 ENG 7064 The Teaching of Writing  
 ENG 7065 Writing Technologies  
 ENG 7066 Writing in Multiple Settings  
 ENG 7840 Technical and Professional Communication  
 ENG 8002 Seminar in Literary and Cultural Studies before 1700  
 ENG 8003 Seminar in Literary and Cultural Studies: 1660-1914  
 ENG 8004 Seminar in Literary and Cultural Studies after 1870  
 ENG 8005 Seminar in American Literatures and Cultures  
 ENG 8006 Seminar in Film and Media Studies  
 ENG 8008 Seminar in Theory

**8. Discuss the relationship of the doctoral program to the master's and undergraduate programs (if applicable).**

The doctoral program is academically distinct from the undergraduate program. The doctoral program overlaps with the master's program in several ways. Students in the doctoral and master's programs take some of the same courses together (Master's students take 5 or more courses at the 7000-level, and Ph.D. students may take up to two courses, with permission, at the 5000-level). Students in the Master's program regularly apply to, and are accepted into, the Ph.D. program. A small number of students who are admitted to the doctoral program directly from their undergraduate programs earn the M.A. on the way to completing the Ph.D. Most students in the doctoral program serve as GTAs during their time at WSU, teaching either composition or lower-level film and literature courses. As a result, they interact with students in the undergraduate program within the classroom. Ph.D. students are enlisted as mentors to GTA Master's students on occasion.

**9. What are the biggest challenges for the doctoral program? What plans does the program have to address these challenges?**

The biggest challenges facing the doctoral program fall under the areas of recruitment and funding. Recruitment has become more of a challenge in the last several years as the number of applicants to the program has declined from 56 for Fall 2016 to 36 for Fall 2019, creating a situation in which the pool of strong applicants is diminished. Funding is a related challenge because the ability to fund doctoral students provides incentive for stronger applicants to enroll. More opportunities for funding can serve as a recruitment tool with the potential to increase the size of the applicant pool.

Because the number of funded lines is fixed by the university, with the opportunity to add lines coming only in the form of competitive fellowships such as the Dean's Diversity

Fellowship and the Graduate Research Assistantships, the program has to depend on advertising and outreach to increase the number of applicants. More resources dedicated to advertising and outreach would help, but the program remains constrained in its recruitment efforts by the fact that those efforts fall exclusively to the Graduate Director whose time is limited by other commitments. The Department will form an ad hoc committee on Recruitment and Retention in Winter of 2020 to address some of these issues, including creating better recruitment strategies and materials. Further, constraints on recruitment, enrollment, and funding put downward pressure on faculty hiring -- and more faculty are crucial to the maintenance and growth of our programs. Enrollment numbers in doctoral courses do not provide strong justification for faculty hiring; at the same time, the diminished number of tenure-track faculty reduces curricular options for prospective students.

Doctoral studies in the humanities suffer from a current depressed job market that is a continuing threat. We will continue to post our job placements and will work toward greater transparency about initial employment outcomes for all students. We are working toward how to think about our program when we, like many other R1 regional universities, place most of our Ph.D. students in teaching positions rather than research-focused positions. Graduates who are employed in such jobs are often expected to teach in multiple sub disciplinary areas rather than focusing solely in one area and building a singular research trajectory. We are also working to be able to better articulate the full range of employment options students have after earning the Ph.D.

### PART 3: STUDENT PROFILE



## STPR003 - Doctoral Student Profile 2019a

Office of Institutional Research

Report Run: Jan 3, 2020

Report ID: STPR003

**Department Name:** English

**Program Description :** PhD in Liberal Arts & Sciences

### 1. The admission and enrollment information about Doctoral students:

	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019
Number of Applicants (with completed applications)	68	78	61	54	44	41	32

	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019
International Students Admitted	3	2		5			
Minority Students Admitted	1	1			2	1	3
Other Students Admitted	23	15	10	11	14	10	10
<b>Total Admitted</b>	<b>27</b>	<b>18</b>	<b>10</b>	<b>16</b>	<b>16</b>	<b>11</b>	<b>13</b>

<b>Newly Enrollment</b>	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019
International Students Newly Enrolled	2			2			
Minority Students Newly Enrolled	1	1			1		2
Other Students Newly Enrolled	7	7	4	4	6	7	4
<b>Total Newly Enrolled</b>	<b>10</b>	<b>8</b>	<b>4</b>	<b>6</b>	<b>7</b>	<b>7</b>	<b>6</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
International Students Enrolled	6	5	5	4	5	5	7	5	5	5	3	3	3
Minority Students Enrolled	7	7	9	10	8	8	8	7	8	7	4	3	4
Other Students Enrolled	66	60	59	57	57	56	53	46	45	42	48	45	46
<b>Total</b>	<b>79</b>	<b>72</b>	<b>73</b>	<b>71</b>	<b>70</b>	<b>69</b>	<b>68</b>	<b>58</b>	<b>58</b>	<b>54</b>	<b>55</b>	<b>51</b>	<b>53</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Full-Time Students	76	69	56	57	59	60	63	50	53	50	49	36	43
Part-Time Students	3	3	17	14	11	9	5	8	5	4	6	15	10
<b>Total Enrolled</b>	<b>79</b>	<b>72</b>	<b>73</b>	<b>71</b>	<b>70</b>	<b>69</b>	<b>68</b>	<b>58</b>	<b>58</b>	<b>54</b>	<b>55</b>	<b>51</b>	<b>53</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Average Cumulative GPA of International Students Enrolled	3.71	3.86	3.73	3.84	3.74	3.74	3.81	3.80	3.85	3.82	3.74	3.74	
Average Cumulative GPA of Minority Students Enrolled	3.78	3.78	3.79	3.76	3.85	3.85	3.85	3.89	3.88	3.90	3.91	3.94	
Average Cumulative GPA of Other Students Enrolled	3.90	3.90	3.83	3.91	3.92	3.91	3.89	3.88	3.81	3.90	3.92	3.92	

		Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019
GRE Verbal	Average GRE Score of Admitted Students	161.38	159.56	160.67	158.81	159.73	158.91	157.00
	Number of GRE Scores Averaged	24	18	9	16	15	11	11
GRE Quantitative	Average GRE Score of Admitted Students	148.21	148.94	151.44	149.75	151.27	145.55	149.45
	Number of GRE Scores Averaged	24	18	9	16	15	11	11
GRE Analytical Writing	Average GRE Score of Admitted Students	4.52	4.50	5.00	4.41	4.57	4.55	4.27
	Number of GRE Scores Averaged	24	18	9	16	15	11	11

## 2. The number of students graduated by term :

	Winter 2014	Spring/Summer 2014	Fall 2014	Winter 2015	Spring/Summer 2015	Fall 2015	Winter 2016	Spring/Summer 2016	Fall 2016	Winter 2017	Spring/Summer 2017	Fall 2017	Winter 2018	Spring/Summer 2018
	4	5	3	5	2	2	1	6	5	4	2	1	1	3
	Fall 2018	Winter 2019	Spring/Summer 2019	Fall 2019										
	3	3	2	5										

\* Only show years when student count is greater than zero

\*\* Enrollment data are based on census data, which were captured on 10th day after term started.

\*\*\* GRE score calculation is based on student's test with maximum scores for both Verbal and Quantitative sections.



## STPR003.a -Doctoral Student Profile - Candidates 2019a

Office of Institutional Research

Academic Period: Fall 2019

Report Page: 1 of 1

Report Run: Jan 3, 2020

Report ID: STPR003.a

**Department Name:** English

**Program Description :** PhD in Liberal Arts & Sciences

### 3. Number of students are candidates:

Department	Candidates	Non Candidates	Total enrolled
English	24	29	53

### 4. The average time to candidacy (years) :

Department	Average time to candidacy (years) *
English	2.6

Average time to degree (years) **
6.31

\* time to candidacy = PHD candidacy date minus applicant date for all students achieving candidacy.

\*\* time to degree = graduation date minus catalog term start date for same program and major.

### 6. Percentage of new enrolled over total admitted :

Department	Admitted	New enrolled	New enrolled over admitted (%)
English	13	6	46.15%

\* Enrollment data are based on census data, which were captured on 10th day after term started.



## PART 4: STUDENT RECRUITMENT

### 1. List the top five universities from which the department has admitted and enrolled students over the last seven years.

Wayne State University (9)

Eastern Michigan University (6)

Central Michigan University (3)/New York University (3)

University of Michigan (2)/Oakland University (2)

The remaining 33 admitted and enrolled students came from separate institutions, including three in state, six in Ohio, four in New York, three in California, two each in Georgia, Illinois, and Oklahoma, one each in Louisiana, Nevada, North Carolina, North Dakota, Pennsylvania, and Washington, and five outside the United States.

### 2. The program engages in the following recruitment activities (check all that apply):

- a. Creating program-specific print recruitment materials ☒
- b. Advertising program to other faculty in the discipline ☒
- c. Making information available at conferences ☐
- d. Sending faculty to give talks at other schools ☐
- e. Having faculty/students contact prospective students ☒
- f. Inviting prospective students to campus ☒
- g. Other (please specify): ☒

Email outreach -- The Director of Graduate Studies emails graduate directors and chairs of programs we would like to recruit from with information about our program.

### 3. How does the program plan to expand its recruitment activities?

Because the primary schools from which the program has enrolled students are regional, the plan is to target schools within a 250 mile radius where the highest degree awarded is an M.A. (Saginaw Valley State University, Findlay University, and Youngstown State University, for example). Also, in order to increase applications from under-represented populations, the program will specifically recruit from majority minority schools within that radius (Chicago State University for example), as well as all HBCUs. The current practice for recruiting from these schools is through communication from the Graduate Director with the Department Chairs and Graduate Directors at those schools.

### 4. When did the program last update recruitment materials (print or electronic)?

Recruitment materials were last updated in 2017. Our website has been updated in Fall of 2019.

## PART 5: TEACHING

### 1. The program supports graduate teaching assistants by (check all that apply):

- a. Conducting an orientation for GTAs ☒
- b. Observing GTAs in the classroom at least once a semester ☒
- c. Providing written feedback on classroom performance ☒
- d. Discussing teaching evaluations with GTAs ☒
- e. Offering a departmental teaching award for GTAs ☒
- f. Nominating students for the Heberlein award ☒
- g. Offering a course on teaching in the discipline ☒
- h. Providing teaching mentors for GTAs ☒
- i. Encouraging the use of the Office for Teaching and Learning ☒
- j. Other (please specify) ☐

### 2. How does the program plan to expand its activities in this area?

In order to better prepare students to teach in all areas of English studies, not just composition, the program has committed to offering on a regular basis current courses in pedagogy—specifically, the teaching of film and media studies, and the teaching of literary and cultural studies. Additionally, we plan to add a teaching practicum in creative writing. These courses, along with the already established courses in teaching composition, will serve as professionalizing credentials students can point to as they apply for academic positions that are often teaching-intensive. Ideally, these courses will also serve as prerequisites for GTAs who want to teach film and media or literary and cultural studies classes at the 2000- and 3000-levels.

### 3. For each semester in the last three academic years, list the percentage of lecture sections (not including lab, discussion, or quiz sections) that have been taught by doctoral students:

#### Sections Taught By Doctoral Program GTAs

Semester	2017-2018	2018-2019	2019-2020
Fall	17%	17%	13%
Winter	18%	12%	
Spring/Summer	52%	47%	

## PART 6: STUDENT SUPPORT

### 1. How many Ph.D. students have been supported in each of the following categories during the review period?

Doctoral Student Support							
Type of Support	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019
Graduate Research Assistant ships	1	2	2	0	0	1	1
Graduate Teaching Assistant ships	31	31	27	28	26	26	27
Fellowships	4	4	4	4	5	5	5
Not supported but enrolled	38	26	25	20	19	16	16
Other (describe)	1 (GSA)	3 (GSA) 3 (GPS)	2 (GSA) 5 (GPS)	2 (GSA) 5 (GPS)	2 (GSA) 5 (GPS)	1 (GSA) 3 (GPS)	2 (GSA) 1 (GPS)

\*We have a stable number of GTA lines, but it has varied from year to year because of the number we award M.A. students. Beginning in Fall of 2015, we converted one of the 31 GTA lines to a GSA line, and in Fall of 2019, one GSA line formerly supported by the Graduate School was withdrawn.

**2. How does the number of supported Ph.D. students compare with the comparable and aspirational universities listed above? How does the program plan to develop student support?**

The percentage of funded students in the comparable programs, as documented in the National Academies database of doctorate programs, is 42.9% for Temple University and 70.3% for University of Wisconsin—Milwaukee. The percentage of funded students in the program at Wayne State as identified by the same report is 73.3%.

University of Washington admits between 12 and 14 students each academic year and offers funding to all students. The current department website lists a total of 116 funded students who teach a class, assist with a lecture or lead quiz sections, or assist in program administration. While the overall percentage is comparable to that of our program (69.2%), the number of funded lines is significantly larger.

The number of funded GTA and GSA lines are fixed by the university and have remained largely stable (exceptions are noted above). Available fellowships have also been fixed for the last several years, although we have successfully competed for the Dean's Diversity Fellowship, which has added a line. There are currently no plans to argue for increasing the number of funded lines.

The decrease in the number of students who are enrolled and unfunded is in part due to policy changes enacted in Winter of 2017 to reduce the number of students admitted without funding (either their employers or GTA, GSA, or Fellowship funding). Most currently unfunded students were awarded funding for the first four or five years of their program, depending on their progress toward the QE and Prospectus benchmarks.

## PART 7: STUDENT MENTORING

### 1. The program supports student socialization and professionalization by (check all that apply):

- |  |                                     |
|--|-------------------------------------|
| a. Encouraging students to attend conferences                  | <input checked="" type="checkbox"/> |
| b. Encouraging students to present at conferences              | <input checked="" type="checkbox"/> |
| c. Having a graduate student organization                      | <input checked="" type="checkbox"/> |
| d. Having a graduate research day                              | <input type="checkbox"/>            |
| e. Encouraging students to give talks at departmental seminars | <input type="checkbox"/>            |
| f. Conducting a workshop on grant writing                      | <input checked="" type="checkbox"/> |
| g. Conducting a workshop on publishing                         | <input checked="" type="checkbox"/> |
| h. Conducting a workshop on how to prepare a CV                | <input checked="" type="checkbox"/> |
| i. Conducting a workshop on interviewing                       | <input checked="" type="checkbox"/> |

### 2. How does the program plan to expand its activities in this area?

We are currently developing 2-credit professionalization courses on topics such as publishing and academic job market preparation. In addition, the program currently coordinates with the Wayne English Graduates Organization (WEGO) to provide socialization and professionalization. This arrangement appears to work well.

Up through the 2017-2018 academic year, the Graduate Program sponsored a grant-writing workshop led by Arthur Marotti, Distinguished Professor Emeritus of English. We supported 1-2 students who wrote successful proposals to conduct archival research. The Graduate Committee and Graduate Director will review this program to evaluate whether to reinstate it; a number of students benefited from it for their dissertation research.

### 3. How often does the program offer organized seminars, colloquia, or sponsored conferences at which doctoral students can present their work?

The program does not currently offer such opportunities. Faculty in the department do organize an annual visual culture conference on campus in which doctoral students do participate. Likewise, an annual conference on popular culture offers another venue for doctoral students to present their work. Other faculty host an annual conference on teaching writing at which doctoral students also present. In addition, our graduate students often present at events sponsored by the university's Humanities Center, and they draw audiences from inside and outside of the department.

- 4. Describe procedures used to conduct an annual student review. Indicate the areas of performance that are evaluated, who provides the review, and how the information is communicated to the student (if a form or template is used, please attach a sample as an appendix—Appendix F).**

Annual reviews are currently standardized across the university and conducted by the Graduate School. Prior to the 2018-2019 year, the department created a detailed Annual Review form that included students' updated CVs, their teaching evaluations, listings of presentations and publications, clear information about funding awarded and expended, and detailed advice about the timeline and benchmarks for the degree.

## **PART 8: EMPLOYMENT**

- 1. Describe procedures used to aid students in obtaining employment (e.g. practice job talks, posting positions on listservs).**

Students are directed to online job information lists by the graduate director. The graduate director and WEGO provide workshops annually on preparation for the job market. Additional presentations by Ph.D. alumni also provide current students insight into the academic job market. The graduate director and the graduate committee provide support to all doctoral students preparing for the job market. Support includes vetting of job application materials, conducting mock interviews, and attending practice job talks.

While the program benefited substantially from a Graduate Student Assistant who researched and listed local job openings, we have subsequently lost this position and that has negatively impacted our ability to assist students with their job searches. This individual compiled a list of regional jobs on at least a quarterly basis from HR websites of regional institutions. This regularly-published list collectively saved our students time and collated job opportunities that do not appear on any national lists. Several of our students were successful in finding full-time employment from this list.

- 2. Describe the current and future job market in the discipline.**

The number of full-time positions advertised in the MLA Job Information List reached an all-time low of 828 in 2017-2018 ("Preliminary Report on the MLA Job Information List, 2017-18" <https://mlaresearch.mla.hcommons.org/>). According to the MLA, as of 2015, the number of Ph.D.s in English graduated annually rose to 1,281 ("The Upward Trend in Modern Language Ph.D. Production: Findings from the 2015 Survey of Earned Doctorates" <https://mlaresearch.mla.hcommons.org/2017/02/06/the-upward-trend-in-modern-language-ph.d.-production-findings-from-the-2015-survey-of-earned-doctorates/>). A survey of these results published in December 2018 in *The Chronicle of Higher Education* ("What We Hire in Now: English by the Grim Numbers" <https://www.chronicle.com/article/What-We-Hire-in-Now-English/245255>) identifies a decline in hiring in historical literary periods, generalists, and in literary theorists, while identifying an increase in hiring in composition and rhetoric, creative writing, digital humanities, and ethnic-American literature. Prospective declining college enrollments place additional pressure on hiring priorities.

**3. During the review period, indicate the number of graduates who found employment in the following categories:**

- a. Postdoctoral fellowship/training at an academic institution:
- b. Research associate at an academic institution:
- c. Tenure-track faculty position: 12
- d. Non-tenure track faculty position: (part-time: 8; full-time: 16)
- e. Private researcher:
- f. Other non-academic position: 6

**4. How does graduate placement compare to the principal missions of the doctoral program identified in part 2 question 4?**

In the context of a tight job market (as described in part 8 question 2), the program's placement rate of 67% in full-time positions since the last self-study (see Table 1, Part 2. 6a) matches well with the program's principal mission.

## SECTION 4: THE MASTER'S PROGRAM

### PART 1: COMPARABLE AND ASPIRATIONAL PROGRAMS

#### **Background**

The M.A. in English at Wayne State University is designed to prepare for doctoral work and/or develop expertise in particular areas of study such as creative writing or professional writing. The M.A. program serves students with a variety of interests and professional and academic goals. Our students (for whom the M.A. is a terminal degree) go on to work in positions as senior management, executives, freelance writers, consultants, directors, writers, copywriters, editors, and are self-employed. Some of our students earn the M.A. and then go to M.F.A. programs, Ph.D. programs, MLIS programs, or law school. We've placed students in Ph.D. programs such as Arizona State University, University of Miami, University of Nevada Las Vegas, and of course many of our M.A. students go on to earn a Ph.D. at Wayne State University. We've placed M.A. students in M.F.A. programs such as University of Minnesota, University of Oregon, and Goddard College. Some of our students are public school teachers in the Detroit metropolitan area.

The M.A. program requires 33 credit hours of coursework, which includes at least five 7000-level courses in English at WSU. The remaining coursework can be distributed among 5000-, 6000-, and 7000-level courses. Students with special interests such as Rhetoric and Composition and Film and Media Studies take approximately half of the total credit hours for the degree in that area. Students interested in Creative Writing will soon (likely by Fall of 2021) have the option to enroll in the M.A. program with a concentration in Creative Writing. Our courses are flexibly scheduled around faculty research interests and in the last three years we offered courses that concentrate in critical theory, women's studies, film and media studies, Shakespeare, medieval literature, modernism, African-American literature, Anglophone literature, writing and publishing, rhetoric and writing, creative writing, cultural studies, romantic literature, postmodernism, rhetorical theory, designing research in composition, the teaching of writing, writing technologies, and some students at the M.A. level also participated in our internship program.

There are three different degree plans in the M.A. program. Plan A requires 33 credit hours with a three- to six-credit thesis being a part of the total credits. This plan will be available exclusively to students in the Creative Writing concentration of the M.A. when that becomes available (it has been proposed by the department and will undergo College review this academic year). Students who opt for Plan B complete 33 credits that include a three-credit essay and the demonstration of reading proficiency in at least one foreign language if required to by the academic adviser, and those who complete Plan C are required to finish 33 credit hours and prepare a portfolio of their work.

M.A. students complete a Plan of Work with the Graduate Director (DGS) in the semester that they complete 10 credit hours. The Plan of Work may be revised as students progress toward the degree, and often this is necessary several times, particularly for students who attend part-time.

For students pursuing Plan A or Plan B, the selection of a faculty adviser to support their research takes place generally when students have completed approximately 15 credit hours.

Beginning in 2015, M.A. students have been able to apply for Graduate Teaching Assistantship and Graduate Student Assistantship funding. Students have mainly taught composition courses, and students receiving GSA funding have worked as administrative support or in the Writing Center as tutors for other graduate students.

1. **Choose two comparable programs at research universities. For each program, indicate which of the following factors were used to determine comparability:**

<b>Master's: Comparable Programs</b>		
<b>CRITERIA</b>	University of Wisconsin-- Milwaukee	Temple University
Produce a similar number of Master's. graduates		
Graduates similar in quality to WSU		
Place Master's graduates in similar types of positions		
Master's program is organized into similar divisions		
Master's training curriculum is similar	X	X
Students are drawn from a similar national pool		
Students are drawn from a similar local pool	X	X
Students are drawn from a similar international pool		
Faculty publish in similar journals	X	X
Number of faculty	TT (32), FT (26)	TT (27), FT (29)
Generate about the same amount of external funds		
Receive funding from the same types of external sources		
Are part of an urban university	X	X



Are ranked similarly to WSU/department(indicate ranking and index)	National Research Council Research 63 Students 52 Overall 60	National Research Council Research 30 Students 34 Overall 34
Faculty have similar research interests	X	X
Faculty publish similar number of books		
Faculty members perform or exhibit creative works similarly		
Faculty members have similar numbers and types of awards in the profession		
Faculty members participate to a similar extent in national professional organizations		
Faculty members' scholarly quality is similar	X	X
Other (please specify)		

## 2. How have you used these programs to benchmark performance in your program?

University of Wisconsin-Milwaukee has been used as a benchmark institution in past self-studies because of its urban location and comparable offerings, specifically M.A. plans in creative writing, literature and cultural studies, film and media studies, rhetoric and composition studies. Their structure is similarly open and interdisciplinary--students construct their own pathways that are guided by these plans in broad disciplinary categories. The M.A. degree is 30 credit hours and their degree capstone projects are similar to ours. They offer a one-credit course that is an introduction to graduate studies and professionalization in the discipline.

Temple University is also an urban university with comparable concentrations at the M.A.-level. The M.A. requires 30 credits of coursework, with at least one course at the 8000- or 9000-level, and a Master's Essay of 3 credits is required. They provide interdisciplinary pathways in critical theory, cultural theory, film theory, interdisciplinary methods, minority literature, and women's studies, in addition to areas of study such as the Renaissance, eighteenth-century, nineteenth-century, modern, contemporary literature, and rhetoric and composition. Temple offers the M.F.A. in Creative Writing as a two-year degree where students can specialize in poetry or fiction. Temple has an academic administrator directing the M.F.A. program in creative writing; this administrative appointment parallels the recent appointment in the program of a Creative Writing Coordinator. Their curriculum requires 33 credit hours with three credits reserved for a Master's project, which is a book-length project the student has developed over the course of the degree program. This is the same as our model for Plan A creative writing students.

3. Choose a program at a research university that your program realistically aspires to be in the next 7 years. Indicate which of the following factors were used to select the program.

<b>Master's: Aspirational Program</b>	
<b>CRITERIA</b>	University of Washington
Produces more/less graduates	More
Has more/less funding for students	
Places more graduates in academic positions	X
Master's. program organization differs from WSU	X
Master's. training curriculum differs from WSU	
Produces higher-quality students	X
Has more students nationally who apply to the program	
Enrolls more students from a national pool	X
Enrolls more/fewer international students	
Faculty have better publication records	
Has smaller/larger faculty size	Larger, TT (45)
Generates more external funding	
Conducts more research focused on urban issues	
Faculty members more often perform or exhibit creative works	
Has faculty with different research interests (please specify)	
Faculty have more professional awards	
Faculty participate to a greater extent in national professional organizations	
Is higher ranked than WSU/department	National Research Council Research 27

	Students 63 Overall 46
Other (please specify): Commitment to promoting “inclusion, diversity, and equality” by recruiting, supporting, and graduating students from underrepresented groups	X

Comments: University of Washington does not admit students to the terminal master’s degree. Students who have a bachelor’s degree are admitted to the graduate program and earn an M.A. on the way to the Ph.D.. What makes this department aspirational, given this fact, is the established creative writing program and the commitment to the master’s as a foundation for the doctorate.

Given the large number of students who go from our Master’s to our Ph.D. programs, and some who enter our program by enrolling in both the M.A. and Ph.D. simultaneously, there are a number of useful parallels between University of Washington’s program and ours. Similar to our program, students who attend full-time are expected to finish in approximately two years. Their M.A. program requires more credits (ours is 33, theirs is 40), they require that all students demonstrate reading knowledge of a language other than modern or Middle English, and they do not count graduate coursework taken toward the language requirement as electives in the degree program. In our program students are required to demonstrate a reading knowledge of a language other than English when directed to in support of scholarly or professional goals. They require a critical theory course, whereas we do not have any single course that all Master’s students take, and their Master’s Essay requirement encourages students to model it on an academic journal article, which is similar in length and scope to our assignment in Plan B.

University of Washington also has a separate degree track for creative writers, the M.F.A. They have designed this as a two-year program, with specializations in poetry or prose, and they have nine faculty who work in that program. They report being ranked as one of the top ten creative writing programs in the country. The M.F.A. curriculum includes workshops, literary studies, critical theory, and a capstone creative manuscript. They also include the requirement of a critical essay, and an oral presentation. They fund students through teaching assistantships, fellowships, and a corporate sponsorships with Amazon.com.

4. **The comparable programs indicate where the program is now and the aspirational program indicates where the program wants to be in the future.**
  - a. **What plans does the program have to move from one point to the other?**

Efforts currently underway to establish a distinct concentration in creative writing would bring the program into greater alignment with Temple University and would be a step closer to Washington University in that we would have a separate, formal concentration in creative writing. To promote these efforts, a new administrative position, Coordinator of Creative Writing, was created to recruit students, develop promotional materials, advise students, and increase enrollments. The master’s concentration in creative writing is intended to prepare students for careers as creative writers and for admission to highly competitive M.F.A. programs. It is possible that with this new concentration, we will be

able to further define the M.A. in English with a concentration in Creative Writing as distinct from the M.A. in English; if we are successful in distinguishing this program, we may consider developing an M.F.A. program within the next seven years. While the M.A. program does not have plans to stop admitting students for a terminal master's degree in English, discussions are under way to tailor the master's in English (in film and media studies, literary and cultural studies, and rhetoric and composition studies) to better prepare students for admission to top-tier doctoral programs by creating concentrations similar to the one underway in creative writing.

**b. What benchmarks will be used to assess progress? How was program assessment data used in the planning process?**

Benchmarks include monitoring admissions applications, admissions, time to degree, placement, employment outcomes, and survey data.

In 2013-2014, the Graduate Committee drafted program learning goals. In 2014-2015, we assessed M.A. Plan A creative writing Thesis proposals and M.A. Plan B Essay proposals. We determined that the proposals seemed to address a very limited audience (the faculty advisor and second reader), and they did not seem to attempt to situate the future research in a broader context in the field. As a result of this assessment activity, the Graduate Committee developed course learning objectives that emphasize that in graduate courses M.A. students are working to situate their work in broader field conversations. We revised the M.A. proposal form in order to ask students to describe how the project fits into the field of English Studies, to describe the methodology used in the project, and to explain the significance or impact of the research.

In 2015-2016, the Graduate Committee reviewed seven anonymous M.A. Essays for critical analysis, field construction, theories and methods, mechanics and style, writing, argument, and ethos. The results pointed to the need to improve students' argumentation skills, and we also noted that students who completed the M.A. Essay but were also in the Ph.D. program wrote stronger essays, perhaps because they used materials originally intended for a Ph.D. dissertation but applied to the M.A. when dropping out of the Ph.D. Part of our discussion at this time was to develop a cohort course, similar to ENG 7001 for Ph.D. students, although we did not do this due to the difficulties of requiring a single course for our population of M.A. students, many of whom work full-time and are unfunded. We observed at the time that we may further refine the M.A. Essay assignment so that students create a more specific research question.

In 2016-2017 the Graduate Committee evaluated M.A. Plan C portfolios. Plan C was opened as an option for M.A. students in 2014 and assisted a number of students who had all degree requirements met except the Plan B. Essay. Plan C also did not require the demonstration of reading knowledge of a language other than English, which also proved to be a barrier for some students who then shifted to the new plan to finish the degree. The portfolio consists of approximately 60 pages of writing from coursework that is selected by the student in addition to a 5-10 page reflective essay. It is evaluated by the DGS. The Graduate Committee assessed the reflective statements of eight M.A.

Portfolios representing a range of sub-disciplines in the department that were completed since the portfolio option was made available in Spring/Summer 2014. We posited that taking a “thin slice” approach to the assessment by looking specifically at the 5-10 page reflective statements would provide enough information to determine if the learning objectives under review were being met. After reviewing these statements, the Graduate Committee created better guidance (as printed in the MA Handbook) for how to approach the reflective essay. We now guide students to write about their understanding of the discipline or disciplines they studied. We also shortened the requirement of the reflective essay to 5-7 pages, and direct students to consider the learning objectives their coursework allowed them to master. We will review the Plan C Portfolios again within the next two years and be able to determine whether this additional guidance addressed the issues we saw. Other ideas discussed at the time were to assign a faculty mentor to oversee the portfolio drafting process and to assist students with building a narrative about their studies that engages with the broader conversations in the field.

In 2017-2018, we focused on assessing Plan A Creative Writing Thesis. We developed a rubric that would function to assess originality, aesthetic value, and ethical methods no matter the genre of the thesis. In this evaluation we reviewed the first ten and last ten pages of writing in a thin slice method, and we determined that works of fiction (particularly in novel form) were disadvantaged by this method. Given that almost all of the work met or exceeded what we as a committee expressed as our expectations, we did not suggest any changes to current course or program learning outcomes for Plan A. The Plan A thesis evaluation is being re-run by creative writing faculty in 2019-2020.

We plan to add survey to this type of assessment in order to get a fuller picture of student needs. To track the program’s progress in reaching its goal of preparing master’s students for admission to top-tier doctoral programs, graduates will be surveyed upon graduation, and at regular intervals after graduation up to five years, to identify their placements as well as post-graduation trajectory. To track the program’s goal of increasing enrollment in the master’s in English with a concentration in creative writing, the program will track enrollment trends every other year and follow graduates to identify their post-graduation trajectories. We have already gathered much of this information, which shows a great deal of successful career diversity for students who earn the terminal M.A.

**c. How will existing resources be used to achieve these objectives?**

Among the options available for using existing resources to meet the master’s objectives, the most obvious involves designing materials that better identify the post-graduation opportunities for master’s students. In addition, the program can use existing resources to provide workshops and other programming options to help students hone their skills, gain experience in academic professionalization, and develop compelling application materials. The proposed addition of 2-credit pedagogy and professionalization courses should also help prepare students for academic work beyond the master’s degree. In addition to our 5000-level internship, we are proposing a 7000-level internship that could serve as one of the core courses in the M.A. program and provide students with valuable experiences with one of our community, nonprofit, or corporate partners. Specific plans

for this suite of 2-credit courses are still under discussion. A Creative Writing Coordinator position has been established to achieve growth objectives in the master's in English with a concentration in creative writing, and we expect more recruitment and continuing excellent placement of students into M.F.A. and Ph.D. programs.

**d. If additional resources were available, what would be requested and how would it be used?**

Additional resources would be requested for providing regularly scheduled academic professionalization workshops designed to give master's students the experiences and preparation they need to support their application to advanced degree programs. The M.A. program would greatly benefit from additional faculty staffing in rhetoric and composition, film and media studies, and various areas of literary and cultural studies where we are no longer able to offer a comprehensive education. These areas include the nineteenth century, British and American, and early American literature. Students who wish to transfer to top Ph.D. programs in literary studies will be strongly disadvantaged by missing the opportunity to take 5000- and 7000- level courses in these historical fields.

## PART 2: POLICIES AND PROCEDURES

**1. Check each process that applies to the program and indicate who is responsible for the process:**

Process	Responsible Person			
	Chair	Associate Chair	Graduate Officer	Other (describe)
Conducts an orientation for new students			X	
Advises students on plan of work			X	
Approves plans of work			X	
Chairs graduate committee			X	
Oversees graduate recruitment			X	
Oversees graduate admissions			X	
Approves dissertation/thesis committees			X	

Distributes fellowship/scholarship information to students			X	
Oversees information on program website			X	
Serves as advisor for program graduate student organization			X	
Distributes information about career options/job placement			X	
Oversees student record keeping			X	
Assigns teaching assistantships	X			
Supervises/evaluates performance of GTAs				Director of Composition)
Oversees appointments of GRAs				X (Graduate School)
Oversees program assessment			X	
Hears grievances of undergraduates concerning GTAs		X		
Hears grievances of graduate students involving faculty			X	
Other				

**2. What compensation does the graduate officer receive (e.g. release time from teaching, summer salary, travel/research funds, graduate assistant)?**

The graduate director receives a course release of one course per semester and a summer salary.

**3. Is the graduate officer's appointment 9 month or 12 month?**

The graduate director's appointment is 9 months with a summer stipend.

**4. Rank the principal mission of your master's program (no tied ranks):**

- a. Training scholars for academic careers 1
- b. Training practitioners for industry, business, or government 2
- c. Providing advanced learning opportunities independent of career objectives 3

The curricula for Plan B. Essay anticipates that students will benefit from writing an article- or chapter-length scholarly project in anticipation that they may one day write a dissertation or publish scholarly articles in peer-reviewed journals. The curricula for Plan A Thesis assumes that students are taking the creative writing track in order to complete a full-length creative manuscript either for professional reasons or as preparation to apply to M.F.A. programs. The Plan C Portfolio option serves students who are completing the M.A. for professional purposes.

**5. Are the master's degree requirements found online? Have the requirements changed since the last review? Please summarize the changes. Is there a student handbook? Please provide a link to the curriculum online and include a copy of the student handbook as an appendix (Appendix E).**

Master's program requirements have changed in two respects since the last review. Plan C Portfolio was introduced in Spring/Summer of 2014. In 2016, the language requirement for students in Plan B shifted from everyone being required to demonstrate reading proficiency in a language other than English to only those required to do so by an advisor.

Master's degree requirements are found online at:

<https://bulletins.wayne.edu/graduate/college-liberal-arts-sciences/english/english-ma/#requirements>

A list of all English graduate courses can be found online at:

<https://bulletins.wayne.edu/graduate/college-liberal-arts-sciences/english/#courses>

The M.A. handbook is available online at:

[https://clas.wayne.edu/english/docs/wsu\\_english\\_ma\\_handbook\\_2018\\_2019.pdf](https://clas.wayne.edu/english/docs/wsu_english_ma_handbook_2018_2019.pdf)

**6. The following questions relate to the assessment of student learning:**

- a. **What has the program learned about students and about the program's strengths and weaknesses through program assessment?**

Program assessment for the Master's program began in the 2014-2015 academic year and has focused on the three capstone outcomes of the master's degree, the creative thesis, scholarly essay, and the portfolio. We have learned that students at the master's level are in the beginning stages of formulating their idea of the field in which they study from a professional standpoint. For students in creative writing, they are mastering techniques and are developing strategies to create fully original work that is free of expected or derivative elements. Our students do strong work, and some students publish later drafts of their work. In the 2019-2020 cycle, we are revisiting and re-running earlier



assessments to see if changes we have made to how MA Essay and Thesis proposals are written have an effect on how they are conceived and written at this time.

**b. How has assessment evidence led to program improvement?**

In light of our assessment activities, we changed the M.A. Thesis and Essay proposal forms so that students conceive of their projects as contributing to the professional field, we created and adjusted course learning objectives that emphasize thinking about the work done in seminars as part of larger field conversations, and we removed barriers to degree completion that were present by creating the Plan C Portfolio option and removing, when not directly relevant to professional or scholarly goals, the language requirement.

**c. What are the most important changes to the program driven by program assessment?**

The adjustments to the proposal forms and the changes to the language requirement for Plan B Essay. We also instituted the M.A. program orientation beginning in 2015, which has helped new students meet each other early in their first fall semester, has provided advising information, and has introduced students to faculty speakers who talk about the academic and employment opportunities the master's degree can afford.

**d. What changes to assessment processes or methods would improve the information gathered or how it is used?**

The addition of survey and focus group data in addition to the development of rubrics and review of capstone documents.

**7. List any master's level courses:**

- a. Not offered every year but offered at least every two years

ENG 5070 Topics in Film and Media  
ENG 5120 Topics in Medieval Literature  
ENG 5150 Shakespeare  
ENG 5450 Modern American Literature  
ENG 5480 Topics in African American Literature  
ENG 5860 Topics in Creative Writing  
ENG 5880 Fiction Writing Workshop  
ENG 7800 Seminar in Creative Writing

- b. Offered less than once every two years

ENG 5010 Advanced Expository Writing  
ENG 5020 Topics in Media and Culture  
ENG 5030 Topics in Women's Studies  
ENG 5035 Topics in Gender and Sexuality Studies  
ENG 5040 Film Criticism and Theory  
ENG 5050 Historical Topics in Film and Media  
ENG 5060 Styles and Genres in Film

ENG 5075 Topics in New Media  
 ENG 5080 Topics in Global and Transnational Studies  
 ENG 5090 Topics in Literary and Cultural Theory  
 ENG 5095 Topics in Visual Culture  
 ENG 5110 Chaucer  
 ENG 5170 Literature of the English Renaissance  
 ENG 5180 Milton  
 ENG 5190 Topics in Renaissance Literature  
 ENG 5200 Restoration and Eighteenth Century Literature  
 ENG 5240 Topics in Restoration and 18th C. Literature  
 ENG 5270 Literature of the Victorian Period  
 ENG 5290 Topics in 19th C. Literature  
 ENG 5300 Twentieth Century British Literature  
 ENG 5320 Topics in Twentieth Century British Literature  
 ENG 5410 American Literature 1800-1865  
 ENG 5420 American Literature: 1865-1914  
 ENG 5460 Topics in American Literature of the 20th C.  
 ENG 5490 Topics in American Literature  
 ENG 5500 Topics in English and American Literature  
 ENG 5510 Major Authors  
 ENG 5565 Irish Literature  
 ENG 5590 Topics in Comparative Literature  
 ENG 5595 Anglophone Literature  
 ENG 5790 Writing Theory  
 ENG 5795 Topics in Rhetoric and Writing  
 ENG 5830 Introduction to Technical and Professional Writing  
 ENG 5840 Theoretical Approaches to Technical and Professional Writing  
 ENG 5870 Poetry Writing Workshop  
 ENG 5885 Topics in Creative Non-Fiction Writing  
 ENG 5890 Writing for Theatre  
 ENG 6002 Teaching of Literary and Cultural Studies  
 ENG 6005 Teaching Developmental Writing  
 ENG 7002 History of Critical Theory  
 ENG 7003 Contemporary Literary Theory  
 ENG 7004 Theoretical Issues in Cultural Studies  
 ENG 7005 Film Theory  
 ENG 7006 Media Theory  
 ENG 7007 Composition Theory  
 ENG 7011 Studies in Medieval Literature  
 ENG 7012 Sixteenth-Century Literature  
 ENG 7014 Seventeenth-Century Literature and Culture  
 ENG 7015 Studies in Shakespeare  
 ENG 7016 English Drama to 1642  
 ENG 7020 Studies in Composition Theory  
 ENG 7021 Studies in Restoration and 18th C.  
 ENG 7022 Studies in Romantic Literature and Culture

ENG 7023 Studies in Victorian Literature and Culture  
 ENG 7024 The Rise of the Novel  
 ENG 7025 Fin de Siecle  
 ENG 7030 Survey of Research in Writing  
 ENG 7031 Naturalism and Realism  
 ENG 7032 Modernism and Modernity  
 ENG 7033 Postmodernism and Postmodernity  
 ENG 7035 Cyberculture  
 ENG 7041 Early American Literatures and Cultures  
 ENG 7042 19th C. American Literature and Culture  
 ENG 7043 20th C. American Literature & Cult.  
 ENG 7044 African-American Literature and Cult.  
 ENG 7045 Ethnic American Literatures and Cultures  
 ENG 7046 Comparative American Literatures and Cultures  
 ENG 7050 Studies in Criticism  
 ENG 7051 Introduction to Film and Media Studies  
 ENG 7052 Film and Media Study  
 ENG 7053 Film and Media Genres  
 ENG 7056 Comparative Media  
 ENG 7061 Rhetorical Theory  
 ENG 7062 Designing Research in Composition and Rhetoric  
 ENG 7063 Historical Studies in Composition and Rhetoric  
 ENG 7064 The Teaching of Writing  
 ENG 7065 Writing Technologies  
 ENG 7066 Writing in Multiple Settings  
 ENG 7840 Technical and Professional Communication

**8. Discuss the relationship of the master's program to the doctoral and undergraduate programs (if applicable).**

The AGRADE program—a university initiative that allows undergraduate students to take graduate courses toward a graduate degree—establishes a close relationship between the B.A. program in English and the M.A. program in English. A majority of students admitted to the Ph.D. program are admitted with an M.A. degree, although a small percentage of students in the Ph.D. program are admitted with only a bachelor's degree. Students admitted into the Ph.D. program directly from an undergraduate program do complete the M.A. degree as well. M.A. students who are awarded Graduate Teaching Assistantships teach undergraduates across the university in the General Education Composition program and M.A. students who have a Graduate Student Assistantship position as tutors in the Writing Center tutor graduate and undergraduate students.

**9. What are the biggest challenges for the master's program? What plans does the program have to address these challenges?**

The biggest challenges for the M.A. program all involve program promotion and definition. The M.A. program has not been promoted to students as a degree program that leads to viable vocational or educational alternatives, although we have robust evidence that it does so. The program has begun to address these challenges by establishing a concentration in creative writing. The creative writing concentration provides students interested in creative writing with a clear rationale for committing to the M.A. program—preparing them for careers as creative writers and for admission to competitive MFA programs. Following this model, the program also has plans to establish a concentration in professional/technical writing which would prepare students for careers as professional/technical writers and for admission to doctoral programs in rhetoric and composition studies. The program will also explore options for more focused preparation of M.A. students for admission to competitive Ph.D. programs in English studies and, potentially, for teaching at two-year colleges.

### PART 3: STUDENT PROFILE



## STPR002 - Master's and Certificate Student Profile 2019a

Report Run: Jan 3, 2020

Report ID: STPR002

Office of Institutional Research

**Department Name:** English

**Program Description :** MA in Liberal Arts & Sciences

### 1. Information about Master's and Certificate students:

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Number of Applicants (with completed applications)	49	16	61	27	79	27	64	29	61	27	63	20	50

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
International Students Admitted	6	3	6	5	12	4	8	1	11	2	4	4	6
Minority Students Admitted	7	3	13		15	6	14	7	14	7	17	4	10
Other Students Admitted	36	10	42	22	52	17	42	21	36	18	42	12	34
<b>Total Admitted</b>	<b>49</b>	<b>16</b>	<b>61</b>	<b>27</b>	<b>79</b>	<b>27</b>	<b>64</b>	<b>29</b>	<b>61</b>	<b>27</b>	<b>63</b>	<b>20</b>	<b>50</b>

<b>Newly Enrollment</b>	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
International Students Newly Enrolled													1
Minority Students Newly Enrolled			1		2		3	1	2		4		1
Other Students Newly Enrolled	7	4	6	5	11	4	9	4	8	4	13	2	9
<b>Total Newly Enrolled</b>	<b>7</b>	<b>4</b>	<b>7</b>	<b>5</b>	<b>13</b>	<b>4</b>	<b>12</b>	<b>5</b>	<b>10</b>	<b>4</b>	<b>17</b>	<b>2</b>	<b>11</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
International Students Enrolled													1
Minority Students Enrolled	4	4	1	1	3	4	8	7	8	9	7	7	7
Other Students Enrolled	23	17	22	22	28	23	25	24	26	27	29	28	29
<b>Total Enrolled</b>	<b>27</b>	<b>21</b>	<b>23</b>	<b>23</b>	<b>31</b>	<b>27</b>	<b>33</b>	<b>31</b>	<b>34</b>	<b>36</b>	<b>36</b>	<b>35</b>	<b>37</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Full-Time Students	14	11	5	9	12	7	15	14	15	13	20	15	16
Part-Time Students	13	10	18	14	19	20	18	17	19	23	16	20	21
<b>Total Enrolled</b>	<b>27</b>	<b>21</b>	<b>23</b>	<b>23</b>	<b>31</b>	<b>27</b>	<b>33</b>	<b>31</b>	<b>34</b>	<b>36</b>	<b>36</b>	<b>35</b>	<b>37</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
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Average Cumulative GPA of International Students Enrolled													
Average Cumulative GPA of Minority Students Enrolled	3.61	3.69	3.50		3.80	3.80	3.78	3.77	3.82	3.81	3.84	3.82	
Average Cumulative GPA of Other Students Enrolled	3.68	3.65	3.72	3.74	3.50	3.86	3.74	3.89	3.89	3.91	3.76	3.87	

		Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
GRE Verbal	Average GRE Score of Admitted Students	155.77	154.00	155.89	155.00	156.63	161.38	159.50	157.40	147.00	156.14	150.00	159.00
	Number of GRE Scores Averaged	13	4	9	2	8	8	2	5	1	7	1	4
GRE Quantitative	Average GRE Score of Admitted Students	146.31	149.25	146.56	147.00	146.38	150.75	145.50	147.60	145.00	143.71	140.00	148.75
	Number of GRE Scores Averaged	13	4	9	2	8	8	2	5	1	7	1	4

## 2. The number of students graduated by term :

	Fall 2013	Winter 2014	Spring/Summer 2014	Fall 2014	Winter 2015	Spring/Summer 2015	Fall 2015	Winter 2016	Spring/Summer 2016	Fall 2016	Winter 2017	Spring/Summer 2017	Fall 2017	Winter 2018	Spring/Summer 2018
	2	9	8	3	5	3	6	6	1	6	8	1	7	9	4
	Fall 2018	Winter 2019	Spring/Summer 2019												
	3	5	5												

\* Only show years when student count is greater than zero

\*\* Data are extracted from WSU CENSUS file.

\*\*\* GRE score calculation is based on student's test with maximum scores for both Verbal and Quantitative sections.

## PART 4: STUDENT RECRUITMENT

**1. List the top five universities from which the department has admitted and enrolled students over the last seven years.**

Wayne State University (39)  
University of Michigan (8)  
Oakland University (6)  
University of Michigan Dearborn (6)  
Central Michigan University (3)  
Saginaw Valley State University (3)

**2. The program engages in the following recruitment activities (check all that apply):**

- a. Creating program-specific print recruitment materials ☒
- b. Advertising program to other faculty in the discipline ☐
- c. Making information available at conferences ☐
- d. Sending faculty to give talks at other schools ☐
- e. Having faculty/students contact prospective students ☐
- f. Inviting prospective students to campus ☒
- g. Other (please specify) ☐

**3. How does the program plan to expand its recruitment activities?**

An effort has been initiated to recruit students into the creative writing concentration by appointing a Coordinator of Creative Writing. The initiative will be evaluated over the course of the next two years to assess its success. The Graduate Director will update promotional materials and attend Graduate School recruiting events.

**4. When did the program last update recruitment materials (print or electronic)?**

Recruitment materials were last updated in 2017.

## PART 5: TEACHING

**1. The program supports graduate teaching assistants by (check all that apply):**

- a. Conducting an orientation for GTAs ☒
- b. Observing GTAs in the classroom at least once a semester ☒
- c. Providing written feedback on classroom performance ☒
- d. Discussing teaching evaluations with GTAs ☒
- e. Offering a departmental teaching award for GTAs ☒
- f. Nominating students for the Heberlein award ☒
- g. Offering a course on teaching in the discipline ☒

- h. Providing teaching mentors for GTAs ☒
- i. Encouraging the use of the Office for Teaching and Learning ☐
- j. Other (please specify) ☐

**2. How does the program plan to expand its activities in this area?**

The program has no plans to expand GTA opportunities for M.A. students. The number of GTA positions is fixed by the college and preference is given to Ph.D. students, although from year to year since 2015 we have reserved a combination of 4-7 GTA or GSA positions for master's students.

**3. For each semester in the last three academic years, list the percentage of lecture sections (not including lab, discussion, or quiz sections) that have been taught by master's students:**

**Sections Taught By Doctoral Program GTAs**

Semester	2017-2018	2018-2019	2019-2020
Fall	9%	7%	13%
Winter	9%	15%	
Spring/Summer	7%	16%	

**PART 6: STUDENT SUPPORT**

**1. How many master's students have been supported in each of the following categories during the review period?**

Master's Student Support							
Type of Support	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	F 2019
Graduate Research Assistantships							
Graduate Teaching Assistantships			3	2	5	4	3



Fellowships							
Not supported	19	18	25	19	17	18	26
Other (describe)			GSA (1)	GSA 2 GPS 5	GSA (2) GPS 4	GSA (3) GPS 4	GSA 1 GPS 7

**2. How does the number of supported master's students compare with the comparable and aspirational universities listed above? How does the program plan to develop student support?**

The number of funded GTA and GSA lines is fixed by the university. Any options for increasing the number of funded master's students would require securing external funding sources or changing the ratio of M.A. and Ph.D. students who are funded.

## PART 7: STUDENT MENTORING

**1. The program supports student socialization and professionalization by (check all that apply):**

- a. Encouraging students to attend conferences ☒
- b. Encouraging students to present at conferences ☒
- c. Having a graduate student organization ☒
- d. Having a graduate research day ☐
- e. Encouraging students to give talks at departmental seminars ☐
- f. Conducting a workshop on grant writing ☐
- g. Conducting a workshop on publishing ☒
- h. Conducting a workshop on how to prepare a CV ☒
- i. Conducting a workshop on interviewing ☒

At the start of each academic year, the program hosts an open house for master's students. Beyond that, the department does not distinguish between doctoral students and master's students in most socialization and professionalization programming. Master's students are invited to all socialization and professionalization programming.

**2. How does the program plan to expand its activities in this area?**

The Graduate Committee has discussed creating additional programming for master's students with the goal of building a sense of community. The plan is still in the discussion stages.

**3. How often does the program offer organized seminars, colloquia, or sponsored conferences at which master's students can present their work?**

In the Open Field creative writing series, master's students in creative writing are regularly recruited to perform a reading as an opener for our invited speakers. This is an important aspect of training and professionalization in the discipline for these students. We do not offer other opportunities for M.A. students to present their work at this time.

- 4. Describe procedures used to conduct an annual student review. Indicate the areas of performance that are evaluated, who provides the review, and how the information is communicated to the student (if a form or template is used, please attach a sample as an appendix).**

No procedures are currently in place to conduct annual reviews of M.A. students. M.A. students must complete a Plan of Work prior to the completion of their second semester. The Plan of Work is used to advise students on their sequence of courses and their degree program.

## **PART 8: EMPLOYMENT**

- 1. Describe procedures used to aid students in obtaining employment (e.g. practice job talks, posting positions on listservs).**

Postings of academic positions are made to a listserv used by all graduate students in English. Some of the postings are appropriate for students with an M.A. degree. The same listserv is also used to announce opportunities for preparing job materials, providing mock interviews, and practicing job talks.

- 2. Describe the current and future job market for master's graduates in the discipline.**

Graduates of the master's program continue to be employable in academia in two-year and four-year institutions where they are hired to teach general education courses. Their success in this market depends on whether their courses have adequately prepared them for teaching and whether they have had opportunities to teach as graduate students. The career prospects for master's students with experience in professional/technical writing remains constant as well and is dependent on course work background and internship opportunities.

Many of our M.A. students attend part-time and are working full time in careers such as secondary school teaching, community college teaching, publishing, writing, production managing, technical writing, and advertising. Many go on to earn the Ph.D. at WSU or elsewhere. Because the M.A. in English is a flexible credential that is recognized as valuable in a number of industries, the current and future job market for master's graduates in the discipline is promising.

## SECTION 5: THE UNDERGRADUATE PROGRAM

### PART 1: BACKGROUND AND PROGRAM STRUCTURE

The undergraduate program in English offers a Bachelor of Arts in English (a second Bachelor of Arts in Film Studies was placed on moratorium in September 2016) and four minors, in English, Creative Writing, Film and Media Studies, and Professional Writing. We further participate in several interdisciplinary minors, including those in Humanities, Digital Humanities, Gender Sexuality and Women's Studies, Medical Humanities, and Society and Environment. The English Department additionally coordinates the university's offerings for two major undergraduate general education requirements, the course in Basic Composition (ENG 1020, and its prerequisite ENG 1010) and the courses in Intermediate Composition (ENG/AFS 2390, ENG 3010, ENG 3020, and ENG 3050). The interdisciplinary Linguistics Program also offers part of its core curriculum through English course numbers.

In the face of declining enrollments in English programs nationwide, our department is successful in keeping up our numbers and being creative about recruiting and retaining majors. In Fall 2019 we had 179 enrolled majors, down from our all-time high of 251 in Fall 2016, but equivalent to major enrollments of 179 in 2009 and 180 in 2008. Even better, we are growing in minors, thanks to newly developed minors and the new minor requirements in the College of Liberal Arts and Sciences. In Fall 2019, we have a record of 73 enrolled minors across our four minors, with other students encountering English courses as they fulfill the interdisciplinary minors in which the department participates. We are well positioned to grow the major and minors as we continue to expand popular parts of our program, such as Technical and Professional Writing and Creative Writing, invest in our Internship Practicum, and think strategically about recruiting from our dynamic lower-level general education offerings.

The undergraduate major in English is flexible and wide-ranging, allowing our students to follow individualized pathways through the program in line with their interests and passions. Students can choose to either sample broadly from across our offerings or delve more deeply in a single curricular area. In place of formal "concentrations" within the major, we promote our department's four major areas of study: Creative Writing, Film and Media Studies, Literature and Cultural Studies, and Rhetoric and Composition Studies. The major requirements are designed to make sure that all students are exposed to—and learn theories and methods for—several areas of English Studies, while still being able to decide how much they want to focus beyond these offerings.

The current undergraduate curriculum calls for a minimum 36 credits (usually 12 three-credit courses). Of these credits, 18 (6 courses, or half the required total) meet curricular requirements, and the other 18 credits can be taken as electives. We require that students take:

- one early survey (choosing between ENG 3010: English Lit to 1700, ENG 3130: American Lit to 1865, or ENG 3180: Rhetoric to 1800\*)

- one late survey (choosing between ENG 3120: English Lit after 1700, ENG 3140: American Lit after 1865, ENG 3470: Survey of African American Lit, or ENG 3190: Rhetoric after 1800\*)
- two “theories and methods” courses (choosing between ENG 3085: Introduction to Rhetoric and Writing\*, ENG 3090: Introduction to Cultural Studies, ENG 3100: Introduction to Literary Studies, and ENG 3800: Introduction to Creative Writing)
- one “communities and cultures” course, selected from a list of 9 upper-level topics courses across the four departmental areas.
- one senior seminar (two sections offered each semester, designed and taught by rotating faculty).
- six additional elective courses in the major

\*Due to staffing shortages, ENG 3180, 3190, and 3085 have been infrequently offered.

Since the last self-study, our department, in addition to the new minors, has been busy in pedagogical development that enhances and goes beyond the above curricular scaffolding. To highlight just a few examples:

- Senior Lecturer Jared Grogan coordinates the TechComm@TechTown Program, which pairs technical communications students with business startups to work on collaborative writing and design projects;
- Senior Lecturer M.L. Liebler runs the popular Motown and Global Learning Community and organizes a Spring Break Travel Abroad opportunity in Liverpool;
- Associate Professor Jaime Goodrich first spearheaded a digital resource for teaching King Lear to undergraduates, then launched a Shakespeare Learning Community in which students teach local middle schoolers about Shakespeare through service learning;
- Associate Professor Chera Kee, working with the Kino Club 313 student group, organizes an annual academic conference (inclusive of undergraduate research) on Pop Culture;
- Associate Professor Lisa Maruca expanded an individualized online Internship Practicum that supports students at every stage of internship from finding a position through creating an online portfolio;
- Professor Jonathan Flatley is piloting an interdisciplinary course in literature that will meet with art history;
- Professor renee hoogland has redesigned ENG 2570 (Literature By and About Women) as a new “introduction to writing about literature” course;
- five faculty proposed and were accepted to a college initiative in which they are developing online courses.

Apart from these and many other teaching initiatives, our department continues to encourage undergraduate research opportunities. Our departmental honors program provides students with opportunities to conduct advanced research projects with one-on-one mentorship from faculty. In addition to the Pop Culture conference mentioned above, we encourage undergraduate engagement with our many speaker series and events (including the Open Field Reading series, the DeRoy series, the Turner series, and the Visual Culture series); Advisor Royanne Smith initiated the Rushton Undergraduate Conference in Languages, Literatures, and Cultures in 2013,

and chaired the conference until 2019; in 2019, this conference merged with the larger Undergraduate Research Opportunities conference, to create the Warrior Scholars undergraduate conference, still with leadership from English and rich opportunities for English majors and minors.

Our students further supplement the curriculum through engagement in many student groups, mostly newly founded and thriving since the last self-study. Knit Lit, the Video Game Scholarly Interest Group, the Comics Collective, and Kino Club 313 are all popular; the general English Club, Warrior English, has waned in participation, but students are still engaged in departmentally organized workshops and events, including the recent Frankenreads festivities, the First Folio Exhibition events in 2015-16, various professionalization events (discussed in parts 6 and 7, below), and outings to performances at the Hilberry or exhibits at the DIA.

Our current curriculum was newly designed at the time of our last self-study, and seven years later it is generally functional and meeting the needs of our students. Still, there are some areas where it has been affected by changes—good and less good—to the department, college, and university.

One goal set in our 2013 self-study was to implement ambitious assessment of our undergraduate curriculum. The undergraduate committee has used the University assessment requirements as a springboard for real curricular investigation and evidence-based change. While the assessment has been global and holistic, considering all parts of the major, we have especially focused on assessing our 3000-level surveys and our 5992 senior seminars. Based on the data we collected about the surveys, we adjusted our learning objectives in those courses to focus more on the methods of close reading and textual analysis; in collaboration with the instructors who frequently teach those courses, we have implemented changes to the objectives that have resulted in modified assignments in most surveys (more focused on reading and interpretation, less on research), and our assessment shows improvement in those objective areas in the writing of graduating majors. Based on the data from our assessment of senior seminars, we decided in 2018 to pilot a new, “individual project based” model of the senior seminar that also incorporated more reflection and more professionalization, alongside our traditional themed senior seminars. Based on the preliminary success of the pilot, we are offering a beta version of the project-based seminar and continuing to assess the senior seminar as a capstone to our major.

Now that we have seen assessment results related to the mid-point and end of our students’ experiences in the major, we are turning our attention to courses at the very beginning of their experiences, at the 2000-level, and/or in the theories and methods 3000-level courses. This next phase of assessment will help us think about the full experience for our majors from the very start of our program, and as such should help us make some decisions about possible changes to our no-longer-brand-new curriculum. As we continue to assess the major, one possible area of improvement could be making more explicit optional “pathways” for majors who are seeking an experience more like a concentration; another possibility for improvement could be once again streamlining our core requirements, to allow students even greater flexibility as they progress through the program. These are among the curricular ideas on the table as undergraduate committee continues its process of assessment.

In terms of enrollment and course offerings, we have had to adjust to a major change in university-wide general education requirements beginning in Fall 2018. Prior to this change, all WSU undergraduates could meet their Intermediate Composition (IC) requirements by taking one of thirteen 2000-level courses in English, nine of which were in our “Literature and Writing” courses. At the time of our last self-study, “Literature and Writing” courses met the IC requirement for 31% of students who fulfilled it at Wayne State. Since the change in 2018, we have offered only one section of the one remaining “Literature and Writing” IC course per semester (ENG/AFS 2390; 24 students), while offering enough sections of ENG 3010, 3020, and 3050 to meet the IC requirement for all other students (approx. 1,500 students per semester; see the Composition Program section of the study). This new distribution of the IC has reduced the number of students who get exposure to literary and cultural studies through their IC requirement, and it means that we need to rethink the role that ICs play in recruiting majors and minors. We can do more, for instance, to inform students who excel in their IC courses about the rhetoric and writing studies pathways through our major that build on those IC foundations. We can also retool some of our workshops and resources to meet the needs of students outside our major in our ICs; several non-majors from ENG 3010 recently attended an English workshop on scholarships and awards, thus benefiting from general information about the new AcademicWorks system *and* learning about English minors that might complement their non-English majors.

Similarly, before the change in 2018, students met “Group Requirements” in various disciplines. Under this system, English courses were heavily represented in the Philosophy and Letters (PL) options. Of the 49 courses which met the PL requirement, 10 were English courses— 2200 (Shakespeare), 2430 (Digital Narrative), 2510 (Popular Literature), 2500 (Bible as Literature), 2730 (Concepts in Linguistics), 3110 (English Literature to 1700), 3120 (English Literature after 1700), 3130 (American Literature to 1865), 3140 (American Literature after 1865), and 3170 (History of Film III). In contrast, under the new General Education “Inquiry Categories” system, English courses are 20 out of the 96 offerings meeting the Cultural Inquiry (CI) requirement. While we continue to offer approximately 20% of courses in both the old and the new requirements, we are feeling the change in two core ways. First, we are seeing enrollment declines in our 2000-level CI courses, which are now competing against a bigger range of alternative offerings. Second, because our 3000-level survey courses no longer meet general education requirements, they are less robustly enrolled *and* no longer able to do the important work of recruiting new majors as they once did. Now that we are beginning to see the shifts in enrollment from the new general education system, we are in the beginning stages of adjusting our curriculum and offerings to respond and adapt to the changes. We can do this by designing new courses and offering more of our existing courses that meet the Global Learning (GL) and Diversity, Equity, and Inclusion (DEI) requirements, and by continuing to staff all of our general education courses with our most dynamic instructors teaching on the most exciting topics. We can also consider curricular and promotional changes that might help enrollments in our 3000- and 5000- level courses, including them in interdisciplinary programs like the new minors, considering more online offerings, and doing a better job promoting them beyond our majors. These courses, especially the 5000-level electives, are core strengths in the major, and we need to continue to be strategic in centering their place in the program.

Another challenge since our last program review has taken place in the Film and Media Studies area of our program. In 2012, we were still offering a separate B.A. in Film Studies, which was at that time in the process of a curriculum revision. Since the last review, the English Department suffered an extreme reduction of faculty in the major, with four tenured or tenure-track faculty leaving the university. We currently have only two full-time tenured faculty members in film, one with a reduced teaching load. This extreme reduction in course availability coupled with low enrollments made it impossible to run the required courses in the Film Studies curriculum, and the advisor was forced to make numerous substitutions to help students meet their requirements, weakening the curriculum. Therefore, in 2016, we entered an Admissions Moratorium for the Film Studies B.A., which, at that time, had eight majors. There are no current plans to revive the Film Studies B.A., but we are continuing to build the Film Studies minor, and we are restarting conversations with the Communications Department about better ways in which to coordinate cross-listings, course offerings, and resource sharing.

Though we have faced faculty attrition in some areas of the department, we have also seen exciting growth in several areas. Two new tenure-track faculty in Creative Writing, Assistant Professors Natalie Bakopoulos and Jamaal May, have deepened our strength in this popular area. We are now able to offer more Creative Writing courses in more genres than before, and we are experimenting with other ways to integrate Creative Writing in the major experience, including a senior seminar incorporating Creative Writing methods. A new tenure track faculty member, Assistant Professor Adrienne Jankens, and eleven new Lecturers and Senior Lecturers in Composition have not only participated in the course redesign and implementation of the BC and IC courses, but have spearheaded new initiatives in our Rhetoric and Composition offerings including the TechTown program mentioned above, the minor in Technical and Professional Writing, and other courses that especially highlight professional skill-development. We are further developing a new departmental strength in the digital humanities. Current faculty including Professors Simone Chess, Jaime Goodrich, and Lisa Maruca, have research and teaching interests and projects in this area, and in winter 2020 we will have two new faculty members with specializations in this area, Associate Professors Elizabeth Evans and Matthew Wilkens, through the University's "Big Data" hiring initiative.

## PART 2: COMPARABLE AND ASPIRATIONAL PROGRAMS

1. Choose two comparable programs at research universities. For each program, indicate which of the following factors were used to determine comparability:

Undergraduate: Comparable Programs		
CRITERIA	University of Wisconsin--Milwaukee	University of Tennessee--Knoxville
Produce a similar number of undergraduates		
Undergraduates similar in quality to WSU		
Place undergraduates in similar types of positions		
Program is organized into similar divisions	X	X

Undergraduate training curriculum is similar	X	X
Students are drawn from a similar national pool	X	X
Students are drawn from a similar local pool	X	X
Students are drawn from a similar international pool		
Are part of an urban university	X	X
Are ranked similarly to WSU/department(indicate ranking and index)	X (US News & World Report, 2019)	
Other (please specify) 1. First-Year or Gen-Ed Composition Program within English 2. Rhetoric Program within English 3. Creative Writing Program within English 4. Film and Media Program within English 5. Technical Writing	1, 2, 3, 4	1, 3, 5

NB: The Undergraduate Studies part of this self-study uses different comparable and aspirational programs than the Composition and Graduate sections. To briefly address the programs used as comparable in other parts of the study: though Temple University is demographically similar to Wayne State, their English undergraduate program does not have a Rhetoric and Composition Studies area in their major. That said, Temple does have a CW concentration (and a writer-in-residence program and speaker series) and a program similar to AGRADE. They also have an undergrad literary journal, as we do. And they also tout their department's internship program and a "popular career seminar" that "prepares English majors for life after graduation," both aspects that mirror our own recent changes to the senior seminar and internship practicum. Florida International University has a departmental structure similar to ours, with four tracks through the BA, in Literature, Writing and Rhetoric, Creative Writing and Linguistics (but no film/media). They also offer an online BA in Writing and Rhetoric, which we do not. Their Writing Program is even more comprehensive than ours, with strong components of outreach, to the community and through training in the teaching of writing to grad students, faculty (using Writing Across the Curriculum) and undergraduate peer tutors. FIU offers a minor in English and certificates in Linguistics, Exile Studies, Film Studies, and Professional and Public Writing.

## **2. How have you used these programs to benchmark performance in your program?**

Both the University of Milwaukee and the University of Tennessee at Knoxville share structural similarities with our program. Both programs are, like us, broad and encompassing many areas of specialization. These two programs were among several that our department considered in designing our current curriculum, in that they appear to be successful in designing a cohesive curriculum with room for many paths through English Studies. Both comparable universities



have formal tracks or concentrations in their majors—a structure we considered but didn’t pursue at our last curricular discussion because we felt our faculty was too small to be divided so rigidly. Nevertheless, their curricula mirror our own in offering multiple pathways for students to pursue their interests within the major. In the discussion below, we use the two programs’ structure of the major, offerings of minors, and curricular requirements as benchmarks.

UW Milwaukee has “major tracks” in “Literature and Cultural Theory,” “Rhetoric and Professional Writing,” “Creative Writing,” “Media, Cinema, and Digital Studies” and an open track option. They therefore represent the peer program most similar to ours in their range of offerings and so provide a good benchmark about the feasibility of our range of areas. UW Milwaukee’s English department also supports an interdisciplinary major in Indigenous Literary Studies and has a single flexible minor. These aspects of their program are benchmarks for our own recent growth in our minor offerings, which include expanding beyond the single English minor to a suite of minors that reflect our areas of research and teaching strength and also extending our involvement in interdisciplinary majors and minors that dovetail with English Studies. On a curricular level, the UW Milwaukee “Literature and Cultural Theory” track is structured similarly to our major, in that they include an American and British survey requirement, a theory and criticism requirement, a diversity focus, and a capstone, for 36 credits total. These requirements are all similar to ours, and they are a benchmark particularly for their inclusion of the capstone course, which is similar to our senior seminar, a part of our curriculum that has been at the center of our recent assessment work. UM Wisconsin requires two courses different from ours, an “Introduction to English Studies” course and an in-major intensive writing course. These are both interesting requirements that might address some of the challenges our programs face because of our breadth. We already have done work to address student writing through our learning objectives and through our assessment of the scaffolded skills we hope to see developed at the survey-level of the major; the idea of an “Introduction to English Studies” course that would cover all of our areas is something our undergraduate committee has discussed and may be worth further consideration. Finally, UW Milwaukee offers a “Focus in Writing, Editing, and Publishing” that can be taken along with any track in the major or minor. We now offer a similar opportunity to our students through the Technical and Professional Writing minor.

The University of Tennessee, Knoxville, offers a BA in English with concentrations in Literature, Creative Writing, Rhetoric and Writing *and* Technical Communication. Like us, their department is responsible for the university’s program for First-Year Composition. They differ from us in this division between Rhetoric and Compensation Studies and Technical Communication—in doing this, they may be responding to growing student interest in Technical Communication. While we include Technical Communication under our Rhetoric and Composition Studies umbrella, we have worked to increase our offerings in Technical Communications through the development of ENG 3050 and 3060 (Technical Communication I and II), the TechTown@TechComm initiatives mentioned above, and the minor in Technical and Professional Writing. Also unlike us, UT Knoxville does not have a film or media studies concentration in their major. They do, however, offer film and media courses as part of their curriculum, with offerings like “Introduction to Film Studies,” “Shakespeare and Film,” “Film and American Culture,” and “Special Topics in Film.” Like us, then, they offer students an informal way to study film and media within the English major. While the formal concentrations

at UT Knoxville each have their own specific requirements, all concentrations in the major share a core of five courses which are similar to our own core curriculum: they require early, middle, and late surveys, one course in “language, theory, folklore, cultural, ethnic, gender, or film studies,” and one capstone course. Because their major has separate coursework requirements for the concentrations, though, they have no summative foundational courses equivalent to our “theories and methods” courses, or to UW Milwaukee’s “Introduction to English Studies.” UT Knoxville offers an English minor and a minor in Technical Communication, showing again that we are meeting or exceeding the offerings of our peer institutions in our robust assortment of minor programs. UT Knoxville is a model for community engagement, with an outreach program for community engagement (a young writers’ workshop and faculty radio interviews). We can do more to coordinate and emphasize our department’s community connections like they do and have begun to do so with our expanding internship program, new alumni engagement events, and improved promotion of our speaker series.

3. **Choose a program at a research university that your program realistically aspires to be in the next 7 years. Indicate which of the following factors were used to select the program.**

<b>Undergraduate: Aspirational Program</b>	
<b>CRITERIA</b>	University of Pittsburgh
Produces more/less undergraduates	
Has more/less funding for students	
Places more undergraduates in graduate programs	
Program organization differs from WSU	X One department divided into programs in Literature, Composition, [Creative] Writing, and Film and Media Studies (interdisciplinary)
Training curriculum differs from WSU	X Offers certificates in Public and Professional Writing and Children’s Lit. Participates in interdisciplinary Digital Narrative and Interactive

	Design major. Offers Undergraduate Teaching Assistant and Undergraduate Peer Mentor Programs. More developed and funded Internship Program.
Produces higher-quality students	
Has more students nationally who apply to the program	
Enrolls more students from a national pool	
Enrolls more/fewer international students	
Has smaller/larger faculty size	Larger faculty size, with approx. 90 full time faculty (including TT, clinical faculty, and lecturers).
Conducts more research focused on urban issues	
Is higher ranked than WSU/department	X
Other (please specify) Offers more credentialing in Composition and Rhetoric Offers more credentialing in Creative Writing Offers more interdisciplinary or joint majors (film, English and Africana Joint major) Offers both themed and project Senior Seminars, and a Senior Thesis option	

NB: The Undergraduate Studies part of this self-study uses different comparable and aspirational programs than the Composition and Graduate sections. To briefly address the programs used as comparable in other parts of the study. We did not use the University of Washington as aspirational, because their BA program doesn't have the range of areas that ours does; they offer a Language and Literature path through their major and a Creative Writing path. We did not use Michigan State University as aspirational because they have two separate departments: one in English, with tracks in Literary Studies, Film Studies, Creative Writing, Popular Culture, and Secondary Education, and then a separate department of Writing, Rhetoric and American Cultures, with a first year writing program, a BA major in Professional and Public Writing, and graduate programs.

We have several reasons for selecting the University of Pittsburgh as aspirational: they offer a major and minor similar to ours, but also a joint major with Africana-Studies and a certificate in Children's Literature. In their composition program they offer a major in Public and Professional Writing. In Creative Writing, they offer a major in English Writing, with concentrations in Fiction, Poetry, or Nonfiction. UPitt offers a major in Film and Media Studies, but it is interdisciplinary with tracks for Critical Studies and for Film and Media Production. UPitt has minors in Literature and [Creative] Writing, participates in an interdisciplinary Film and Media Studies minor, and offers a Public and Professional Writing Certificate that couples professional development with community engagement. Because they are similar to us, but larger, UPitt offers a model for how we might grow our areas of strength in complementary ways, and how we might develop our minors and other offerings to meet student interest in popular areas like Professional Writing, Creative Writing, and Children's Literature.

UPitt has an internship program similar to ours, but also partners with sponsors who provide grants that allow students to be compensated for unpaid internships. Further, UPitt also pairs a study abroad program with internships, offering study abroad semesters with an experiential learning/internship component in London and Sydney, and International Internship programs in Berlin, Dublin, Paris or Madrid. They can be a model for us as we expand our internship programs, continue to develop service-learning opportunities, and consider designing more study abroad options.

UPitt does more than we do to offer undergraduates opportunities to learn about the teaching of writing. They have an undergraduate Teaching Assistant Program and a Peer Tutor program that train and credential student teachers for credit. They have a service-learning option for volunteering as part of a course within the Public and Professional Writing program. We might consider these programs alongside our own training of peer tutors in our Writing Center.

In several ways, we are aligned with UPitt's curricular practices. For example, UPitt also has an annual Undergraduate Literature Conference; our new Warrior Scholars undergraduate conference is larger and more interdisciplinary than their departmental one. Mirroring our own new strategy at the capstone level, they offer both themed "Project Seminars" and themed "Senior Seminars." In a system similar to our departmental honors program, they offer the option of Senior theses for majors with a GPA of 3.74 or higher.

**4. The comparable programs indicate where the program is now and the aspirational program indicates where the program wants to be in the future.**

**a. What plans does the program have to move from one point to the other?**

Our undergraduate program has succeeded in attracting and retaining students in our flexible and dynamic major and minors, but we know that we can do more to adapt to nation-wide enrollment trends and to best meet our students curricular and professional-development needs. Toward that end, our plans for improvement include:

1. *Attracting more majors and growing our minors*
2. *Reviewing and revising the current major and minor curricula, with attention to what is and isn't working, gaps in offerings, and Gen Ed demands*

3. *Further integrating undergraduate research in our curriculum and programming*
4. *Developing opportunities for innovative, hands-on, service, and experiential learning*
5. *Deepening our support of students' career development*
6. *Enhancing the connections among the department's areas of strength and collaborating with our interdisciplinary partners across campus*
7. *Building on our strengths in teaching*

Below are some preliminary ideas about our strategies for meeting these goals:

*1. Attracting more majors and growing our minors:*

As discussed above, we are proud of maintaining strong enrollment numbers even as national enrollment trends show declines. But there is nevertheless room for growth, and we would like to grow to meet and exceed our all-time-high enrollment of 251 enrolled majors (Fall 2016). We are especially pleased to see our new minors succeeding with solid and growing enrollments, and we can do more to publicize the minors and use them to draw students into our classes.

To recruit both majors and minors, we will need to be more involved in the College's increasing high school outreach programs. To accomplish this without overburdening our Undergraduate Advisor, Royanne Smith, we will establish a standing Recruitment and Retention Committee, chaired by the Associate Chair, and keep a "speakers bureau" list of faculty willing to attend recruitment events (the committee will meet on an ad-hoc basis in Winter 2020, and, if successful, can then be added to the bylaws as a standing committee). Our recruitment efforts can also extend to students already at Wayne State who might switch majors, co-major, or add a minor. We can do more to reach out to students who are excelling in our general education composition, literature, film, and creative writing students and who might want to continue coursework in those areas. We can make sure students in our general education courses are welcome at our department workshops and programs, and we can make sure they have access to information about the department, the major, the minors, and more.

We know that we need stronger materials for recruiting new students to the major. The recruitment committee, in consultation with department administrators, will review and update the department recruitment materials, which could do more to highlight strengths in our program including our many scholarship and award opportunities, departmental honors, the internship program, student organizations, exciting minors, and undergraduate research opportunities. Similarly, we can revise the "careers" parts of our website and promotional materials to better show how a degree in English can translate to professional paths. Additionally, we can do more to showcase the success of our current students and alumni by inviting them to share their stories on the website and materials, creating alumni mentorship opportunities, and beginning to more systematically keep track of our students lives after graduation, so that we have real data about alumni careers.

In addition to recruitment strategies, we can also work to make our major and minors more accessible and appealing in structural ways: we can look at offering more of our required courses online; we can revisit our curricular requirements and look for redundancies, required courses that we rarely offer, and other ways that we might streamline the program so that it presents fewer barriers to interested students.

*2. Reviewing and revising the current major and minor curricula, with attention to what is and isn't working, gaps in offerings, and Gen Ed demands*

As discussed in several parts of this section of the self-study, our curriculum was new and untested at the time of the last review, and has not been modified to reflect staffing issues related to faculty departures and student demand or enrollment issues related to General Education requirements and student interests. Undergraduate Committee recognizes that a new curriculum revision is overdue, and plans to use this self-study as a starting point for conversations about potential changes. We anticipate that a few key areas will be at the center of our discussions, including the place of lower-level Gen Ed courses in our major and minor curricula, the possibility of an “introduction to the major” course in place of or in addition to the “Theories and Methods” requirements, evaluation of the various surveys, and ongoing conversations about the senior seminars. We especially want to think about how students first get engaged in the major and how we articulate and make possible smooth pathways through the major or minor experience. As discussed above, our committee is turning our assessment focus from the senior seminar to the courses at the start of the major.

*3. Further integrating undergraduate research in our curriculum and programming*

In undergraduate research, we continue to think about how we teach research methods in our courses. We are beginning to offer more workshops to help students understand the purpose, value, and nuts-and-bolts requirements of honors and directed study projects and presenting at research conferences. We have begun to spotlight student research projects in our annual Awards Ceremony. We have been working on making the senior seminar research experience feel more like a true capstone, and we have a new Honors sub-committee of Undergraduate Committee that will be focusing on the honors research experience. Beyond teaching research in the classroom, we further encourage student engagement in several undergraduate research conference opportunities, including the Warrior Scholars Undergraduate Research Conference (formerly the Rushton; University-wide but organized with leadership from English), Visual Cultures conference and Pop Culture conference (both including both undergraduate and graduate research).

We could do more to promote and grow the above events, so that they reach more of our majors and minors and are more central to their student experiences. To reach this goal we will have to be intentional about developing a department culture that centers undergraduate research projects. This could include finding ways to support and incentivize faculty members who are willing to provide mentorship for individual, creative, group, or other forms of undergraduate research activity. For example, a certain amount of advising of undergraduate theses might accumulate toward a course release, or

there could be a more formal recognition for faculty who regularly organize conferences or conference sessions featuring undergraduate research.

#### *4. Developing opportunities for innovative, hands-on, service, and experiential learning*

Our students already have access to both experiential learning and research opportunities through our service learning and learning community courses, our departmental honors program, and our themed and project-based senior seminars. While not a specifically stated goal from the last self-study, community engagement and experiential learning have been steadily developing in the range of undergraduate courses offered in our department over the last seven years. At all course-levels we are offering more classes that involve field experience, industry/community research projects, social entrepreneurships projects, internships, visits to campus and community resources, team projects, public-facing projects, community engagement, service learning, and more. These types of courses offer experiences where students gain progressive skills and knowledge in contexts that prepare students for changes in the workplace and civil society.

We can do more to highlight and expand our strengths in experiential learning in composition, technical communication, creative writing, cultural studies and literature courses, in alignment with our peer and aspirational institutions. We hope that, with better coordination and resources, we can continue to develop these opportunities; our biggest priority is to better publicize and promote these opportunities, and to make them more integrated in every major or minor's experiences. To encourage innovative and engaging pedagogies, we should look for ways to compensate and incentivize the design and implementation of innovative experiential learning courses, including new learning communities, other service-learning courses, and possibly travel-abroad courses. This might include summer stipends for faculty who work year-round to maintain industry relationships for student internships and partnerships, to more regularly encourage faculty to seek College and University funding for new online courses or new course development, and to consider allotting some departmental research funds toward pedagogical projects and training.

#### *5. Deepening our support of students' career development*

As discussed above, it is a top priority to improve the materials we use to talk about career opportunities for students with degrees in English. We can do more to showcase the parts of our program that have direct professional applications, whether those are research and writing broadly, skills in creative writing and the arts, or the specific skills of technical and professional writing. At the same time, we need to grow our internship program to help students learn more about career opportunities. Already expanded since our last self-study, we plan to expand the internship practicum to reach more of our students, toward the goal of making an internship experience a typical part of the English major. We can also do more to network with our own alumni, keeping them engaged in the department as career mentors to current students and inviting them to visit and share their post-graduate experiences with our students (a few efforts of this kind in the past few years have been well-received by students).

6. *Enhancing the connections among the department's areas of strength and collaborating with our interdisciplinary partners across campus*

While we tend to think of our department's four research and teaching areas as fairly discrete, there are actually many ways in which our strengths overlap, and we would benefit from more collaboration and engagement across areas. Moreover, given that we are not a large enough program to have formally distinct concentrations with their own requirements and course pathways, it is imperative that we coordinate our offerings and curricula to create a cohesive major. We can do this, again, by revisiting our course requirements to see where, in our efforts to design parallel tracks, we might be replicating some courses or missing others that could offer collective foundations. We can think more about how courses in media complement those in rhetoric, how literature is in conversation with film, etc. In acknowledging these overlaps, we can work to make them better reflected in revised course offerings or requirements. We can also think collaboratively as a department about how we can emphasize emerging teaching and research trends in the program that draw from all four areas, like digital humanities, popular culture, and writing studies. And we can think strategically about research and teaching areas in which we'd like to expand, like African American Studies and Technical and Professional Writing.

In addition to working more collaboratively across areas in the department, we can be working more collaboratively across disciplines in the college and university. We have taken first steps in this direction with our long-standing cross-listing relationships with African American Studies, Communications, Gender, Sexuality and Women's Studies, and Linguistics, through our participation in new interdisciplinary minors like Digital Humanities and Environmental Studies, and through preliminary teaching partnerships with Art and Art History and CMLLC. Interdisciplinary collaboration can potentially drive enrollment by encouraging new students to encounter our courses and instructors. But it can also enrich the experience of our majors and minors by highlighting the ways that English Studies is an inherently interdisciplinary and collaborative field.

7. *Building on our strengths in teaching*

One unmet goal of our last self-study was to implement and routinize conversations about pedagogy among instructors in our department, perhaps following the exemplary model used by the Composition Program. Though our instructors in all areas continue to be excellent teachers committed to best practices, we can do more to support teaching in the Literary and Cultural Studies, Creative Writing, and Film and Media Studies areas of the program. The Associate Chair, together with Undergraduate Committee and in consultation with the Office of Teaching and Learning, will investigate and implement department programs for pedagogy, which might include workshops, teaching circles, reciprocal peer teaching observations, and practica in the teaching of literature and film for GTAs.



**b. What benchmarks will be used to assess progress? How was program assessment data used in the planning process?**

As discussed above, several aspects of our planning are grounded in our long-term assessment of the undergraduate major. Our first years of organized assessment of the undergraduate program focused on refining our learning objectives at all levels, with a special focus on the teaching of close reading at our 3000-level surveys; as a result of those findings, we revised learning objectives, held a series of workshops and practica on close reading assignments and strategies, and saw a general improvement in those skills in our surveys and beyond. A second wave of assessment focused on the outcomes of our major with a focus on our students' work in the 5992 senior seminars; as a result of that work, we have piloted project-based senior seminars, attended to the teaching of research methods in that course, and worked to better address career and post-graduation concerns as part of the senior seminar curriculum. Our next phases of assessment will continue to monitor the surveys and senior seminars, but will focus most heavily on the courses at the very start of the major, the 3000-level theories and methods courses and the 2000-level general education courses. Not only will we continue to use our assessment findings to make curricular and teaching adjustments within specific courses, but we will use the findings to make bigger-picture proposals about changes to the major curriculum overall as needed.

To assess our progress over the next review period, we propose a combination of the following benchmarks. In the next seven-year review period, we will:

- A. Engage in continued assessment of individual course-levels through a combination of review of course materials (syllabi, course assignments, student work, surveys of students and instructors).
- B. Identify areas where we need to make plans for curricular adjustment.
- C. Continue tracking of our numbers of majors and minors to assess recruitment and retention
- D. Develop a Recruitment and Retention Committee
- E. Revise the department website and print materials, to improve student experiences in the major and minor and to assist in recruitment
- F. Track and increase the number of majors and minors participating in undergraduate research opportunities including honors theses and presentations at the Warrior Scholars, CLAS undergraduate, and other campus conferences for undergraduate research
- G. Maintain and develop experiential learning opportunities, including service learning, learning communities, travel abroad, and internships
- H. Survey our undergraduate alumni to learn more about their career choices following their degrees, and better network with our alumni to build mentorship systems for our current students as they seek career advice and opportunities.
- I. Build and enhance interdisciplinary collaborations across campus, especially with our disciplinary allies in Communications, CMLLC, African American Studies, Art and Art History, and History.
- J. Assess the teaching of GTAs in Literature and Film and Media studies following the roll-out of practica in those areas.

**c. How will existing resources be used to achieve these objectives?**

These objectives will be overseen by the Chair, Associate Chair, and Undergraduate Advisor, in consultation with the Undergraduate Committee, Policy Committee, and the new Recruitment and Retention Committee. We will seek support from the college and university for assistance with marketing materials, funding for course development, and recruitment, as well as for some aspects of professional development for graduate students and instructors. We will continue to offer reassignment of time/duties to faculty who take on the heavy work of coordinating internships and programs within the department.

**d. If additional resources were available, what would be requested and how would it be used?**

While there are departmental and extradepartmental supports, the majority of the labor of meeting these objectives currently falls on the Associate Chair and Undergraduate Advisor, both of whom already carry heavy workloads. In order to enable them to devote full energies to meeting these important benchmarks, the department would benefit from an additional clerical staff member who could relieve the Associate Chair and Undergraduate Advisor of some aspects of their work, freeing up time and energy for ongoing projects. If a full-time staff member cannot be engaged, or even in addition to that role, we would additionally benefit from a Graduate Student Assistant to assist with the undergraduate program. A GSA assistant to the Associate Chair and/or Undergraduate Advisor would not only benefit the department, but would provide valuable administrative experience for the graduate student in the role.

**PART 3: POLICIES AND PROCEDURES**

1. Check each process that applies to the program and indicate who is responsible for the process:

Process	Responsible Person			
	Chair	Associate Chair	Undergraduate Officer	Other (describe)
Conducts an orientation for new students				X AC and UO organize a start-of-year open house event, with special invites to incoming students.

Advises students on declaration of major			X	X Many students now declare a major at the time of application; those who declare after enrolling would work with the Advisor..
Approves declaration of major				X See above
Oversees undergraduate recruitment	X	X	X	
Distributes fellowship/scholarship information to students		X	X	
Oversees information on program website	X	X		
Serves as advisor for program undergraduate student organization		X		X AC advises the all-major club; individual faculty advise focused clubs (film, comics, fiber art)
Distributes information about career options/job placement		X	X	
Distributes information about graduate programs		X	X	
Oversees student record	X	X	X	

keeping				
Oversees undergraduate program assessment		X		
Hears grievances of undergraduate students involving faculty/GTAs		X		
<p>Other Associate Chair duties:</p> <ul style="list-style-type: none"> <li>• Chairs Undergraduate Committee</li> <li>• Ex-officio member of Policy Committee</li> <li>• Oversees Undergraduate Learning Outcomes</li> <li>• Supervises day-to-day administration of the undergraduate program.</li> <li>• Supervises undergraduate advising</li> <li>• Supervises department intern</li> <li>• Supervises department social media and website news and spotlights</li> <li>• Coordinates department events calendar</li> <li>• Spearheads undergraduate program curricular efforts</li> <li>• Maintains assessment reporting</li> <li>• Supervises faculty grading and assessment (EAA, timely reporting of final grades)</li> <li>• Ensures department standards for syllabi and other materials by circulating guidelines each semester and overseeing syllabus collection and storage</li> <li>• Coordinates departmental honors</li> <li>• Coordinates undergraduate scholarships and awards, including working with financial aid on the AcademicWorks system</li> <li>• Organizes undergraduate research initiatives (with UG Advisor)</li> <li>• Creates workshops, special events, and other functions for undergraduates</li> <li>• Coordinates special events for department alumni</li> <li>• Investigates and adjudicates undergraduate grade appeal and course complaint cases</li> <li>• Assists instructors in dealing with disruptive students</li> <li>• Administers/coordinates teaching evaluations of GTAs, PTF, lecturers, and tenure-track faculty.</li> <li>• Mentors GTAs in the teaching of literature</li> <li>• Evaluates PTF for promotion (with administrative team)</li> <li>• Informs students of department and university requirements (with UG Advisor)</li> <li>• Interacts with curricular groups and individual faculty to determine scheduling and curricular needs and preferences</li> <li>• Determines undergraduate course offerings and assigns faculty teaching assignments; as part of Scheduling Committee manages course cancellations and reassignments as needed (with Dept ASO)</li> <li>• Advertises and promotes courses and events as needed</li> <li>• Manages new course creation and old course dormancy</li> <li>• Coordinates new minor proposals and changes to major</li> </ul>				

- Revises course bulletin as needed

Other Undergraduate Officer duties:

- Oversees donor gift-giving reports and communication with donors; coordinates donor relations with College Development Officer.
- Manages and creates undergraduate workshops.
- Coordinates all components of department's annual Scholarships and Writing Awards Ceremony
- Supervises transfer credit evaluation process
- Coordinates departmental honors
- Co-coordinates undergraduate scholarships and awards
- Serves as instructor of record for special undergraduate courses (directed studies, honors projects, and writing intensives)
- Supervises English override staff and assists UG program specialist supervising work study students
- Serves as departmental resource person for all undergraduate student services offices on campus (registration & records, transfer credit, DOSO, CAPS, SDS, etc.)
- Serves as departmental resource person for University policies and practices related to undergraduate student affairs
- Serves as permanent ex-officio member of the Undergraduate Studies Committee
- Serves as the departmental representative at College and University advising and student success summits and events.
- Serves as departmental representative at New Student Orientations and Festifall
- Serves as departmental representative at College and University recruitment events.
- Creates and manages communication platform for Undergraduate English majors (Blackboard>Canvas)
- Develops and revises day-today advising documents and routine recruitment materials

**Comments:**

Across the university, departmental advisors' roles have changed since the last review: whereas a centralized University Advising Center once handled general advising and new student orientation, departmental advisors now advise students at all stages and are responsible for conducting College orientation as well as participating in it. Above and beyond these general changes for all advisors, there have been additional challenges for the English Department's Undergraduate Advisor. The Undergraduate Advisor has been tasked since 2017 with an additional advising load for the Philosophy Department as well as the English Department. This advising load includes all students who select second majors or minors in English or Philosophy, since 2018, all students in CLAS are required to select a second program (approved major or minor) in order to earn an undergraduate degree. While second programs are not counted toward the advisor's load, students are strongly encouraged to meet with advisors of those second programs. This has substantially increased the demand for the advisor's time.

It should be noted that this staff person, who conducts all undergraduate advising for English and Philosophy, is not officially an Academic Advisor. She is an Academic Services Officer with additional non-advising duties including maintaining departmental relationships with donors (she was assigned clerical duties associated with gift-giving after the Department of English lost its clerical lines). Without additional clerical support, it is unsustainable for the advisor to manage these many duties while already operating at the 250 student-to-one advisor ratio established by both the National Academic Advising Association (NACADA) and the Wayne State University's Advising Initiative as presented to the Board of Governors in March 2015 and indicated in the August 2016 Open Pathway Quality Initiative Report.

The Associate Chair receives a reassignment of time with a one-course per semester teaching-load reduction. She further remains active as a graduate mentor and in the advising of undergraduate honors projects, and also works to maintain her scholarly productivity. This level of release allows the Associate Chair to mostly maintain and continue the above-listed responsibilities, but not always to promote and attend to all priorities, particularly our new objectives related to recruitment, retention, and job placement.

Given the many important duties of the Undergraduate Advisor and the Associate Chair, we therefore echo the suggestion made in the last self-study for additional assistance, either in the form of additional departmental support staff, or (as suggested in 2013), in the form of a Graduate Student Assistant (GTA) who would work with the Associate Chair and Undergraduate Advisor on matters of curriculum, pedagogy, assessment, data collection, recruitment and retention.

**2. Rank the principal mission of your undergraduate program (no tied ranks):**

- a. Training students for continued academic work   3
- b. Training practitioners for industry, business, or government   2
- c. Providing advanced learning opportunities independent of career objectives   1
- d. Other (please explain)

**Comments:**

We recognize and respect the crucial importance of preparing students for careers after graduation, and we certainly prepare our students for other coursework in the university and for potential graduate work after they graduate. Nevertheless, we aim to balance those goals with a robust, dynamic, challenging, and engaging undergraduate curriculum in English Studies that is rewarding to students regardless of their post-graduate goals or aspirations.

**3. Are the undergraduate degree requirements found online? Have the requirements changed since the last review? Please summarize the changes. Is there a student handbook? Please provide a link to the curriculum online and include a copy of the student handbook as an appendix.**

- English Major and Minor Requirements can be found in the [Academic Bulletin](#).
- The [College of Liberal Arts and Sciences "For Students" Page](#) functions as a general handbook for students.

As discussed above in Part 1, our current curriculum for the major was new at the time of our last self-study in 2013 and is now due again for revisions. The main changes since the last review have been the shift in General Education Requirements in 2018 that led to a change in our Intermediate Composition (IC) offerings and altered the enrollment trends for our surveys (no longer meeting Gen Ed designations) and lower-level courses (now facing more competition for enrollments from other courses meeting the same Gen Ed designations). Additionally, also in 2018, requirements at the College-level added a mandatory second program (a minor or second major) for all students, a change that prompted us to expand our offerings with several new minors.

**4. The following questions relate to the assessment of student learning:**

**a. What has the program learned about students and about the program's strengths and weaknesses through program assessment?**

Assessment has been discussed at length above, but to reiterate, our assessment has helped us to organize scaffolded and strategic learning objectives at each level of the program. Our first major stage of assessment identified a weakness in the teaching of close reading, a core method in literary and cultural studies, an issue we were able to address at the level of our survey requirement. More recently, our assessment identified weaknesses in research skills and the use of theoretical frameworks, issues we have worked to address through changes in our 5000-level courses and especially our senior seminars. We are now turning to the courses at the start of the major to find out more about what may be a different kind of weakness—a lack of cohesion and clarity for students early in our major—and to begin to investigate and address those issues as well.

**b. How has assessment evidence led to program improvement?**

As discussed above, we have used assessment to clarify and adjust learning objectives at all levels. Following our assessment findings at the survey level, we had several generative conversations with the faculty who frequently teach those courses and became more aligned around the priority of teaching close reading skills. Following our assessment findings in the senior seminar, we piloted a new, project-based, version of the course and added more career and professionalization elements to all senior seminars. Outside of these specific assessment foci and outcomes, we have more broadly used assessment to initiate important discussions about our curriculum as a whole. In this vein, the current self-study process has served as an arm of our assessment process, allowing us to look back at the way our curriculum—new at the time of our last review—has fared. We are energized by this process and the reflection it has generated and we are looking forward to a busy next phase of curriculum review informed by the findings of the self-study and program review.

**c. What changes to assessment processes or methods would improve the information gathered or how it is used?**

Over time, we have experimented with several methods and processes for assessment, including but not limited to reviews of student work using rubrics, surveys of students,

and reviews of course materials. In addition to these strategies, we would like to begin collecting better information about our alumni, and to use both data about and information gathered from those alumni as part of our assessment procedures.

**5. List any undergraduate level courses:**

**a. Offered annually**

ENG 1010 Basic Writing  
ENG 1020 Introductory College Writing  
ENG 2200 Shakespeare  
ENG 2390 Introduction to African-American Literature: Literature and Writing  
(cross-listed with AFS; carries the Intermediate Composition Gen. Ed. Designation)  
ENG 2435 Introduction to Digital Humanities  
(new course, cross-listed with History, to be offered annually as a core for the Digital Humanities minor)  
ENG 2450 Introduction to Film  
(cross-listed with Communications)  
ENG 2510 Popular Literature  
ENG 2530 Literature and Identity  
ENG 2570 Literature By and About Women: Literature and Writing  
(NB: all “Literature and Writing” courses are slated for a title change to “Writing about Literature: [Genre]”)  
ENG 2720 Basic Concepts in Linguistics  
ENG 2800 Techniques of Imaginative Writing  
ENG 3010 Intermediate Writing  
ENG 3020 Writing and Community  
ENG 3050 Technical Communication I  
ENG 3060 Technical Communication II: Presentations  
ENG 3110 English Literature to 1700  
ENG 3120 English Literature after 1700  
ENG 3130 American Literature to 1865  
ENG 3140 American Literature after 1865  
ENG 3470 Survey of African-American Literature  
ENG 3800 Introduction to Creative Writing  
ENG 5035 Topics in Gender and Sexuality Studies (cross-listed with GSW)  
ENG 5150 Shakespeare  
ENG 5730 English Grammar (cross-listed with Linguistics)  
ENG 5820 Internship Practicum  
ENG 5860 Topics in Creative Writing  
ENG 5992 Senior Seminar

**b. Offered regularly, based on staffing and curricular need:**

ENG 2100 Introduction to Poetry: Literature and Writing  
ENG 2110 Introduction to Drama: Literature and Writing  
ENG 2120 Introduction to Fiction: Literature and Writing



ENG 2210 Great English Novels: Literature and Writing  
 ENG 2420 Literature and Science  
 ENG 2430 Digital Narrative  
 ENG 2440 Introduction to Visual Culture  
 ENG 2445 Comics and Graphic Novels  
 ENG 2470 Television Culture  
 ENG 2540 Literatures of the World  
 ENG 2560 Children's Literature: Literature and Writing  
 ENG 2565 Young Adult Literature and Culture  
 ENG 2585 Literature and War  
 ENG 3090 Introduction to Cultural Studies  
 ENG 3100 Introduction to Literary Studies  
 ENG 3200 Grant Writing  
 ENG 3250 Technical and Professional Editing  
 ENG 3700 Structure of English (cross-listed with Linguistics)  
 ENG 5010 Advanced Expository Writing  
 ENG 5020 Topics in Media and Modern Culture  
 ENG 5030 Topics in Women's Studies  
 ENG 5040 Film Criticism and Theory  
 ENG 5050 Historical Topics in Film and Media  
 ENG 5060 Styles and Genres in Film  
 ENG 5065 Identity and Difference in Media  
 ENG 5070 Topics in Film and Media  
 ENG 5075 Topics in New Media  
 ENG 5080 Topics in Global and Transnational Studies  
 ENG 5095 Topics in Visual Culture  
 ENG 5120 Topics in Medieval Literature  
 ENG 5200 Restoration and Eighteenth Century Literature  
 ENG 5260 Literature of the Romantic Period  
 ENG 5300 Twentieth Century British Literature  
 ENG 5450 Modern American Literature  
 ENG 5480 Topics in African American Literature  
 ENG 5490 Topics in American Literature  
 ENG 5500 Topics in English and American Literature  
 ENG 5520 Irish Literature  
 ENG 5565 Postmodernism  
 ENG 5595 World Literature in English  
 ENG 5680 Children's Literature  
 ENG 5690 History and Future of the Book  
 ENG 5695 Topics in Writing and Publishing  
 ENG 5700 Introduction to Linguistic Theory (cross-listed with Linguistics)  
 ENG 5710 Phonology (cross-listed with Linguistics)  
 ENG 5715 Morphology (cross-listed with Linguistics)  
 ENG 5720 Linguistics and Education (cross-listed with Linguistics)  
 ENG 5740 Syntax (cross-listed with Linguistics)  
 ENG 5745 Semantics (cross-listed with Linguistics)

ENG 5750 Theories of Second Language Acquisition (cross-listed with Linguistics)  
ENG 5760 American Dialects (cross-listed with Linguistics)  
ENG 5770 Sociolinguistic (cross-listed with Linguistics)  
ENG 5790 Writing Theory  
ENG 5795 Topics in Rhetoric and Writing  
ENG 5830 Introduction to Technical and Professional Writing Practices  
ENG 5840 Theoretical Approaches to Technical and Professional Writing  
ENG 5870 Poetry Writing Workshop  
ENG 5880 Fiction Writing Workshop  
ENG 5885 Topics in Creative Non-Fiction Writing

**c. Offered infrequently:**

ENG 2500 The English Bible as Literature  
ENG 2730 Languages of the World  
ENG 3085 Introduction to Rhetoric and Writing  
ENG 3180 Rhetoric to 1800  
ENG 3190 Rhetoric after 1800  
ENG 3810 Poetry Writing  
ENG 3820 Fiction Writing  
ENG 5180 Milton  
ENG 5270 Literature of the Victorian Period  
ENG 5420 American Literature: 1865-1914  
ENG 5510 Major Authors

**6. What are the biggest challenges for the undergraduate program? What plans does the program have to address these challenges?**

As discussed above, we face challenges in the recruitment and retention of students and, relatedly, in growing enrollment in our courses, especially those in the major and minor. As part of recruitment and retention, we need to meet the challenge of showing current and potential students the value of our major. We additionally face the challenge of revising our course offerings and curriculum to better match our current faculty and current student interest and need. Finally, as we face an uncertain future in terms of resources, it will be a challenge to think of creative ways to support, sustain, and develop the things that make our department strong, including our excellent and innovative teaching, and rich support of undergraduate research.

Some of our plans for addressing these challenges are detailed above in section 4.a. (“What plans does the department have to move from one point to another”). Some of the most concrete plans include developing a Recruitment and Retention Committee, undergoing a curriculum review and revision, growing our internships program, and investigating incentives for research mentorship and innovative teaching.

Office of Institutional Research

**Department Name: English**

**Program Description :** BA in Fine Arts( BA\_UG\_FA ), BA in Liberal Arts & Sciences( BA\_UG\_LS )

**1. Information about undergraduate students**

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
New to Wayne State	32	8	31	6	49	8	55	8	34	7	26	4	31
Returning Students	156	185	162	197	192	202	200	230	205	204	176	171	152
<b>Total Newly Declared</b>	<b>190</b>	<b>193</b>	<b>193</b>	<b>203</b>	<b>241</b>	<b>210</b>	<b>255</b>	<b>238</b>	<b>239</b>	<b>211</b>	<b>204</b>	<b>175</b>	<b>183</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
International Students Enrolled				1	1	1			1	2	2	1	1
Minority Students Enrolled****	41	51	51	47	57	47	52	49	48	38	34	30	38
Other Students Enrolled	149	142	142	156	183	162	203	189	189	171	169	144	145
<b>Total Enrolled</b>	<b>190</b>	<b>193</b>	<b>193</b>	<b>203</b>	<b>241</b>	<b>210</b>	<b>255</b>	<b>238</b>	<b>239</b>	<b>211</b>	<b>204</b>	<b>175</b>	<b>183</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Full-Time Students	114	114	110	125	153	137	176	170	178	157	147	115	124
Part-Time Students	76	79	83	74	88	73	77	68	61	54	57	60	59
<b>Total Enrolled</b>	<b>190</b>	<b>193</b>	<b>193</b>	<b>203</b>	<b>241</b>	<b>210</b>	<b>255</b>	<b>238</b>	<b>239</b>	<b>211</b>	<b>204</b>	<b>175</b>	<b>183</b>

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Average Cumulative GPA of International Students Enrolled				3.27	1.93	4.00			2.59	3.06	3.00	3.86	3.85
Average Cumulative GPA of Minority Students Enrolled	2.69	2.64	2.65	2.65	2.55	2.86	2.66	2.72	2.75	2.70	2.67	2.71	
Average Cumulative GPA of Other Students Enrolled	3.05	3.12	3.07	3.08	3.09	3.19	3.21	3.22	3.25	3.27	3.37	3.38	

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Average ACT Score of Students Declared	23.76	24.05	23.52	23.44	23.66	23.75	23.90	24.11	24.00	24.33	24.04	23.84	23.76
Number of ACT Scores Averaged	123	123	124	132	156	142	184	171	167	141	131	115	101

	Fall 2013	Winter 2014	Fall 2014	Winter 2015	Fall 2015	Winter 2016	Fall 2016	Winter 2017	Fall 2017	Winter 2018	Fall 2018	Winter 2019	Fall 2019
Average SAT Score of Students Declared								780.00	1,123.84	1,128.20	1,153.57	1,178.70	1,149.00
Number of SAT Scores Averaged								1	13	17	26	23	42

**2. The number of students graduated by term (Baccalaureate Degree only):**

	Fall 2013	Winter 2014	Spring/Summer 2014	Fall 2014	Winter 2015	Spring/Summer 2015	Fall 2015	Winter 2016	Spring/Summer 2016	Fall 2016	Winter 2017	Spring/Summer 2017	Fall 2017	Winter 2018
	15	24	10	15	27	12	19	26	16	14	25	8	33	28
			Spring/Summer 2018	Fall 2018	Winter 2019	Spring/Summer 2019	Fall 2019							
			12	23	32	5	3							

\* Only show years when student count is greater than zero

\*\* Data are extracted from WSU CENSUS file.

\*\*\* ACT and SAT score calculation is based on student's maximum composite score.

\*\*\*\* Minority includes American Indian or Alaska Native, Black or African American, Hispanics of any race, and Native Hawaiian or Other Pacific Islander

## PART 5: STUDENT RECRUITMENT

### 1. The program engages in the following recruitment activities (check all that apply):

- a. Creating program-specific print recruitment materials ☒
- b. Advertising program to area high schools ☐
- c. Advertising program to community colleges (CCs) ☐
- d. Sending faculty to give talks at high schools/CCs ☐
- e. Having faculty contact prospective students ☐
- f. Participating in Scholars Day ☒
- g. Other (please specify) ☒

#### Comments:

The department regularly attends college-wide recruitment events including tabling at high school visits and giving presentations at AP day. Outreach to community colleges and high schools is coordinated through the University's Admissions Office, so opportunity for departmental presence is somewhat limited; this is an avenue we hope to explore through the new Recruitment and Retention Committee.

### 2. How does the program plan to expand its recruitment activities?

We plan to create a standing Recruitment and Retention Committee, chaired by the Associate Chair, that will do long-term planning for recruitment, update and revise recruitment materials and materials for majors and minors, and oversee a "speakers bureau" of faculty willing to attend recruitment events. We will also think more about how we might recruit into the major through our General Education course offerings and through interdisciplinary partnerships and collaborations.

### 3. When did the program last update recruitment materials (print or electronic)?

The recruitment materials have periodically been updated to reflect curricular changes (most recently the Gen Ed changes and new minors in 2018), but there have been no *new* materials and no overall updates since at least 2013 when the major was redesigned. In 2019 our website was partially updated as part of a move to a new college template; we plan to continue that update in 2020, now that the site is again up and running in its new format.

## PART 6: STUDENT MENTORING

### 1. The program supports student socialization and professionalization by (check all that apply):

- a. Encouraging students to attend conferences x ☒
- b. Encouraging students to present at conferences x ☒
- c. Having an undergraduate student organization x ☒
- d. Having an undergraduate research day ☐
- e. Creating opportunities for students to collaborate on research ☒
- f. Encouraging students to apply for research funding x ☐

- g. Conducting a workshop on how to prepare a resume
- h. Conducting a workshop on interviewing

**Comments:**

Between 2013 and 2019, the English Department coordinated the Rushton Undergraduate Research Conference, and English undergraduates have always been well-represented in that venue; in 2020, the Rushton will become a “stream” in the new Warrior Scholars Undergraduate Conference, which is being organized by a team from the University Undergraduate Research Opportunities Office with strong continuing representation from English. Our students also have opportunities to attend, participate in, and even help to plan other department-hosted conferences including the annual Visual Cultures and Pop Cultures conferences. Some students also attend regional off-campus conferences with faculty mentors. The English Department has several clubs and organizations that include undergraduates, and the undergraduate club for all majors, Warrior English, has periodically thrived. A series of workshops organized by the Undergraduate Advisor and Associate Chair covers topics ranging from honors to graduate and professional school to scholarships and awards. Our new model of senior seminars now includes more professional workshopping.

**2. How does the program plan to expand its activities in this area?**

We are actively working to develop our internship program and to build careers mentorship into our senior seminars. The Associate Chair and Advisor continue to revise and revisit our workshop offerings for majors in order to best meet student needs. We have streamlined the application process for departmental honors and are convening an honors subcommittee of undergraduate committee in part to recruit more students into undergraduate honors research opportunities. We are very involved in the development of the Warrior Scholars Undergraduate Research Conference, itself a next-step to grow and expand the former Rushton Conference. We hope to better include undergraduates in the department’s many lectures, colloquia and talks.

**3. How often does the program offer organized seminars, colloquia, or sponsored conferences at which undergraduate students can present their work?**

We participate in the two annual undergraduate research conferences at the college- and university-levels. Our Creative Writing courses run in a workshop model that centers the sharing of materials. Students regularly share their work with their peers in our upper-level seminar courses. We celebrate our honors theses at the annual department awards ceremony, but are considering additional ways to spotlight those research accomplishments.

## **PART 7: EMPLOYMENT**

**1. Describe procedures used to aid students in obtaining employment (e.g. practice job talks, posting positions on listservs).**

We periodically post job ads on our undergraduate listserv, but that is not a regular offering. The Undergraduate Advisor regularly speaks with students about their career goals and plans. Our internship program and our courses in technical and professional writing both involve work toward professional online portfolios and connect our students with potential future employers.

We host annual workshops on applying to law, medical, business and other professional schools, as well as to graduate programs in the humanities. We host a workshop on careers in publishing.

**2. Describe the current and future job marked for undergraduates in the discipline.**

We believe that the undergraduate degree in English richly prepares students for a wide range of professional opportunities. Our students learn to communicate clearly and persuasively, to do careful research, to do close and meaningful analysis, and to make powerful arguments grounded in real evidence. They thrive in careers in writing, editing, publishing, media, marketing, education, law, business, and entertainment.

## SECTION 6: THE COMPOSITION PROGRAM

### BACKGROUND

The WSU Composition Program shapes students' education in writing through three major endeavors: our core sequence of courses, Writing Center tutoring and outreach efforts, and collaborating with other University entities on university-wide student success efforts.

The WSU General Education writing sequence is composed of courses that fulfill the two General Education Composition requirements: Basic Composition (BC) and Intermediate Composition (IC). Students fulfill the BC requirement with either one or two courses, depending on their level of preparation: Basic Writing (ENG 1010) and Introductory College Writing (ENG 1020 or ENG 1050). Basic Writing provides students with extensive practice in the fundamentals of college reading and writing and prepares students who do not yet qualify to take ENG 1020 to succeed in that course. In recent years, approximately 35% of entering first-time-in-any-college (FTIAC) freshmen placed into ENG 1010, which is a three-credit course, although students can count only two of these credits toward graduation. ENG 1020 and ENG 1050 (Honors) fulfill students' Basic Composition (BC) requirement and prepare students for reading, researching, and writing in lower-division college courses more broadly, as well as for courses that fulfill the Intermediate Composition (IC) requirement more specifically.

Over 90% of students fulfill the IC requirement, Intermediate Writing, via one of three courses offered through the Composition Program: ENG 3010 (Intermediate Writing); ENG 3020 (Community Writing); and ENG 3050 (Technical Communication I). Many students who take ENG 3050 also take ENG 3060 (Technical Communication II: Presentations), which fulfills the General Education Oral Communication (OC) requirement. Designed in close partnership with the WSU College of Engineering, these two courses are required for all WSU Engineering students and are required or recommended by other Colleges as well, including Business and Nursing. ENG 3050 equips students with basic technical writing skills, while ENG 3060 teaches basic technical presentation skills.

In a typical year, the Composition Program offers approximately 300 sections that serve roughly 6,000 students. **In 2019, courses in the Composition Program writing sequence accounted for 76% of all credit hours produced in the Department of English.** This is a significant increase from the time of the last self-study, in which the credit hour production in the sequence was calculated to account for 62% of the department total.

The WSU Writing Center provides writing assistance to graduate and undergraduate students, supports instruction in Composition courses via tutoring, and offers workshops and extensive online resources for other units requiring support for discipline specific writing instruction. In the 2018-2019 academic year, the Writing Center provided 1,768 tutoring appointments to WSU students, with 25% of those appointments serving graduate students (the WSU Graduate School funds two GSA tutors to work exclusively with graduate students; all other tutors, aside from the Director, are undergraduate students). The Writing Center Director and the GSA graduate student tutors also offer a combined fifteen to twenty workshops per year at the request of

various University units such as the School of Medicine and the Colleges of Education and of Nursing.

While the Composition Program has always had an investment in supporting undergraduate student success across the entire university, over the past seven years it has worked on several specific projects designed to boost productive-grade rates, retention, and time-to-completion within the Composition sequence. Many of these projects were developed as part of the program's participation in "Gateways to Completion" (G2C), a national consortium of colleges and universities focused on improving student achievement in first and second year "gateway" courses (i.e., general education courses which have an established relationship to student retention and timely progress towards degree). Wayne State's participation in G2C was situated within a cohort of nine Michigan institutions. The G2C initiative involved a three-year cycle of data gathering, data analysis, and piloting of interventions designed to improve student achievement in ENG 1020. In Composition, data was gathered via surveys of ENG 1020 students, which were administered in person by course committee members to over 40 sections of ENG 1020 at the end of each semester (W15 through W18). Aided by the university's Office of Institutional Research, course-level pass rate data, broken down by a range of student cohorts, was gathered and analyzed each semester. Informed by both survey and course-level pass rate data, three specific course-level interventions/initiatives were developed and piloted in the past several years: 1) a stretch model of ENG 1010 and 1020 that combines both courses into one year-long course; 2) a directed self-placement process in which students make informed decisions about their course placement in either ENG 1010 or 1020; and 3) an enhanced early academic assessment intervention for ENG 1020.

- **Stretch Pilot.** The Stretch course replaces the traditional one-semester remedial college writing course with a version of first-year composition that "stretches" the traditional curriculum over two semesters. A stretch curriculum provides students with a rigorous curriculum, more time to write, more instructor feedback and guidance, and the opportunity to develop a professional bond with their writing instructor and peer group over the course of their first year in college. A Stretch first-year writing class also would remove the remedial designation of ENG 1010; this removal would likely lead to an increase in students' confidence as it relates to their writing ability. Ultimately, students enrolled in the Stretch model of first-year writing have the necessary time to practice college-level writing without enrolling in remedial courses (for which they would pay for more credits than they earn toward their degree). The program launched a two (2) section pilot of Stretch first-year writing in AY 17-18. Upon completion of the initial pilot, the ENG 1010 Task Force committee regrouped to assess the pilot, ultimately requesting an expanded pilot (4 sections). The second pilot of Stretch first-year writing is currently underway (AY 19-20) and has expanded from 23 students across two (2) sections to 72 students (across 4 sections).
- **Directed Self-Placement.** While the Composition Program was participating in the G2C project, one of the many topics discussed was the placement mechanism for incoming students. The program has been using SAT scores to place students into ENG 1010 or 1020 (students have the option to also take our in-house English Qualifying Exam to



attempt to change their placement or if they do not have SAT scores). However, with recent changes to the SAT making score reporting more difficult, and with various faculty wishing to investigate directed self-placement (DSP), a subcommittee was formed to design and pilot a DSP process during the summer of 2019. In a directed self-placement system, students choose a course to place themselves into, after receiving guidance in the form of reading descriptions of the course options and completing a brief self-assessment questionnaire. DSP processes are being used at a number of WSU's peer and neighbor institutions, and the composition literature has shown that there are many benefits to DSP: it aids in student retention, benefits minority students, promotes student agency, and limits the financial burden of testing.

The pilot in the summer of 2019 allowed the Composition Program to begin building partnerships with other campus units who handle orientation and student advising. It also revealed some logistical and communication issues that will need to be addressed as we continue scaling up the procedure. However, none of those issues are insurmountable and there is support for this change from some key stakeholders. During W20, the Program will be analyzing data from the initial pilot and planning for a larger one to take place during summer 2020 orientation. If all goes well, the program should be able to implement DSP for all incoming students as early as the F21 incoming class.

- **EAA+.** Wayne State uses an Early Academic Assessment (EAA) system, which requires instructors who teach courses at the 3000-level and below to use a centralized dashboard to identify students who are at risk of failing. To leverage the system's effectiveness for ENG 1020 students, the ENG 1020 course committee developed and instituted an EAA enhancement, named EAA+, which uses emails to 1020 instructors to strongly encourage them to arrange face-to-face meetings with students to discuss their status in their class and to make a concrete improvement plan for passing the course. Emails are sent from the Director of Composition at the beginning of the formal EAA window and again during the eleventh week of the semester. These face-to-face conversations enable instructors to connect students with a variety of support services and to forge a personal rapport with struggling students. This intervention has shown to be particularly useful in lowering opportunity gaps for students in ENG 1020. For instance, a pilot comparing pass rates in 2017 and 2018 showed that pass rates for African American students increased by 6% and pass rates for Hispanic students increased 3% in sections with instructors using EAA+.

## PART 1: COMPARABLE AND ASPIRATIONAL PROGRAMS

1. **Choose two comparable programs at research universities. For each program, indicate which of the following factors were used to determine comparability:**

<p><b>Composition Program: Comparable Programs</b></p>
--

<b>CRITERIA</b>		
	<b>University of Pittsburgh (Pittsburgh, PA)</b>	<b>Florida International University (Miami, FL)</b>
Has comparable General Education writing sequence	X	X
Has comparable curricular integration	X	X
Has similar student success initiatives	X	X
Offers comparable Writing Center services	X	X
Staffs courses with similar proportions of GTA, PTF, and FTF instructors	X	X
Trains new GTA instructors in a comparable fashion	X	X
Has similar administrative structure	X	X

## **2. How have you used these programs to benchmark performance in your program?**

### **General Education writing sequence**

Both Florida International University and the University of Pittsburgh have a two-course sequence students use to fulfill their general education writing requirements. FIU's course requirements and offerings are very similar to Wayne State's, whereas Pittsburgh's sequence pairs a first-year writing course similar to WSU and FIU with a requirement that students take two additional "Writing Intensive courses"; the latter requirement can be fulfilled either through Composition offerings in the English Department or specially-designated courses within their major or minor programs of study.

### **Curricular Integration**

Faculty in the Composition Program within the English Department at the University of Pittsburgh staff a B.A. major in Public and Professional Writing as well as a Certificate Program in Public and Professional Writing for undergraduates and a Graduate Certificate in Composition (for students who do not have Rhetoric and Composition as their primary area of study). Faculty in the Composition Program within the English Department at Florida International University staff an online B.A. in English: Writing and Rhetoric Track and a certificate in Professional and Public Writing. We have used these programs' success in leveraging Composition faculty expertise across and beyond General Education courses to inform the construction of the Professional Writing Minor (developed with the

Undergraduate Program and approved last year) and the ongoing attempt to design (in collaboration with the Graduate Program) a fully-online MA with an emphasis on Technical and Professional Writing.

### Student Success Initiatives

Like Wayne State's Composition Programs, the programs at Pittsburgh and FIU are integrated into university-wide student success initiatives. FIU's program, for instance, provides course offerings and curricular consulting for the university's first-year International Gateway Course Initiative and First-Year Student Success Seminar. Pittsburgh's program has similarly designed seminars in Composition that align with that university's focus on foundational courses and their role in fostering student success (particularly in the first-year year as an undergraduate). The WSU Composition Program has looked to these and other programs for benchmarking how first-year writing courses in particular can contribute to Student Success initiatives.

### Writing Center

FIU and Pittsburgh offer Writing Center services similar to those of WSU, but both make much more extensive use of graduate students as tutors and have a larger administrative structure than WSU. At Pittsburgh, undergraduate tutors are only used as part of a special peer-tutoring program, but the Center also has an Associate Director, compensated with a teaching release, in addition to a full-time Director. The FIU Writing Center has three directors, all compensated with teaching releases, and has seven graduate student writing consultants assigned to provide tutoring. While Wayne State English Graduate Teaching Assistants were previously assigned to work in the Writing Center during their first year as GTAs, this system was eliminated in the summer of 2013 in order to free up GTA labor for teaching first-year writing. **This change has resulted in a significant decrease in the tutoring capacity of the Writing Center.** Whereas the Writing Center had the capacity for 163 tutoring hours per week the year before this change (AY 2012), its current budget provides for only 109 tutoring hours per week (consequently, the number of student appointments it has fielded has declined by more than 200 appointments per year compared to the 2012 data).

### Staffing

FIU staffs around 50% of its Composition courses with full-time faculty, with the remaining sections taught by either GTAs (around 15%) or part-time faculty (around 35%). Pittsburgh staffs its General Education writing courses with around 40% full-time faculty, 33% GTAs, and 27% part-time faculty. By comparison, in Fall 2019, **only 26% of WSU Composition courses were staffed by full-time faculty**, with 44% staffed by part-time faculty, and 30% staffed by GTAs.

Thus, the FTF/GTA/PTF ratios for each course are as follows:

FIU	50/15/3
Pittsburgh	40/33/27
WSU	26/30/44

## **GTA Training**

To train new GTAs, Pittsburgh uses the combination of a three-day summer workshop, a three-credit graduate seminar, and an extensive mentoring program that requires GTAs to meet weekly to discuss assigned readings and student writing, participate in colloquia, observe at least three colleagues' classes, and teach three class sessions observed by a mentor (GTAs do not serve as instructors of record their first year). FIU, which has a significantly smaller number of GTAs than WSU and Pittsburgh (around 15), assigns a faculty mentor to each GTA who works closely with them on a one-on-one basis.

GTA training and the mentoring of new instructors was a focus of the Composition Program section of the last self-study of the department (in which Pittsburgh's program served as the aspirational model) and in the intervening years, we have significantly expanded our training of GTAs. At the time of the 2013 report, GTA training took place primarily through 1) a half-day orientation session for new instructors, 2) a one-semester pedagogical practicum for first-year GTAs, and 3) four to five 90-minute workshops offered each academic year. Since 2013, the program has retained the orientation session and extended or added a number of other significant requirements and opportunities for mentoring and professional development.

First-year GTAs now received an assigned peer mentor from their GTA cohort and are observed twice during their first year as instructors (a formative first-semester observation and summative second-semester observation). All GTAs beyond their first-year are also now observed every year by full-time faculty in Rhetoric and Composition Studies. We have also redesigned our teaching evaluation form and evaluation process (a specific goal from the last self-study report) in order to clarify the phrasing of observable teaching behaviors, improve the usability of the document, and encourage stability and uniformity across all observations.

In addition to the one-semester pedagogical practicum taken by all first-year GTAs during their first-semester of teaching, all GTAs in the PhD program are now additionally required to take a second semester-long practicum during their first semester of their second year of teaching (in addition to providing additional instruction in best practices in teaching writing, this course also helps prepare GTAs to teach beyond first-year writing courses; see Appendix I "White Paper on GTA Training" for detailed information).

Workshops play a very crucial role in our training of Graduate Teaching Assistants (as well as all other Composition faculty), and we have more than doubled both the amount offered and the amount required for Graduate Teaching Assistants. Since Winter 2015, the Composition Curriculum Workshop Series has provided several workshops each semester presented by full-time faculty, GTAs, and part-time faculty for other members of the composition community. These workshops take on a variety of formats, including round table discussions and research-driven presentations on pedagogical issues. The topics covered by the workshops come from a range of sources, including conclusions drawn from programmatic assessment, support for curricular changes, and individual presenter interests. From Winter 2015 through Fall 2019, the Workshop Series has included 70 workshops open to the Wayne State community. Workshops have included best practices topics on a range of pedagogical issues, such as teaching reading, sentence-level writing, specific common assignments, research practices, revision interventions, etc., as well as broader professional concerns, including learning management

software, work/life balance, grading, assessment, and managing issues like language diversity, gender/sexuality, and veterans in the classroom.

### **Administrative Structure**

Wayne State's administrative structure for the Composition Program consists of 1) a Director of Composition with a 12-month appointment and a half-time teaching reduction and 2) a 12-month Graduate Student Assistant (GSA) who serves as an Assistant Director of Composition. While the GSA position (which comes with an expectation of 20 hours of work on average per week) is new since the 2013 self-study, it should be noted that the GSA's duties are primarily those that used to be performed by other personnel before staff reductions and other realignments of responsibilities that took place during the same time (e.g., the Assistant Director checks hundreds of syllabi per year, which used to be performed by office staff before force reduction; handles transfer cases that were previously the responsibility of the English advisor; and takes responsibility for artifact and data preparation for assessment efforts, activities that used to be performed by two lecturers who received since-discontinued course releases for these responsibilities).

The administrative structures at both Pittsburgh and FIU are more robust than at WSU. In addition to a full-time Writing Program Administrator and Program Assistant, Pittsburgh provides course releases to two additional Rhetoric and Composition faculty to serve as Director of Undergraduate Studies in Composition and as Director of Public & Professional Writing. At FIU, in addition to a full-time Writing Program Administrator, course releases are provided to an additional four full-time faculty, who serve as Associate Directors and each take primary responsibility for a particular course in FIU's sequence.

### **Report on the 2012-2013 Composition Program Plan**

In the 2012-2013 self-study, the University of Pittsburgh served as an aspirational university and three key goals were identified for the Composition Program to achieve over the next seven years:

1. continue curricular revisions based in its assessment project,
2. significantly increase instructors' preparation and active participation in Program initiatives and provide a structure for guiding instructors' design and teaching of courses they have not previously taught, and
3. improve the existing approach to teaching evaluations in Program courses.

A variety of resources were also identified to help achieve these goals, including 1), the hiring of five more Composition lecturers trained in advanced composition pedagogy, 2) the continuation of a teaching release for a lecturer to oversee assessment, 3) the continuation of a \$4,000 annual summer budget for assessment reading, 4) the addition of two course releases for lecturers in order to allow them to coordinate teaching evaluations and teaching circles, and 5) a budget for paying part-time faculty for attending additional colloquia. While none of the requested resources were granted and the identified existing resources were removed shortly after the last self-study, the Program has still made significant progress on these goals.

Update on goal #1: As described below in Part 2.4, the program has made great strides in using assessment results to drive curricular changes. Unfortunately, the quantitative benchmarks

identified in the previous report for tracking this progress are no longer applicable due to changes in general education requirements and mandatory assessment processes for general education courses.

Update on goal #2: In the previous self-study, several mechanisms were identified for benchmarking progress on this goal:

- A. Continue to replace PTF teaching writing courses with full-time Lecturers trained in Composition Studies
- B. Develop an expanded mentoring program for new GTAs
- C. Require all Lecturers, all new PTF, and all PTF and GTAs teaching a new course to participate in a teaching circle associated with the course they are assigned
- D. Require all instructors to attend two colloquia per year
- E. Review all syllabi and assignment sequences for use of key concepts and approaches
- F. Conduct instructor surveys rating the usefulness of teaching circles, colloquia, and the Program's online resources for each course

The Program has met or exceeded three of these goals: we have greatly expanded on our program in mentoring and professional development (B); part-time and full-time faculty must attend two colloquia per year and GTAs must attend six colloquia per year (D); and all syllabi and assignment sequences are now checked for compliance with the common syllabus and its key concepts and approaches (E).

Two of these goals have been at least partially fulfilled: we now require all GTAs to attend teaching circles when teaching new courses, but contractual issues have made it impossible to put this requirement in place for full-time faculty and part-time faculty (C) and we have conducted periodic surveys of instructors on the value of the colloquia, teaching circles, and online resources, but not in a consistent manner (F).

Unfortunately, we have not made significant progress on the goal of increasing the percentage of courses taught by full-time faculty (A). In the semester used for benchmarking in the previous self-study (Fall 2012), 44% of all Composition courses were taught by part-time faculty and in Fall 2019 that percentage is also 44%. Despite the addition of five full-time Lecturers in Composition the semester following the last self-study, the percentage of courses taught by FTF in Fall 2012 versus Fall 2019 has only increased 7% (from 19% to 26%). During the same period the percentage taught by Graduate Teaching Assistants has declined the same percentage (from 37% to 30%). To summarize: while new full-time faculty in Composition Studies at the lecturer rank were being hired simultaneously with the completion of the previous self-study, the gains we may have seen in reducing the percentage of courses taught by part-time faculty were significantly curtailed by an increase in the overall number of courses taught (from 129 in Fall 2012 to 151 in Fall 2019) as well as a reduction in tenure-track faculty in Composition Studies.

Update on goal #3 Finally, the Program exceeded its goal of replacing the existing system of teaching evaluations with a more expansive and robust system. In addition to revising the teaching evaluation form and assigning full-time Composition faculty for all observations, frequency of evaluations has been increased dramatically for the teaching cohort (GTAs)

typically most in need of mentoring. While in our previous observation process, teaching assistants were observed only once (in their first semester of teaching) regardless of how many years they served as instructors, new GTAs now receive two observations their first year (one formative and one summative) and all other GTAs are reviewed on an annual basis.

In addition to the goals identified in the previous self-study, the Composition Program has also developed several other projects over the past seven years that have enhanced its core missions.

#### TechComm@Techtown (TC@TT)

A partnership with the research and business park TechTown Detroit, TC@TT, pairs Technical and Professional Communication students with select social entrepreneurs from TechTown to work together on collaborative research, writing, and design projects. The program began in the Winter semester of 2016 and (by Fall 2019) has developed TC@TT projects in 19 sections of ENG 3050, 3 sections of ENG 5830, and 1 section of ENG 5040. Each course is designed to meet the established learning outcomes of these Technical Communication courses, with projects that are both designed in each case to support the growing expertise of students in each class (students from Engineering, Sciences, I.T. and the Humanities) and curated so that student learning is complementary to startup needs. Since 2016, projects have included:

- business plans
- discipline specific research reports and proposals (engineering, scientific, public health, etc.)
- interdisciplinary research reports (human computer interaction and health care, engineering and ethics, etc.)
- website development, website copy, SEO reports
- UI/UX studies, usability testing, usability case studies
- patent research and patent claim reports
- concept development and testing, Prototype development and testing, CAD design for manufacturing
- software documentation,
- security reports
- project planning and management
- pitch decks and presentations
- social and print media marketing

The partnership brings meaningful experiential learning to WSU technical writing courses, and awards select entrepreneurs and tech startups in the WSU entrepreneurial ecosystem the services of student technical writers guided by university professors. All students experience working as part of the TechTown team and working with promising startup companies to create technical writing that creates value, legitimacy, and solves problems for clients such as [Wilson Adaptive Technologies](#), [CarePRN](#), [Enbiologics](#), [Pivot Materials](#) and [Identilock](#). Each startup brings a diverse set of projects that are tailored to encourage general education goals for learning research, writing, and design skills that advance the specific uses or development of a technology as these new companies come under critical review in the context of Detroit's changing economy. Such work also supports TechTown's social and ethical mission by partnering with select startups aspiring to transform historically underserved neighborhoods into vibrant and

dense communities. TechComm@TechTown also advances WSU Rhetoric and Composition initiatives to construct English classes that are directly tied to technical or workplace experiences, offering students experience working with professionals who need Technical Communication support in the development or use of a technology.

#### Community Writing@Wayne (CW@W)

Community Writing @ Wayne prepares a diverse student body to meaningfully engage the people and organizations of Detroit's communities through writing, researching, and mutually beneficial work. Students in English 3020: Community Writing achieve these outcomes through collaborative community engagement, which combines hands-on experience in a community setting with academic work related to that setting. Unlike volunteers, students in such a class give as much as they get. Students offer their time and labor to the community partner and, in return, get the chance to develop many types of intellectual skills in real community contexts. The course emphasizes researching local problems, analyzing various kinds of texts, writing for different purposes, listening, negotiating with people of different ages and from different backgrounds, and learning to work collaboratively with a diverse array of people and organizations. (See Appendix J "Community Writing @WSU Newsletter" for a review of last year's activities.)

Recent partners (2018-2019) include 826Michigan, Detroit Rescue Mission Ministries, Urban Neighborhoods Initiatives, Brightmoor Artisans Collective, Auntie Na's House, Hannan Center for Lifelong Learning, Detroit Black Community Food Security Network, Racquet Up! Detroit, Detroit Community Wealth Fund, Advocates 4 Baba Baxter, Arts & Scraps, Detroiters Working for Environmental Justice, and Sugar Law Center.

Broadly categorized, course topics cover advanced reading and writing strategies, multimodal composing, community literacies and discourses, academic and community genre analysis, contemporary issues of social justice, community-based methodologies, primary and secondary research methods, and the ethics of community engagement. Throughout the course, students learn to:

- Work in a professional non-profit environment with diverse clientele
- Analyze their own positionality and/or research stance in relation to past, present, and future (discourse) communities as well as complex writing and researching situations
- Critically reflect on their work and make informed choices about ongoing community engagement in terms of demeanor, research & writing practices, ethical dilemmas, and dynamic local contexts
- Use concepts from Rhetoric, Genre Theory, and Technical & Professional Communication to analyze diverse audiences and respond to complex academic and community writing situations
- Apply primary and secondary research strategies to local questions and problems
- Compose and translate academic genres (e.g. literature reviews or white papers) into useful, useable artifacts for community partners
- Use various technologies to compose multimodal projects including infographics, PSAs, maps/cartograms, newsletters, flyers, oral histories, and web 2.0 content



- Collaboratively compose and present longer, more complex projects like grant proposals, recommendation reports, feasibility reports, outreach plans, institutional assessments, and curated multimodal exhibits

### Composition Learning Community (CLC)

The Composition Learning Community (CLC) at Wayne State is structured to support and sustain a community of students in general education composition courses through peer mentoring and engagement in a semi-annual Student Writing Showcase. Funded from the Composition Program and the WSU Learning Communities office, the work of the CLC builds from an understanding that students in gen-ed writing classes benefit from cultural as well as academic support. Now in its sixth year, the CLC includes hundreds of students annually, and allows for peer mentors from across majors to gain confidence and expertise in classroom engagement and writing practices.

In August 2019, the CLC won a university program assessment grant to look at the impact of CLC participation on student academic success, student engagement with LC and course learning outcomes, and retention within the Composition Program. The grant provides for the hiring of two graduate students to assist in the development of pre- and post-semester surveys and interview protocol to assess student engagement in CLC courses as well as the CLC Writing Showcase event at the end of each semester, and to triangulate this with COGNOS report data. The assessment project runs from August 2019 to August 2020 and will culminate in university and conference presentations of the results, as well as any needed revisions to the CLC structure, support, or training.

### The Composition Research Committee (CRC)

The CRC brings together tenure-line, non-tenure-line faculty, and PhD students for collaborative research attached to service initiatives in the Composition Program. This has allowed us to leverage work required to improve the program into publication projects that publicize those efforts and help professionalize emerging scholars on our faculty and graduate program. For instance, for our first project, we developed an innovative and highly efficient method for the direct assessment of student writing that has subsequently allowed us to perform the sustainable large-scale, mixed-methods program assessment that served as a centerpiece of Wayne State's general education assessment efforts during our last reaccreditation visit. The CRC has a total of four manuscripts currently in some stage of the publication or review process:

- "Slouching Toward Sustainability: Mixed Methods in the Direct Assessment of Student Writing." *Journal of Writing Assessment*, vol 11, no. 1. (45 ms. Pages)
- "Thin-Slice Methods and Contextualized Norming: Innovative Assessment Methodologies for the Era of Accountability and Austerity," (invited contribution to the collection *College Writing: From the 1966 Dartmouth Seminar to Tomorrow*, accepted by the editors for this proposed collection, currently under publisher review)
- "Correlating What We Know: A Mixed-Method Approach to Assessing Writing and Reflection" (under review at *Composition Forum*)
- "The Effects of Student-Fashioning and Teacher-Pleasing in FYW Reflective Essays" (under review at *Assessing Writing*)

### The Teaching of Writing Conference (TOW)

Previously held in the mid-2000s before being discontinued, The Wayne State Teaching of Writing Conference returned in 2016 as an annual event sponsored by the Composition Program. The mission of the conference is to deepen conversations, collaboration, and knowledge about teaching and writing. The conference provides professional development for faculty and graduate students organizing the event, creates a professional development opportunity for presenters from the program, and serves as a networking opportunity connecting WSU teachers and teachers from the Metro-Detroit area and across the state. The conference has been held in Fall 2016 and Winter 2019 (in AY 2017-2018, the Composition Program hosted the first iteration of Conference Corridors: The Great Lakes Writing and Rhetoric Conference, a conference sponsored by the Michigan Chapter of the Council of Writing Program, in place of the ToW Conference). This year's TOW is scheduled for February 2020.

3. **Choose a program at a research university that your program realistically aspires to be in the next 7 years. Indicate which of the following factors were used to select the program.**

<b>Undergraduate: Aspirational Program</b>	
<b>CRITERIA</b>	<b>Michigan State University (Lansing, MI)</b>
Has comparable General Education writing sequence	X
Has superior curricular integration	X
Has similar student success initiatives	X
Offers more extensive Writing Center services	X
Staffs courses higher proportion of FTF instructors as compared to PTF or GTA instructors	X
Trains new GTA instructors in a comparable fashion	X
Has more robust administrative structure	X

While Wayne State's Composition Program has many similarities with the Composition Program of Michigan State University's Writing, Rhetoric, and American Cultures (WRAC) department, there are several significant areas in which they can serve as an aspirational program.

### **Staffing and Administrative Structure**

While WSU's program already lags behind our peer universities in the percentage of

Composition courses taught by full-time faculty, MSU has worked diligently over the past several years to replace all of its part-time faculty with Graduate faculty, full-time Lecturers, and Graduate Teaching Assistants in Composition Studies. While it may not be feasible to reach that density of full-time faculty in Composition Studies, it should be noted that we continue to fall behind peer universities in having adequate full-time staff in Composition Studies. MSU, additionally, has a more robust administrative structure for oversight of their program. The Director of Composition is compensated with a zero teaching load and, in addition to a full-time Graduate Student Assistant serving as Assistant Director of Composition, a full-time faculty member is compensated with a half-time teaching reduction to serve as Associate Director. Additional lecturers are compensated with temporary teaching releases on a regular basis in order to coordinate projects such as redesigning courses for delivery in hybrid or online format. While for several years the Wayne State Composition Program was also able to offer course releases (1/6 per year reduction) to two Senior Lecturers for taking on additional administrative duties and special projects, these releases were eliminated several years ago.

### **Curricular Integration**

Due to its larger number of full-time faculty in Rhetoric and Composition Studies, MSU is also able to flexibly assign qualified instructors across courses running from first-year writing to the Graduate level (MSU's WRAC program maintains a BA program, two MA programs, and a PhD program in areas of Rhetoric and Composition). While the WSU Composition Program is in the process of collaborating with the Undergraduate and Graduate Programs in English to create or maintain a sustainable minor and MA degree, it is questionable whether these programs can be maintained without either the addition of faculty or a reduction in the quantity or quality of courses in the General Education Composition sequence. Diminished numbers of faculty at the graduate level as well as demand for specialized courses and modes of delivery (hybrid, online) in the Composition sequence have already led to diminished opportunities for Graduate Faculty in Rhetoric and Composition to participate in the department's BA program as well as to a significantly higher density of non-Graduate Faculty teaching Rhetoric and Composition courses at the 5000-level and above in Composition Studies as compared to the other research areas of the department.

### **Writing Center Services**

Similar to our peer universities and Wayne State's Writing Center in earlier years, MSU's Writing Center also has graduate students serving as its primary labor pool for tutoring. MSU also maintains multiple "satellite" writing centers around the MSU campus in order to make its services more visible and accessible. The WSU Writing Center's services have been diminished by the reassignment of Graduate Teaching Assistants to the teaching responsibilities and it would benefit from having a greater presence and visibility across campus.

- 4. The comparable programs indicate where the program is now and the aspirational program indicates where the program wants to be in the future.**
  - a. What plans does the program have to move from one point to the other?**
  - b. What benchmarks will be used to assess progress? How was program assessment data used in the planning process?**

- c. How will existing resources be used to achieve these objectives?**
- d. If additional resources were available, what would be requested and how would it be used?**

The WSU Composition Program plans five substantive changes in the next seven years:

1. continue curricular revisions for general education courses based in its assessment project,
2. significantly decrease overall non-productive grade rates in ENG 1020 and significantly reduce the equity gap in non-productive grade rates across all composition program courses,
3. eliminate materials costs for ENG 1010, ENG 1020, ENG 3010, and ENG 3020 by developing customized, open-access textbooks for these courses,
4. collaborate with the undergraduate and graduate programs to develop a sustainable method for staffing across general education composition courses, the professional writing minor, and a planned online MA in professional writing,
5. work to increase the tutoring capacity and use of the Writing Center.

1. To design and implement assessment-based curricular revisions, the Program will continue the process of leveraging assessment data to revise course curricular and faculty and student support priorities. Benchmarks of success will include the following:

A. A greater proportion of high scoring assessment artifacts as compared to scores collected in AY 18/19 (data from this year is serving as the initial benchmark date for university-wide General Education courses fulfilling Basic Composition, Intermediate Composition, and Oral Communication courses, which includes all Composition courses in the General Education Sequence). Using the university's assessment cycle, data will be collected again in AY 21/22 and then again during AY 24/25, so the Program should be able to report two new data sets for comparison during the next self-study.

B. Evidence from Program assessment (performed annually) that learning outcomes are being achieved by students, with such mixed-methods measurements as student surveys, student focus groups, and rich features analyses of student work.

2. In pursuing lower non-productive grade rates and the closing of any opportunity gap between students based on available demographic data (2), the program will continue to expand and evaluate the student success initiatives described above. Success would be shown via significant decline in DFWI rates for ENG 1020 students and a significant decline in the gap between student DFWI rates across cohorts. Using the 2016 grade data from the "Gateways to Completion Project" described above, the program could calculate a five-year change this Fall semester (2021) and then benchmark five years later (2026) in time for the next self-study.

3. The Composition Program is launching an online, open-access text for use in ENG 3010 this Winter (2020) semester. The Composition Curriculum Committee is currently at work on a draft of an ENG 1020 online, open-access text for launch in Winter semester 2021. Using the same production cycle, we will consider this goal to have been met if all core Composition courses outside of Technical Communication are using online, open-access textbook by Fall of 2023.

4. The Professional Writing Minor began last academic year and the program is currently at work on designing a MA concentration in Professional Writing to be offered online. Additional challenges with developing and sustaining these programs are the already diminished number of graduate faculty in Rhetoric and Composition Studies and an already low ratio of General Education courses taught by full-time faculty trained in Rhetoric and Composition Studies. These initiatives will be considered a success if, by the time of the next self-study:

- A. these programs have enrollments equal to or better than similar offerings in the department,
- B. are part of an assessment cycle focused on continual improvement,
- C. the ratio of full-time faculty trained in Composition teaching General Education Composition courses has increased.

5. We will consider plans for the Writing Center to be fulfilled if we are able to increase the number tutoring appointments offered to undergraduate and graduate students without a decline in the Writing Center's assessment results.

The work toward goals 1, 2, and 3 is already underway, using only existing resources. Goals 4 and 5 are likely impossible to achieve without additional staffing. The need for additional faculty in Rhetoric and Composition Studies at the ranks of both Graduate and Lecturer faculty has been established (including in the previous department review). Carefully tracking the capacity of the Writing Center as well as the number of "turned away" students over the next academic year (students who try to schedule an appointment with the Center but are unable to do so), would help establish the need for additional funding of tutoring hours and/or additional GTA and/or full-time faculty at that site.

## PART 2: POLICIES AND PROCEDURES

1. Check each process that applies to the program and indicate who is responsible for the process:

Process	Responsible Person			
	Chair	Associate Chair	Undergraduate Office	Other (Director of Composition)
Oversees information on program website				X

Oversees student record keeping				X
Oversees undergraduate program assessment				X
Hears grievances of undergraduate students involving faculty/GTAs		X		

Other Director of Composition duties:

- Supervises the day-to-day administration of the General Education Composition Program
- Develops instructor training and professional development activities for Composition Program instructors
- Maintains and oversees the General Education curriculum
- Consults with the Director of Graduate Studies about the graduate concentration in Rhetoric and Composition Studies
- Consults with the Director of Undergraduate Studies about Rhetoric and Composition Studies course offerings in the English BA program
- Serves on the Course Scheduling Committee
- Recommends to the Director of Graduate Studies and the Chair continuation of teaching assistantships for graduate students working in the General Education Composition Program.
- Keeps all records relating to the composition program.
- Serves ex officio as a member the Policy Committee.
- With the Chair, assesses applications for part-time instructors in composition.
- Chairs the Composition Committee.
- In consultation with the Chair and the Policy Committee, appoints the members of the Composition Committee.
- Administers faculty and GTA teaching observations and evaluations in the General Education Composition Program.
- Supervises the Writing Center Director and Writing Center
- Supervises and advises the cohort of Lecturers in Composition
- Supervises GTA training
- Manages and oversees technology classrooms
- Supervises curriculum development
- Supervises teaching evaluations
- Supervises mentoring of composition instructors at all levels
- Oversees Composition colloquia series
- Conducts orientations for new GTAs and PTFs
- Provides ongoing professional development for all Composition instructors
- Provides online resources for professional development
- Informs instructors of department requirements
- Informs instructors of university requirements
- Distributes course and program information to instructors
- Adjudicates transfer requests for Composition courses

- |   |
|---|
| <ul style="list-style-type: none"><li>• Coordinates internship opportunities for the Professional Writing minor</li></ul> |
|---|

**2. Rank the principal mission of your composition program (no tied ranks):**

- a. Training students for continued academic work \_1\_ (Preparing student for writing in future academic courses)**
- b. Training practitioners for industry, business, or government \_2\_ (Preparing student to write for professional settings)**
- c. Providing advanced learning opportunities independent of career objectives \_5\_ (Supporting community engagement initiatives with nearby community groups and institutions)**
- d. Other / Supporting University retention and student success efforts \_3\_**
- e. Other / Supporting writing-related courses and initiatives and student writers outside of the program \_4\_**

**Comments:**

The Composition Program provides writing instruction and support to all university students through general education writing courses. The required “Basic Composition” course, ENG 1020, focuses on preparing students for future academic writing (a) and two “Intermediate Composition” courses (ENG 3010 and ENG 3050) focus on teaching students to write within their professional discourse communities (b). The program also has a longstanding interest in supporting community engagement initiatives (c), most notably through ENG 3020: Community Writing. The Composition Program and its faculty are active participants in a variety of university-wide student success initiatives (d), including through its partnerships with a variety of student support programs to further initiatives in student retention and success, integrating General Education courses with courses in the majors, and ensuring that WSU graduates can write effectively. To support student retention and success initiatives, the program partners with WSU’s Academic Pathways to Excellence (APEX) Program, Learning Communities effort, Latinx Studies Program, The College of Nursing, and the Honors College, offering special sections of General Education writing courses designed in partnership with each entity. Finally, the program also supports capacity building in writing outside of its own courses (e), most extensively through the services of the Writing Center.

**3. The following questions relate to the assessment of student learning:**

- a. What has the program learned about students and about the program’s strengths and weaknesses through program assessment?**
- b. How has assessment evidence led to program improvement?**
- c. What are the most important changes to the program driven by program assessment?**
- d. What changes to assessment processes or methods would improve the information gathered or how it is used?**

The program has been collecting and using assessment data for the purposes of program improvement. As part of the General Education cycle, the Program collected quantitative data via direct assessment of student artifacts for all learning outcomes in all of its General Education

courses (ENG 1020, ENG 3010, ENG 3020, ENG 3050, and ENG 3060) last year, and is spending this year doing qualitative analysis of these artifacts to produce action plans and for reporting to the University's General Education Oversight Committee. As these courses are taken by most Wayne State undergraduates, regardless of their major, most of what we have learned about assessment has been course-specific, though some findings cross over multiple courses. To give one example, we found in our most recent assessment that research outcomes are in need of additional support in ENG 1020, ENG 3010, and ENG 3050, though in ENG 1020 this will take the form of supporting secondary research and synthesis skills, and in ENG 3010 and ENG 3050 it will take the form of additional support for making better use of primary research undertaken by students.

Our analysis of assessment data has led to program changes every year of the assessment process during this review period. These changes have taken a variety of forms, including the design of new assignment descriptions and optional class activities for instructors as well as skills-building workshops. The most important change we have made in the program based on assessment is likely creating standard project sequences for ENG 1010, 1020, ENG 3010, ENG 3050, and ENG 3060 in 2015-2016 (see Appendix K "White Paper on Composition Curricula" for a description of those findings). Two other appendices ("W19 Assessment Report – Reading" and "W19 Assessment Report – Research") provide brief examples of how quantitative data and qualitative analysis are connected to curricular action planning within the program (in this case, in regard to ENG 1020).

The Composition Program has spent considerable effort since the last department review creating a more robust assessment processes (see Appendix L, "Slouching Toward Sustainability," for a review of the history of assessment in the program and our recent experiments with assessment processes). One change that would be useful would be disaggregating the collection of assessment for all Composition courses so that they took place in a different year of the University's current four-year cycle of General Education assessment. While assessment for Basic Composition, Oral Communication, and Intermediate Composition were positioned in the first year of the cycle because the programs offering them already had existing assessment processes in place, it would be much more manageable to be doing only large collections of data for one of these requirements per year (with smaller samples used for the other courses on their "off" years). We will consider making this request before the next iteration of this cycle begins (Fall 2021).

**4. List any Composition courses:**

- a. Not offered every year but offered at least every two years**
- b. Offered less than once every two years**

N/A (All Composition courses are offered every semester.)

**5. What are the biggest challenges for the Composition program? What plans does the program have to address these challenges?**

One challenge facing the program soon will be the loss of a small revenue stream through the elimination or royalty payments from our custom textbooks. In addition to lowering costs to students, our use of custom texts in most of our courses also provided a small royalty to the



program, which was used almost entirely to subsidize costs for the Composition Learning Community (CLC) most years. With the loss of that revenue, the Composition Program's share of CLC costs would consume around 60% of the total Composition Program budget (the program splits the costs equally with the Office of Student Success). While this change may make it challenging to continue the CLC and/or other endeavors in future years, we believe that it is worth the loss of those funds in order to eliminate textbook costs to students in the Composition courses.

The primary challenge facing the program, referred to multiple times above in section 6, part 1 of this document, is maintaining quantity and quality of course offerings in the General Education program (the source of the vast majority of the department's credit hours) and the PhD program (in which about half of all graduates have Rhetoric & Composition as their primary research area) while also maintaining a presence in the English BA, growing the new undergraduate minor in Professional Writing, and pursuing other endeavors that might increase the number of majors and credit hours in the department (such as a fully-online MA in Professional Writing). Aside from additional hiring, the best way to prepare for this challenge would be for the English Department to develop a strategic plan to prioritize some of these functions ahead of others given the current faculty numbers.

## SECTION 7: RESOURCES

1. **Describe the adequacy of facilities necessary to your programs, including library holdings, laboratories, computer facilities, studio space, classrooms, and office space.**

### Background

The university and Department of English have continued to absorb annual budget cuts. To provide context, in 2001 two-thirds of Wayne State University's budget was funded through the state of Michigan's education appropriations, and in 2019 the state has funded about one-third of the university's budget. In 2011, when we had staffing cuts, the state cut 15% of state appropriations for public universities. At that time, Wayne State lost \$32.1M. In 2019 we are still \$11.8M under our pre-2011 state appropriations. In 2019, the English Department took a 3% cut to the overall budget of \$5.8M, which resulted in the loss of a senior faculty hiring line. Attrition of faculty lines is one result of these financial exigencies; another is that we have not added any additional staff positions since our last assessment. Yet another way we have experienced these cuts is in a reduction of computer resources. To help compensate for it, for several years the College of Liberal Arts and Sciences instituted a research fund for faculty, which assisted with new computer purchases or faculty travel (at the faculty member's choice), but that policy was short lived (2011-2013). In the last two years the College has again provided a computer replacement fund that has allowed us to slowly replace faculty computers: 14 in 2018-2019, most of which were at least 6 years old, and another 14 (we hope) in the current academic year. Finally, within the last review period, the department was forced to cut most faculty phone lines in order to support research travel for faculty and graduate students.

### Library Resources

Wayne State University is joining other universities around the U.S. this year in breaking "big deal" journal subscription bundles (<https://guides.lib.wayne.edu/unbundling>). At the end of the Fall 2019 semester, we will end our contract with Elsevier's ScienceDirect bundle, which will affect resources in Linguistics (although we are advocating for individual subscriptions of highly-used journals). The strategy is to move from a just-in-case to a just-in-time model of delivering resources; rather than subscribing to many journals at an increasing and unsustainable cost, WSU will subscribe individually to journals that show our use and/or that we specifically request, maintain access to journal indexing, and deliver materials we no longer subscribe to over Interlibrary Loan. Interlibrary Loan services are very efficient and deliver most requests within 48 hours. Many of the library acquisitions for research monographs over the last decade are in the form of e-books and accessible to read through the library's e-reader software, though some licenses are limited and annotation on this platform can be difficult. Portions of books may be downloaded in PDF or EPUB formats or printed out (page limits apply). We are encouraged to share holdings with students through permalinks the library supplies so that they can maintain accurate usage records. Also to note, our faculty take advantage of the library's Special Collections and the Reuther Library's archives and tours for students. The archives have been significant to several recent dissertations and the research of some of our faculty members. At faculty request, librarians conduct rare book sessions in our Special Collections for our early modern, book history, and other classes, introducing students to rare incunabula as well as extensive holdings in African-American literature, Detroit poetry, and children's literature.

The WSU Library's initiatives to support the adoption and development of open textbooks and digital open access publishing at large promises to shape ours and our students' experiences of both coursework and the discipline in the coming years

(<https://guides.lib.wayne.edu/c.php?g=174845> and <http://publishing.library.wayne.edu>).

The university recruited a new Director of the Digital Publishing Collaborative, Dr. Cheryl Ball, and the Publishing House's mission is to "foster the development, production, and preservation of scholarly communication through open access publication." They offer support for digital humanities projects, the creation of open educational resources, instruction in digital pedagogies, and consultation on digital collections and publishing platforms. They provide needed support in considering licensing and permissions. They are also planning to offer our students internships in digital publishing starting in 2020.

The Department's standing Library Committee, chaired by Associate Professor Chera Kee, continues to be in contact with our library liaison, monitors the impact changes in library resources will have on our work in our disciplines, assists us in advocating for resources, and keeps us informed of new developments. Our library liaison, Veronica Bielat, makes herself available to the department in the form of classroom visits and as a consultant regarding resources, course materials, and library instruction. We are well served by these partnerships and resources.

**Writing Center.** The Writing Center, housed in the Adamany Undergraduate Library, provides approximately 1600 tutoring sessions per year to students across our university, and it is directed by Senior Lecturer Jule Thomas and staffed by peer tutors, including undergraduates from our internship program, and two English Department graduate student assistants who are sponsored by the Graduate School. Our computer support for this unit consists of ten desktop computers. Please see additional information about the Writing Center in this self study, Section 6, Part 1.

### **Laboratories**

Several of our faculty use laboratory space in 5057 Woodward for their research. Assistant Professor Petr Staroverov and Associate Professor Natalia Rakhlin in Linguistics have additional office space and computer equipment for use in their research. Additionally, Associate Professors Elizabeth Evans and Matthew Wilkens will develop a digital humanities lab in an additional office space in 5057 Woodward this academic year.

### **Computer Facilities**

We maintain a computer lab on the 9th floor of 5057 Woodward with two PCs and 2 iMacs running Microsoft Office. These computers are available to any of our GTAs and faculty and are set up for printer access. Access is by keycard. Our computer facilities also include machines provided to full-time faculty, part-time faculty, and graduate students in individual and shared offices. These are a mix of PC desktop, iMacs, and MacBook pros. The department maintains a list of inventory and when items were purchased; our computer replacements are directed to the oldest equipment first, with faculty having the option to opt out to a following year or use their own equipment.

## **Classrooms**

The department generally has most courses scheduled in State Hall and Old Main. The building that holds our offices, 5057 Woodward, is not coded or insured as a classroom building, so except for the occasional special event, such as when we invite students to our speaker series, seminars and courses do not meet in our building. The university is currently renovating elevators in State Hall, and we have lost access to all but the first floor for the time being (at least until Fall 2020, although a larger-scale renovation may commence and shut all of State Hall down for longer). This means that we are not able to schedule courses in some of our specially equipped classrooms. These classrooms include 029 State Hall, 335 State Hall, and 337 State Hall:

029 State Hall: 27 Apple iMacs running Microsoft Office and Adobe Creative Suite, 1 Instructor Dell Laptop. The laptop is due for replacement in the summer of 2021 except for the instructor laptop, which will be replaced Spring/Summer of 2020. This room is equipped with a 70" TV for presentation purposes.

335 State Hall: 24 Dells running Microsoft Office, 1 Instructor Dell Laptop. This lab is to be replaced Spring/Summer 2020. This room is equipped with a 70" TV for presentation purposes.

337 State Hall: 24 Dells running Microsoft Office, 1 Instructor Dell Laptop. This lab is to be replaced Spring/Summer 2020. This room is equipped with a 75" TV for presentation purposes.

326 State Hall: Room equipped for screening films. The room includes two 16mm film projectors, a projection booth, 16mm film holdings in 318 State Hall, a laser disc player, a VHS/DVD player, a Blu-Ray player, HDMI and VGA connections, and a ceiling-mounted projector. In support of film and media studies, we also have an Xbox, Kinect, Playstation, and televisions. The projector will be in need of servicing. We are currently obtaining a mobile flat screen TV/Blu-Ray player for use in classrooms without the appropriate equipment to provide more flexibility for scheduling.

Replacement of equipment is made possible through Omnibus support funds and department funds. 029, 335, and 337 State Hall are maintained for use in our Composition Program; 326 State Hall is scheduled by our Film and Media Studies faculty.

The Department has expressed in the past, and still has a strong desire for classroom space that would support small seminar classes in our Master's and Ph.D. programs. The 4th floor of State Hall has a seminar room, in addition to other flexibly arranged classrooms with technology support, but most instructors teach smaller seminars in rooms with a capacity of 35 students seated at individual desks rather than a seminar table. We are not able to hold those classes in our meeting rooms due to insurance and code issues.

## **Office Space**

Our offices and meeting spaces are in 5057 Woodward, a 1927 building that was listed in the National Register of Historic Places in 1983 and acquired by Wayne State from the Detroit Public Schools in 2000. Prior to housing the Detroit Public Schools headquarters, it was the

home of the Royal Maccabees Insurance Company. The floor plan for the 9th and 10th floors, where the English Department resides, is in the form of an “H” with the main office suite on the 9th floor east wing, individual offices along the hallway, and individual and shared offices on the west wing. The 9th floor also has two conference rooms, one on the east and one on the west side of the building. On the 10th floor, the east wing houses individual and shared offices, the hallway has individual offices as well as a lounge area, a library area, and a large conference room, and the west wing houses individual offices and the main office of the interdisciplinary Linguistics Program. We share 5057 Woodward with several other academic departments (Psychology, African American Studies, Philosophy), and administrative offices (for instance the Graduate School, Records and Registration, the AAUP-AFT). The university published its Campus-Wide Master Plan this year (<https://masterplan.wayne.edu>), and eventually the English Department, as well as other academic departments, will be relocated to what is now the Adamany Undergraduate Library. We don’t anticipate this move will take place during the upcoming review period.

Within 5057 Woodward, we have adequate office space for full-time faculty, research laboratories, but crowded conditions for graduate teaching assistants and part-time faculty. Some senior GTAs have individual office spaces, but that situation would change if we are allowed to hire needed lecturers in Composition. Our longest-serving part-time faculty members are in shared spaces with shared desks and computers. Occasionally, the office space is a challenge to navigate at high volume times when faculty have appointments with students and some students are waiting in hallways.

In the 2018-2019 academic year, the English Department began to turn some of its attention to deferred maintenance in our office and meeting spaces. Our building has issues with moisture that have resulted in plaster and paint cracking, particularly around windows. We had some rooms refurbished last year (our large meeting room and the Chair’s office), and have requested plaster and painting in several more offices this year. When it is moisture damage, the university sponsors the repairs; when it is regular wear and tear, the English Department must budget repairs and cleaning from its own General Supply Budget. We have budgeted the addition of a chair rail in our large conference room to try to protect the newly plastered and painted walls. Over the next few years, we will replace more dated furniture and schedule plaster and painting in offices based on which have the most damage first.

### **Meeting Spaces**

As mentioned above, the English Department has two smaller conference rooms on the 9th floor (capacity 12 and 15-20) and a larger conference room on the 10th floor (capacity @50). Additionally, the Linguistics Program has a meeting space, and we have an open library space surrounded by individual faculty offices on the 10th floor and a lounge space on the 10th floor adjacent to our large conference room. The front office has an unoccupied larger office that can be used for a small conference space (capacity 4-5).

The meeting rooms are adequate for our needs, and they are used frequently by committees and groups in our department. Some desired upgrades include a locking cabinet in each of the two 9th floor conference rooms to store a projector and laptop for presentations (currently these are

supplied by appointment with our Systems Analyst Brian Shields) and eventually ceiling-mounted projectors that could be connected to via bluetooth. We would like to optimize these two rooms, as well as the 10th floor conference room, for telecommuting since we often have remote participants in Ph.D. prospectus meetings and dissertation defenses as well as members of our faculty who would benefit from time to time being present remotely. At this time, we also use Skype or similar services for job interviews before inviting finalists to campus.

Our lounge area on the 10th floor could be much more inviting with upgrades to the furniture and decor. We will work on budgeting some upgrades through our General Supply Budget and look for other ways (potentially through Omnibus funds) to upgrade it. Most of the furniture in the department was purchased in the early 2000s and shows its age.

For larger events, the department often secures space either in the Student Center or in the extraordinarily beautiful McGregor Memorial Conference Center.

### **Virtual Spaces**

The English Department recently underwent a website upgrade (<http://english.wayne.edu>), and the polishing touches are still being made. The website template is a standard one for universities-- a large heroic image, the links along the top point to the College's information, and, scrolling down the page, visitors find information about the department. We welcome the new Warrior Sites, which provide individuals and groups with a WSU-branded Wordpress platform, and we will encourage people to develop those sites since they have more design flexibility and link to them from our main website. A project for this year is to gather additional photographs from our many events to populate our website. We have also benefited from the university's subscription to Canva, a platform that assists with document design, and that provides poster, card, and newsletter templates. The university shifted from the Blackboard to the Canvas learning management systems in the last couple of years, and the department maintains Canvas sites for faculty, graduate, and undergraduate information, with plans to develop a part-time faculty site as well. These sites provide archived announcements and a place for files and policies. The faculty Canvas site links back to a Microsoft 360 OneDrive site where most of the department committee minutes and agendas are archived as well as past syllabi for courses. At some point in the future, the university website will provide a login-protected area for department-only information; at the moment we have a "hidden" and un-archived site that is still under development.

## **2. Describe the adequacy of support staff for your program (e.g. academic staff, secretarial, technical).**

### **Background**

At the time of the last self study in 2012-2013, the Department of English noted that it was seriously understaffed. Wayne State University experienced staffing cuts in 2011, detailed in our 2012-2013 self study, that resulted in the loss of two clerical staff members in our front office and four student assistant positions. The duties of those staff who were cut included assisting with scheduling and part-time faculty affairs, and another assisted with budgeting and financial

affairs. Three student assistant positions at twenty hours per week assisted with the front office, covering the front desk, maintaining paper in our printers, and a number of other tasks (some of these tasks have been taken up through work study students, but our staff notes that students that we directly hired were more engaged). A student assistant worked with our computer technician and assisted with computer maintenance, telecommunications, and records. The lost clerical support was not recovered in the current review period, and we remain seriously understaffed.

Since the last self-study, the staffing situation has worsened. Currently the duties of our two previous full-time clerical support staff persons have been assumed by our Academic Services Officer (ASO) for scheduling and staffing and our Financial Officer. The reduction of staff (both full-time and student positions) has contributed to long delays in processing financial requests for both reimbursements to staff and vendors, a reduction in the amount of financial information provided to the Chair to make short and long term decisions, loss of support for ongoing recordkeeping across several areas of the department, inadequate support for front office coverage, and it has lowered morale across the board in the front office and beyond to faculty and students who experience long waits for requests to be fulfilled. The clerical work that has fallen to our Academic Services Officers erodes the time they need to take to do expected professional development activities as they work toward Employment Security Status and promotion. When the Chair polled our current staff regarding how best to keep up with the current workload, we determined that we are in need of at least one new full-time position for assistance with clerical work, registration overrides, front desk duties, recordkeeping, and filing.

### **Academic Staff**

The department has two Academic Services Officers (ASOs), one whose primary duties are undergraduate advising and one whose primary duties are scheduling and staffing.

**Academic Services Officer / Undergraduate Advisor.** Royanne Smith is our ASO for Undergraduate Advising. She began working in the department in 1998 as a Graduate Student Assistant and Assistant to the Associate Chair; she was hired as an ASO I in 2002, earned Employment Security Status in 2006, and she is now an ASO IV, the highest rank for that classification. We share her time with the Department of Philosophy, an arrangement that is not unusual at Wayne State with smaller departments. Between the two departments, her advising load is currently approximately 250 students. She advises potential and current English, Film Studies, and Philosophy majors and minors (Film Studies as a major is under moratorium due to low enrollment and the small number of full-time faculty in that area). She coordinates and implements recruitment activities, keeps undergraduate student records, coordinates and disseminates information to undergraduates via the Canvas site, supervises undergraduate transfer credit evaluations, serves as a standing member of the department's Undergraduate Studies Committee, coordinates undergraduate scholarships and supervises the judging, supervises donor communication and gift-giving procedures, and assists the Associate Chair with class complaint and plagiarism procedures. She has served in leadership positions as the President of the WSU Academic Advising Council (WSU-AAC) for two terms (2013-2015) and has served on the Executive Board of the WSU-AAC in 2015-2016. She regularly presents and participates in student success and advising conferences, and she is



a leader in inclusive advising initiatives for LGBTQ students as Chair of QWSU-A, an advisors' standing committee of qWSU, a faculty and staff LGBTQ organization. She serves as Chair of the planning committee for the Annual Rushton Undergraduate Conference in Language, Literature, and Culture (now Warrior Scholars and broader in scope and budget). On her initiative, and in collaboration with the Graduate Director, we greatly expanded our AGRADE admissions for promising undergraduates to earn graduate credit toward their Master's degree in their senior year. She regularly serves on university and college committees in addition to her work in the department. The work that she does with undergraduate research (the Rushton/ Warrior Scholars leadership), donor relations, and department scholarships and writing awards are overload duties.

**Academic Services Officer for Scheduling and Staffing.** Anglesia Brown is our ASO for scheduling and staffing. She joined the department in 2017 and is an ASO II. She works with our department scheduling committee (Chair, Associate Chair, Director of Graduate Studies, and Director of Composition) to manage course scheduling of over 400 courses per year and staffing, assists the Chair with the development and implementation of academic policies, monitors course enrollments, maintains scheduling and enrollment records, manages the approval and hiring processes for part-time faculty, monitors compliance with the part-time faculty collective bargaining agreement, coordinates faculty, GTA, and part-time faculty assignments, and submits requests to the CLAS Human Resources office for onboarding of new faculty and renewals of contracts. She supports the interdisciplinary Linguistics Program in their scheduling and staffing needs. She maintains records and supervises the part-time faculty pools and promotion process. She handles faculty term renewal contracts, monitors course frequencies, troubleshoots room scheduling, and manages all cross listings of English courses. She regularly presents on professional topics at regional conferences and workshops. She serves on department, college, and university committees, and she served as Chair of the English Department Chair Search Committee. She is a member of the inaugural cohort of Academic Leadership Academy fellows (<https://provost.wayne.edu/resources/faculty/ala>).

## **Professional Staff**

**Supervisor, Office Services.** Sue Rumps, who began in the English Department in 2011, is our Supervisor of Office Services. Her primary duties include all financial affairs in the department, including processing purchase orders, account reconciliations, resolution of vendor discrepancies, managing our procurement card, and reimbursements of expenditures. She manages onboarding and payroll for student workers. She supports our department in processing scholarships and awards. She processes all travel for faculty, graduate students, and guests, and processes honoraria. She manages all summer contracts for faculty and others. She monitors contract processing for GTAs, GSAs, part-time faculty, and others, and processes employment action forms. She monitors our general account, supply account, research and development account, and many other accounts associated with specific programs and scholarships. She also maintains records of faculty awards and assists the Chair with recordkeeping. The support for the Chair she provides is an overload duty, and she needs staff support for organizing and maintaining



records. Given the sensitive nature of records, she can't rely on work study students for assistance with filing.

**Undergraduate Program Specialist.** Fran Marlowe is our undergraduate Program Specialist. Her duties include managing the front office including the front desk, communications from phone calls and walk-in queries, sending and distributing mail, maintaining department information lists, checking syllabi for learning outcomes and other compliance, collecting and electronically filing department syllabi, keeping department records, providing information about courses to students, distributing payroll checks that come to the front office, maintaining the conference room calendar, calling in and following up on maintenance requests, and providing support to the Associate Chair, including registration overrides (the volume of these has gone up due to more courses needing special permissions when prerequisites are not supplied by the university in a timely manner). She also processes student awards and scholarships that go through the Student Award Authorization (SAA) system. She assists with assessment and coordinates the department Student Evaluations of Teaching. She also supervises our student work study workers.

**Graduate Program Specialist.** Yashica Newby joined the department in December of 2017 and she primarily works in support of the Master's and Ph.D. programs. These programs require complex planning and paperwork for all benchmarks. She prepares paperwork, facilitates approvals, and turns in paperwork in a timely manner to the College of Liberal Arts and Sciences or the Graduate School, as required. These forms include all plans of work for M.A. and Ph.D. students, transfer credit approvals, Master's Essay or Thesis forms, Qualifying Examination, candidacy, prospectus, and dissertation paperwork. She also monitors and processes forms for time extension requests. She maintains the graduate program records both in paper files and electronically. She inputs grades for directed study and other courses, troubleshoots graduate student paperwork, schedules and publicizes dissertation defenses and administers and proctors graduate program examinations. She supports the Graduate Committee's work in admissions and assessment. She monitors applications and communicates with applicants to encourage completed applications. She monitors enrollments and sends reminders to all students to register. She processes course override requests for all graduate students. She assists with the front office duties as needed.

## **Technical Staff**

**System Analyst - College of Liberal Arts and Sciences.** Brian Shields, prior to Fall 2019, worked exclusively with the English Department, but has recently been promoted and is supervised directly by the College of Liberal Arts and Sciences and his duties have expanded to include tech support for the Departments of English, Psychology, Philosophy, and African American Studies. His office is still located in English, and he maintains duties here, which include: maintaining our computer equipment in classrooms, laboratories, and in all offices (over two hundred computers); maintaining records of our inventory of equipment; making recommendations about future purchases of technical equipment; assistance with proposals for new equipment; maintaining key

card access records; providing support with department listservs and our website; and assistance with setting up teleconferencing for meetings. In the 2011 budget cuts, a supporting technical student assistant was cut. With Brian Shield's expanded duties, the English Department would benefit from this position being re-funded in order to have assistance with routine maintenance on faculty machines, setting up telecommuting and presentation equipment, and assistance with computer classrooms.

**Administrative Staff.** The department is served by a four-person team of academic administrators whose duties are defined by the department By-Laws (Appendix B). The following is a brief background of each of our current administrators.

**Chair.** Caroline Maun is an associate professor who teaches creative writing and American literature. She served as Creative Writing Coordinator from 2011-2014, Interim Graduate Director from 2014-2015, Graduate Director from 2015-2018, Interim Chair from 2018-2019, and began a five-year term as Chair of English in Fall of 2019.

**Associate Chair.** Simone Chess is an associate professor of English with specializations in early modern British literature, queer theory, and disability studies. She began serving as Associate Chair in 2018 for an initial two-year term. See also the section on the Undergraduate Studies program.

**Graduate Director.** Richard Marback is a professor of English whose specialties include rhetoric and composition, the history of rhetoric, and citizenship studies. He served as Interim Graduate Director in 2018-2019 and began a three-year term as Graduate Director in Fall of 2019. See also the sections on the Ph.D. and Master's programs.

**Director of Composition.** Jeff Pruchnic is an associate professor of English whose specialties include rhetoric and composition, critical theory, science, technology and media studies. He formerly served as Graduate Director in 2013-2014, and has served as Director of Composition from 2014 to the present; his second three-year term ends in 2020. See also the section on the Composition Program.

**GSA -- Assistant Director of Composition.** This position is staffed by a graduate student and is a 12-month position. The Assistant Director of Composition provides support to the Director of Composition, assists with scheduling, transfer credit, assessment, and clerical support.

### **Coordinators**

**Creative Writing Coordinator.** Donovan Hohn is an associate professor of English whose specializations include creative nonfiction, the narrative essay, and literary journalism. He has served as Coordinator of Creative Writing since 2014. His duties include convening the creative writing curricular group, coordinating the Open Field Reading Series, chairing the Awards Committee, and special initiatives such as development.

**Internship Coordinator.** Lisa Maruca is an associate professor of English whose specializations include eighteenth-century British literature and culture, digital humanities, and the history of the book. She served as Associate Chair from 2012 through 2018, and she has served as Internship Coordinator since 2013.

**3. Please identify activities taken to encourage and recognize staff.**

We ask faculty to donate each year to a bonus pool, and front office staff join department administrators for a lunch in late December in recognition of all the hard work they do. ASO Anglesia Brown was enthusiastically supported as a fellow for the WSU Academic Leadership Academy in 2019, for which the Chair serves as her sponsor.

**4. Overall, do the staff and facilities provide an appropriate environment for the unit?**

**Staff --** We enjoy a highly skilled and collaborative team of staff and department administrators. Our communication in the front office and planning for initiatives has improved in the 2018-2019 and 2019-2020 academic years by the introduction of monthly staff meetings. Our staff members are knowledgeable, but there are key functions that would be better supported by an additional staff person who would provide clerical support and recordkeeping support. These functions include the support for the Supervisor of Office Services (travel authorizations, recordkeeping, and support for the Chair with Tenure and Promotion, Salary, Appointments, and other materials). We still feel the loss of two clerical staff persons in 2011, the loss of three student assistants who worked in the front office, a student assistant who worked to support our many computers and technological needs, and the loss of a GSA who supported our graduate programs and creative writing program.

**Facilities--**We also enjoy prime office space in 5057 Woodward, and with continued and sustained attention to deferred maintenance, it will continue to be a beautiful space that meets our many needs for individual and shared office space and meeting rooms. We will continue to seek resources to make upgrades and repairs, and we will evaluate under-utilized spaces to see if they can be transformed to different purposes (currently there is a dining area on the 10th floor that is underutilized, and our library space on the 10th floor is underutilized). Our computer classrooms in State Hall are scheduled for computer upgrades in the 2020-2021 academic year; depending on how long the State Hall renovation takes, we may need to seek other computer classroom facilities to support our composition and other instruction. We hope that the general purpose classrooms in State Hall and Old Main will continue to be renovated and upgraded as those facilities are neglected and some of the technology is no longer adequate for screening videos due to resolution problems. As faculty notice issues, the Chair receives them and forwards them to the appropriate university administrators, offices, and committees.

**Lost positions—**

To summarize, since 2011, the English Department has lost the following support positions:

- Full-time clerical staff person who assisted with scheduling and part-time faculty affairs
- Full-time clerical staff person who assisted with budgeting and financial affairs

- GSA support for the Graduate Program and Creative Writing who assisted with the creative writers series (correspondence with authors, submitting documentation for honoraria, communication with authors, room scheduling, publicity), provided support for our writing award competitions, had some teaching assistant duties, and assisted with programmatic research and placement support for our graduate programs. This GSA was also often either the editor of or a major contributor to the literary journal the *Wayne Literary Review*. Many of these duties have been transferred to the Creative Writing Coordinator and Graduate Director; some of the benefits of this position have been lost, such as the work done to regularly publicize open academic job positions in the region that appear on HR websites.
- A part-time film technician who helped with equipment maintenance in the film classroom, record keeping, and inventory.
- Three student assistant positions at 20 hours per week who helped with the front office, covering the front desk, maintaining paper in our printers, and a number of other tasks
- A student assistant who worked with our computer technician and assisted with computer maintenance, telecommunications, and records.

#### **Overload duties—**

The following is a list of duties that were formerly covered by lost full-time staff that are now overload duties for our current staff.

- ASO for Academic Advising: The work that she does with undergraduate research (the Rushton/ Warrior Scholars leadership), donor relations, and department scholarships and writing awards are overload duties.
- Supervisor, Office Services: The support for the Chair she provides is an overload duty, and she needs staff support for organizing and maintaining records. Given the sensitive nature of records, she can't rely on work study students for assistance with filing.
- Creative Writing Coordinator: now compensated by one course release per year, the Creative Writing Coordinator now does all of the work for the series, organizes and implements the writing awards without assistance, in addition to recruiting, publicity, program planning, assessment, and donor relations.
- Graduate Director: now does not have the assistance of the GSA who provided institutional research support and job placement support.

## SECTION 8: SUMMARY

### **1. Indicate the major strengths of the undergraduate and graduate programs. What assessment data, if any, support your analysis?**

#### **Undergraduate Program Strengths**

- Although the numbers of English majors are declining precipitously nationwide, our department has maintained its number of majors in the period since 2008.
- New minors in Creative Writing, Film and Media Studies, and Professional Writing have proved popular and useful with students.
- Flexible requirements allow students to follow their interests among the sub disciplines of the department.
- Learning Communities (Motown and Global, Shakespeare) enhance undergraduate learning experiences.
- Dr. Lisa Maruca has expanded the internship program that provides support throughout the process for students, including with the creation of digital portfolios; this duty is now (beginning in 2019-2020) in-load rather than an overload teaching assignment.
- Five new courses will be going online in Winter 2020 and Fall 2020.
- Honors program provides students with opportunities to conduct advanced research projects with one-on-one mentorship from faculty.
- Strong incentives for undergraduate research through the Honors Program and Senior Seminars (current pilot program for the Senior Seminar to focus on individual research projects).
- Need to improve close reading and textual analysis skills.
  - Undergraduate Committee assessment resulted in adjusted course learning objectives, modified assignments, and this area has shown improvement in our assessment of graduating majors.

#### **Composition Program Strengths**

- Dr. Jared Grogan's TechComm@TechTown Program pairs technical communications students with business startups for collaborative writing and design projects
- Many Lecturers are developing their research profiles and teaching at the 5000- and 6000-levels in the undergraduate and graduate programs.
- The WSU Writing Center provided 1,768 tutoring appointments in 2018-2019, with 25% of the appointments serving graduate students.
- Participation in the Gateways to Completion (G2C) consortium to improve student achievement.
- Current pilot of 2-semester stretch courses that support students' first-year writing needs.
- Current pilot for Directed Self Placement in first-year composition courses; will likely be able to implement this for all incoming students by Fall 2021.
- Early Academic Assessment (EAA) enhancements that encourages face-to-face conferences between instructors and at-risk students to make concrete

improvement plans. The 2017 and 2018 assessments show an increased pass rate of 6% for African American students and 3% for Hispanic students.

- GTA training includes an orientation, an assigned peer mentor, two observations during their first year as instructors (a formative first-semester observation and summative second-semester observation), GTAs are subsequently observed every subsequent year by full-time faculty, and they take two 3-credit teaching practica.
- We have doubled the number of teaching workshops available.
- Community Writing@Wayne provides students in ENG 3020 with collaborative community engagement, hands-on experience in a community setting with academic work related to that setting. Recent partners (2018-2019) include 826Michigan, Detroit Rescue Mission Ministries, Urban Neighborhoods Initiatives, Brightmoor Artisans Collective, Auntie Na's House, Hannan Center for Lifelong Learning, Detroit Black Community Food Security Network, Racquet Up! Detroit, Detroit Community Wealth Fund, Advocates 4 Baba Baxter, Arts & Scraps, Detroiters Working for Environmental Justice, and Sugar Law Center.
- The Composition Learning Community offers peer mentoring and engagement and a semi-annual Student Writing Showcase.
- Recent WSU Assessment Grants won to study the Composition Learning Community's engagement and outcomes and the Writing Center's use.
- The Composition Research Committee -- brings together tenure-line, non-tenure-line faculty, and PhD students for collaborative research attached to service initiatives in the Composition Program. This has allowed us to leverage work required to improve the program into publication projects that publicize those efforts and help professionalize emerging scholars on our faculty and graduate program. This has resulted in 4 articles, one published in *Journal of Writing Assessment* and three under review.
- The Teaching of Writing Conference -- Previously held in the mid-2000s before being discontinued, The Wayne State Teaching of Writing Conference returned in 2016 as an annual event sponsored by the Composition Program. The mission of the conference is to deepen conversations, collaboration, and knowledge about teaching and writing.
- Plans to eliminate materials costs for students for ENG 1010, ENG 1020, ENG 3010, and ENG 3020 by developing customized, open-access textbooks. The program is launching an online, open-access text for use in ENG 3010 this Winter (2020) semester.
- To support student retention and success initiatives, the program partners with WSU's Academic Pathways to Excellence (APEX) Program, Learning Communities effort, Latinx Studies Program, The College of Nursing, and the Honors College, offering special sections of General Education writing courses designed in partnership with each entity.

### **M.A. Program Strengths**

- Funding beginning in Fall 2015 through directing 4-7 GTA/GSA lines to masters students
- Increased scholarship support beginning in 2018 from the Daniel Keyes Family Graduate Scholarships (3 x \$10,000)
- 1 course release for the Creative Writing Coordinator to work on marketing, recruiting, donor relations, and planning
- Creation of Plan C Portfolio in 2014 as a degree plan option has increased graduation rates for the master's program.
- Greater coordination between the Graduate Director and Undergraduate Advisor has led to a larger proportion of students who have taken advantage of the accelerated B.A./ M.A. program.
- Recent hires in Creative Writing have strengthened this popular curricular area of our department.

### **Ph.D. Program Strengths**

- Overall strong placement rate into full-time academic positions in regional teaching universities; areas of strength have stayed strong, areas needing improvement have shown improvement
- Students entering the Ph.D. with a master's degree have good field knowledge.
  - 2017 Graduate Committee assessment of first year Ph.D. Mapping the Field assignments.
- A high percentage of our students are funded; beginning in 2017 admissions have been restricted to students who we fund or who have employer-sponsored educational funding.
- Our funded students gain important pedagogical instruction and have the opportunity to teach in multiple areas of the Composition Program, as well as in other areas of the department when opportunities are available.

### **Department Strengths**

- Highly productive research and creative faculty.
- Well-coordinated department administrative team.
- Experienced and caring support staff.
- Existing national strength as a department in 20<sup>th</sup> C. American and transnational literature, African American Literature, Early Modern British Literature, Creative Writing Film and Media Studies, Linguistics, and Rhetoric and Composition.
- Emerging national strength as a department in the interdisciplinary field of digital humanities, with potential to additionally develop in the area of public humanities.
- Vibrant student and faculty events such as the Open Field Creative Writing Series, the Pop Culture Conference, the Visual Culture Conference, The Teaching

of Writing Conference, the DeRoy Series, The Turner Series, the Marotti Series, and the Warrior Scholars Conference.

- Thriving student groups such as Warrior English, Knit Lit, The Video Game Scholarly Interest Group, the Rhetoric Society, the Comics Collective, Kino Club 313, WEGO.

**2. Indicate the major weaknesses of the undergraduate and graduate programs. What assessment data, if any, support your analysis?**

**Undergraduate Program Challenges**

- Possible advantages to providing more structured and clearly articulated pathways through our very flexible major
- Strengthen the rhetoric and composition stream of courses as a pathway through our major
- Erosion of the course advantages under the former general education program revised in Fall of 2018 – we will need to develop more courses that meet the Global Learning and Diversity, Equity, and Inclusion requirements where our department shows potential strengths and where there are fewer courses competing.
- Current assessment is focused on the need to improve students' skills in research and theories and methods; we are examining senior seminar as well as turning to assessment of the theories and methods courses.

**Composition Program Challenges**

- As of the summer of 2013, first year GTAs were discontinued as Writing Center tutors, and now all but two tutors are undergraduate students. The two GSA graduate writing center tutors are supported through the Graduate School, and funding depends on their initiative and investment in this program. This change has resulted in a significant decrease in the tutoring capacity of the Writing Center.
- In Fall 2019, only 26% of WSU Composition courses are staffed by full-time faculty. GTAs taught 30% of composition courses, and part-time faculty 44%.
- While new full-time faculty in Composition Studies at the lecturer rank were being hired simultaneously with the completion of the previous self-study, the gains we may have seen in reducing the percentage of courses taught by part-time faculty were significantly curtailed by an increase in the overall number of courses taught (from 129 in Fall 2012 to 151 in Fall 2019) as well as a reduction in tenure-track faculty in Composition Studies.
- We are understaffed for tenure-line faculty in this area of the department; we lack support for the number of graduate students in the program pursuing this concentration and we lack support for maintaining and eventually expanding the Composition and Rhetoric pathway in the English major. This has led to a higher density of non-Graduate Faculty teaching Rhetoric and Composition courses at the 5000-level and above.



- The loss of a small revenue stream through the elimination of royalty payments from our custom textbooks. In addition to lowering costs to students, our use of custom texts in most of our courses also provided a small royalty to the program, which was used almost entirely to subsidize costs for the Composition Learning Community (CLC) most years. With the loss of that revenue, the Composition Program's share of CLC costs would consume around 60% of the total Composition Program budget (the program splits the costs equally with the Office of Student Success). While this change may make it challenging to continue the CLC and/or other endeavors in future years, we believe that it is worth the loss of those funds in order to eliminate textbook costs to students in the Composition courses.

### **M.A. Program Challenges**

- Need to improve students' argumentation skills.
  - 2015 Graduate Committee assessment of Master's Essays; at the time we discussed creating a cohort / introductory course but did not do so; we elected to see if additional guidance provided in program materials (the project proposal form, course learning objectives, and the M.A. Handbook) would improve outcomes.
- Further consideration by Graduate Committee is needed regarding creating a cohort course for first-semester M.A. students in order to introduce students to graduate study and build community.

### **Ph.D. Program Challenges**

- Steep decline in the number of applications in the last few years.
- Sometimes wide variation in student's experiences of the major benchmarks such as the Qualifying Examination depending on the academic advisor and subject area practices
  - This conclusion is supported by alumni survey data and the 2015 Graduate Committee assessment of Qualifying Examinations
- A need to strengthen students' abilities to articulate the methodology of the dissertation at the prospectus stage.
  - This conclusion is supported by the 2016 Graduate Committee assessment of prospectuses
  - This finding resulted in the creation of a Prospectus and Dissertation Chapter course, which will run for the first time in Winter 2020 and additional guidance in the Ph.D. Handbook

### **Department Challenges**

- Erosion of Rhetoric and Composition faculty due to resignations and retirements in an area of our department that sees high student interest and excellent employment outcomes. We urgently need to hire in this area. Currently Lecturers have taken on more in their roles that should be the purview of tenure-line faculty, such as teaching at the 5000- and 6000-levels and graduate student mentoring.
- Reduction in Film and Media Studies faculty without replacement hiring, which resulted in the 2016 B.A in Film Studies moratorium on admissions. While there are no plans to revive the B.A. in Film Studies, we are building the minor in Film and Media Studies and maintaining a Ph.D. concentration in the area. We urgently need to hire in this area.
- Loss of comprehensive coverage in the B.A., M.A. and Ph.D. programs in 19<sup>th</sup> C. British Literature. Minimally, we will need to replace our current senior faculty member in this area when he retires; we have lost two senior positions in the last two years in this area.
- Loss of comprehensive coverage in the B.A., M.A., and Ph.D. programs in American literature prior to 1870. This greatly disadvantages students who are completing research in later periods in American literature and disadvantages our B.A. and M.A. students who seek careers in that field.
- In all hiring, we will strive to increase the diversity of experience and expertise in our department.

### **3. Over the next seven years, what changes does the unit plan to make in the programs using existing resources?**

#### **Undergraduate Program – Changes Using Existing Resources**

- Develop courses that showcase our discipline's strengths in the university's revised General Education program, including more courses that meet the Global Learning and Diversity, Equity, and Inclusion requirements.
- Do more to coordinate and emphasize our department's connections and engagement with community such as through our internship program, alumni engagement events, and improving the promotion of our speakers series.
- Do more to publicize our minors, which are proving attractive to students.
- Develop better recruitment materials for print and our website. Our materials can highlight strengths in our program and also feature our many scholarship and award opportunities, our Honors Program, our Internship Program, our student organizations, our minors, and undergraduate research opportunities.
- Become more involved in our College's high school outreach programs through the work of a new Recruitment and Retention Committee, to be convened in W2020.
- Do more to publicize workshops we offer to students in our general education courses.
- Create more alumni mentorship opportunities for our current students.

- Keep more comprehensive records of student career outcomes and work to publicize these achievements.
- Work to strategically offer more of our curriculum online.
- Review the curriculum for barriers; streamline and reduce redundancies and evaluate courses that we rarely offer.
- Consider an “introduction to the major” course in place of or in addition to our current “Theories and Methods” offerings.

### **Composition Program – Using Existing Resources**

- Continue curricular revisions for general education courses based in its assessment project.
- Significantly decrease overall non-productive grade rates in ENG 1020 and significantly reduce the equity gap in non-productive grade rates across all composition program courses,.
- Eliminate materials costs for ENG 1010, ENG 1020, ENG 3010, and ENG 3020 by developing customized, open-access textbooks for these courses

### **M.A. Program – Using Existing Resources**

- Establishment of the concentration in creative writing, proposed in 2019-2020.
- Develop a proposal for the concentration in Technical and Professional Communication.
- We plan to create and administer exit surveys to better track career outcomes and graduate school placements.
- We plan to create additional workshops for M.A. students to assist them with development materials for the job market and/or for further graduate study.

### **Ph.D. Program—Using Existing Resources**

- We plan the addition of courses that better align with job market preparation, including field-specific teaching practica in film and media studies and creative writing and a graduate internship course.
- Working with recent alumni survey data, we will hold a forum discussion on recommendations for graduate advising and broadening consideration for the format of the dissertation.
- We plan to increase recruitment activities to regional schools where the B.A. or M.A. are the highest awarded degrees.
- We will continue recruiting efforts that target majority minority schools and HBCUs

### **Department of English – Using Existing Resources**

- We plan to work more extensively with the Department of Communications to improve coordination of offerings of mutual benefit to our students in Film and Media Studies and Rhetoric and Composition
- Investigate and implement, with the collaboration of the Office and Teaching and Learning, additional Teaching Circles to support the teaching of introductory courses in areas outside of Composition Studies, where Teaching Circles are already well established.

### **4. Over the next seven years, what changes does the unit plan to make in the programs if additional resources become available?**

#### **Department of English – If Additional Resources are Available**

- Hiring a tenure-track or tenured faculty member in Technical and Professional Writing to support the M.A. in Professional and Technical Writing that is under development
- Hiring an additional 5 Lecturers in Rhetoric and Composition to further stabilize and professionalize the teaching of composition university-wide.
- Hiring a tenure-track or tenured faculty member in Film and Media Studies to support the Ph.D. concentration and B.A. minor in Film and Media Studies
- Hiring a replacement faculty member in 19<sup>th</sup> C British Literature in anticipation of our senior faculty member's retirement
- Additional hiring to regain comprehensive coverage in American literature.
- Hiring a full-time clerical support person for assistance in the front office with overload duties currently borne by the Academic Advisor and the Supervisor of Office Services.

#### **Undergraduate Program—If Additional Resources are Available**

- The addition of a full-time clerical support staff to assist with the overload duties of front office staff including the Undergraduate Academic Advisor.
- A GSA to support initiatives of the Undergraduate Program if a full-time clerical position is not possible.
- Consider incentivizing work that faculty do with individual students on research projects.

#### **Composition Program—If Additional Resources are Available**

- Collaborate with the undergraduate and graduate programs to develop a sustainable method for staffing across general education composition courses, the professional writing minor, and a planned online MA in professional writing
- Work to increase the tutoring capacity and use of the Writing Center.
- Provide a summer salary contract to faculty who work through the summer to maintain community partnerships that are centerpieces of community-engaged coursework for our students.

- Supplement the Composition Program budget to cover revenue lost by discontinuing the adoption of a custom textbook. This revenue has been used in the past to cover the Composition Learning Community's costs.

**Graduate Program – If Additional Resources are Available**

- More support for graduate travel to professional conferences
- Direct additional funds for outside speakers and professionalization programming

**5. Does the unit have a strategic plan? How was that plan formed? Please attach a copy of the plan as an appendix.**

The English Department, for at least the last two review cycles, has used the Academic Program Review as its main method of strategic planning. This has not been ideal since we would likely have better results when there is broader input and more cooperative and consistent communication than the APR cycle mandates. In the 2020-2021 academic year, after the current Academic Program Review information is available, the Chair will implement a process of strategic review where the department's mission, goals, resources, and priorities are reviewed and where a written strategic plan is produced with input from current faculty, staff, students, and alumni. Several goals of this process are a revised mission statement that will be more current and inclusive of our department's goals and expertise and more intentional use of the Academic Program Review information throughout the seven-year cycle to guide decision making. Among possible changes we will consider are the formation of an Executive / Steering Committee to advise the Chair, more robust mentoring of Lecturers, improving the department climate, and strategic planning for future hiring and the marketing of our programs.

## APPENDICES

The following appendices should be included, if applicable to the unit under review. Additional appendices may be added if desired.

- A Faculty Professional Records \*
- B Bylaws & Tenure and Promotion Factors
- C English Department Assessment Plan 2018-2019 \*
- D Ph.D. Handbook
- E M.A. Handbook
- F Sample Annual Review form for the doctoral program
- G Winter 19 Assessment Report – Reading
- H Winter 19 Assessment Report -- Research
- I White Paper on GTA Training
- J Community Writing @WSU Newsletter
- K White Paper on Composition Curricula
- L “Slouching Toward Sustainability”
- M Lecturer workload memos\*
- N Posters for the current Open Field series
- O First folio flyer with the month’s events for Shakespeare
- P Recent Rushton Undergraduate conference program

\* Appendices marked with an asterisk can be reviewed in the Department of English office by request.

**By-Laws of the Department of English  
Wayne State University**

**Adopted 03/27/91**

**Revised 04/10/15**

**Revised 4/5/2019 – currently under review in CLAS**

**Part 1: Rules**

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**Part 1: Rules****I. Rules, Policies and Procedures**

1. Rules describe the structure and main features of English Department organization and governance; where inconsistencies arise between the Department By-Laws and the College, University or applicable collective bargaining agreement, the latter shall prevail.

Policies and Procedures records decisions the Department has made about the conduct of its business in the areas of administration, academic programs, and personnel. Operating policy normally evolves from several sources: (1) College of Liberal Arts and Sciences and University policy statements; (2) current bargaining unit agreements; and (3) departmental decisions approved by the Department Assembly. In some instances, long-standing practices or precedents shall be understood to constitute policy and changes shall be addressed as policy decisions by the Chair and the appropriate Standing Committee. The Policy Committee shall advise the Chair on questions of general policy. The Policy Committee may be addressed by any faculty member.

2. Amendments.

A motion to amend the By-Laws must be made by written notice submitted to the Department by a voting member of the Department Assembly at least two weeks before the assembly meeting at which it is to be considered. For adoption, a motion requires an affirmative vote of the majority of voting members present at the Department Assembly.

**II. The Department Assembly**

1. Membership and voting privileges.

Membership in the Department Assembly shall be extended to full-time faculty and academic staff members, fractional time faculty on half-time assignment or more, part-time faculty, graduate students, and visiting faculty.

Voting privileges in the Assembly shall be extended to full-time faculty and academic staff members, and fractional-time faculty on half-time assignment or more.

2. Meetings.

Department Assembly meetings may be convened by the Department Chair or the Chair's designee, the Policy Committee, or seven voting members of the Assembly.

The Assembly shall meet at least once each semester during the regular academic year. Meetings should be announced at least two weeks in advance.

The Chair of the Department or her/his designee shall conduct the meetings of the Assembly according to *Roberts Rules of Order*.

3. Quorum.

One third of the voting membership of the Department Assembly shall constitute a quorum. A quorum is required for a vote. The minutes shall document the presence of a quorum at each Assembly.

4. Records.

The Department Chair shall appoint a Recording Secretary who will see that minutes of the Assembly meetings are posted to the membership within two weeks following each Assembly meeting. These minutes shall be retained in the Office of the Department Chair.



### III. Department Officers

#### 1. Chair

A. Eligibility and Selection. The selection and appointment of the Chair will follow the procedures specified by the AAUP-WSU contract.

B. Term of Office. The term of office will be determined by the Dean of the College. The Chair may succeed himself or herself.

C. Vacancy. If the Chair is permanently vacated, an Acting Chair will be selected and appointed following the procedures specified by the AAUP-WSU contract.

D. Recall. The Chair may be asked to resign, and that recommendation forwarded to the Dean, for neglect of duties, failure to abide by the Department By-Laws, or frequent absences. Such an action will be initiated by a petition signed by one third of the voting members of the Department Assembly, in which case an Assembly meeting will be called by the Policy Committee, with the Chair of the Policy Committee presiding. Following the meeting, the Policy Committee will poll the voting members of the Assembly via secure balloting. A majority of the voting members of the Assembly is necessary to recommend recall.

E. Responsibilities.

1. as Chief Executive Officer of the Department, is responsible for the orderly, equitable, and efficient functioning of the Department as a whole.
2. serves, ex officio, as non-voting chair of the Tenure and Promotion and Appointments Committees and as voting chair of Salary Committee. Serves as ex-officio member of the Policy Committee, the Graduate Committee, the Undergraduate Committee, the Composition Committee, the Special Events Committee, the Library Committee, and the Awards Committee. Chairs the Course Scheduling Committee (the Course Scheduling Committee consists of the Chair, Associate Chair, Director of Composition, and Director of Graduate Studies).
3. in consultation with the Policy Committee, recommends to the Dean, departmental officers and the Editor of *Criticism*.
4. supervises the Department budget.
5. coordinates the activities of the Standing Committees.
6. conducts, or appoints a representative to conduct, the meetings of the Department Assembly.
7. appoints faculty to departmental ad hoc committees as needed.
8. plans and supervises the functioning of the central office and office staff.
9. supervises the orientation of new faculty.
10. represents the Department to the College and University.
11. undertakes or delegates departmental tasks not specifically assigned in the By-Laws.

#### 2. Associate Chair and Director of Undergraduate Studies (DUS)

A. Eligibility. Any tenured member of the Department shall be eligible for the office of Associate Chair/DUS.

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B. Selection. The Chair, in consultation with the Policy Committee, will recommend an Associate Chair/DUS to the Dean of the College. The selection and appointment of the Associate Chair/DUS will follow the procedures currently practiced in the College.

C. Term of Office. The term of office will be three years. The Associate Chair/DUS may succeed her/himself.

### D. Responsibilities.

1. serves as Chair in the absence of the Chair.
2. assists the Chair in the administration of the Department.
3. supervises staff members as assigned by the Chair.
4. supervises the day-to-day administration of the Undergraduate Program outside the General Education Composition Program.
5. supervises undergraduate advising and supports student engagement.
6. receives undergraduate student complaints and grade appeals.
7. serves on the Course Scheduling Committee.
8. assists instructors with student issues.
9. administers faculty teaching observations and evaluations outside the General Education Composition Program.
10. chairs, ex officio, the Undergraduate Studies Committee, and reports its actions to the faculty.
11. in consultation with the Chair and the Policy Committee, appoints the members of the Undergraduate Committee and the coordinator of English Honors.
12. recommends to the Director of Graduate Studies and the Chair continuation of teaching assistantships for graduate students teaching outside the General Education Composition Program.
13. serves, ex-officio, on the Awards Committee and the Policy Committee.
14. keeps all records relating to the undergraduate program.
15. takes general responsibility for the undergraduate program outside the General Education Composition Program, its curriculum and assessment, and initiates changes to improve their quality and efficiency.

## 3. Director of Composition

A. Eligibility. Any tenured member of the Department specializing in Composition/Rhetoric shall be eligible.

B. Selection. The Chair, in consultation with the Policy Committee, will recommend the Director of Composition to the Dean of the College. The selection and appointment of the Director of Composition will follow the procedures currently practiced in the College.

C. Term of Office. The term of office will be three years. The Director of Composition may succeed her/himself.

### D. Responsibilities.

1. supervises the day-to-day administration of the General Education Composition Program.
2. develops instructor training and professional development activities for Composition Program instructors.

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3. consults with the Director of Graduate Studies about the graduate concentration in Rhetoric and Composition Studies.
4. consults with the Director of Undergraduate Studies about Rhetoric and Composition Studies course offerings in the English BA program.
5. serves on the Course Scheduling Committee.
6. recommends to the Director of Graduate Studies and the Chair continuation of teaching assistantships for graduate students working in the General Education Composition Program.
7. keeps all records relating to the composition program.
8. serves ex officio as a member the Policy Committee.
9. with the Chair, assesses applications for part-time instructors in composition.
10. chairs the Composition Committee.
11. in consultation with the Chair and the Policy Committee, appoints the members of the Composition Committee.
12. administers faculty and GTA teaching observations and evaluations in the General Education Composition Program.
13. takes general responsibility for the General Education Composition program, its curriculum and assessment, and initiates changes to improve their quality and efficiency.

### 4. Director of Graduate Studies

A. Eligibility. Any tenured member of the Department holding graduate faculty status shall be eligible.

B. Selection. The Chair, in consultation with the Policy Committee, will recommend the Director of Graduate Studies to the Deans of the College and the Graduate School. The selection and appointment of the Director of Graduate Studies will follow the procedures currently practiced in the College and Graduate School.

C. Term of Office. The term of office will be three years. The Director of Graduate Studies may succeed her/himself.

D. Responsibilities.

1. supervises the day-to-day administration of the graduate program.
2. takes responsibility for the recruitment of graduate students.
3. serves as principal advisor for English graduate students.
4. rules on applications for admission to the graduate program and recommends to the Department Chair recipients of Teaching Assistantships and other forms of financial assistance.
5. in consultation with the Graduate Committee and Director of Composition, recommends reappointment of teaching assistantships for graduate students.
6. chairs, ex-officio, the Graduate Committee and reports its actions to the graduate faculty.
7. in consultation with the Chair and the Policy Committee, appoints-the Graduate Committee.
8. serves on the Course Scheduling Committee.
9. keeps all records relating to the graduate program.
10. receives graduate student complaints and grade appeals.
11. coordinates the work of the Graduate Specialist.
12. takes general responsibility for the graduate program, its curriculum and assessment, and initiates changes to improve their quality and efficiency.

## IV. Standing Committees

### 1. General Procedures

A. The Standing Committees. The Standing Committees are an important part of the shared governance of the Department and full-time faculty are therefore expected to serve on at least one Standing Committee each year. There are ten Standing Committees among which the regularly recurring work of the Department is distributed. The Department Chair in consultation with the Policy Committee shall assign new obligations which are expected to be ongoing to one of the Standing Committees. The ten committees, described in detail below, are as follows: Policy, Tenure and Promotion, Appointments, Salary, Awards, Special Events, Library, Undergraduate Studies, Graduate Studies, and Composition.

B. The Standing Committees of the Department are expected to function with considerable autonomy, consulting with each other on matters of mutual interest and with the Department Assembly on matters of general policy.

C. The committees will keep the Department informed of their activities by publishing minutes for all meetings. The chair of each committee will ensure that minutes are distributed.

D. All committee meetings will be open to any full-time faculty members of the Department, except when the meetings concern personnel matters.

#### E. Term of Office, Staffing, Chairs

1. The term of office for all Standing Committees, except Salary, is two years. Insofar as possible, no more than half the committee will be replaced each year.

2. Ex officio members of all Standing Committees will be voting members unless otherwise specified in IV.2.A-11.A below.

3. If a committee member cannot serve, the Policy Committee will appoint a replacement.

4. Any full-time member of the faculty is eligible to serve on any Standing Committee, unless otherwise specified in the Committee membership descriptions in IV.2.A-11.A below. Fractional-time teaching faculty on one-half time assignment or more may also serve on Standing Committees, but may opt not to do so without penalty. The Chair of the Department will be an ex officio member of all Standing Committees unless otherwise specified in IV.2.A-11.A below.

5. With the exception of the Tenure and Promotion, Salary, and Graduate Committees, every Standing Committee will have one graduate student member as specified in IV.2.A-11.A below. For the Policy, Special Events, Library, Awards, and Composition Committees, graduate students will be asked to indicate their interest in committee service by the Director of Graduate Studies, who will then appoint graduate students to these standing committees in consultation with the Chair and the Policy Committee. The primary purpose of graduate student membership on Standing Committees is to provide a professionalizing experience, and the graduate student role on Committees is to provide a graduate student perspective on Committee deliberations. Graduate students are non-voting members of Standing Committees but should otherwise be considered full participants.

6. Election/Appointment of Committee Members. In the spring, the Policy Committee will ask all faculty who will not be on leave the following year to indicate their committee preferences. Guided by these preferences, the Policy Committee will produce a slate of candidates and conduct a departmental election for the Policy, Appointments, and the Tenure and Promotion Committees. The vacancies on elective standing committees will be filled by the corresponding number of faculty members who receive the most votes. Run-off elections will decide ties, again with the committee vacancy filled by the faculty

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members who receive the most votes. After the election of the Policy, Tenure and Promotion, and Appointments Committees, an election for the Salary Committee will be held. The following September, the Policy Committee, again guided by faculty preferences, will appoint members to the remaining Standing Committees. The Policy Committee will attempt to achieve as far as possible a balance of groups (ranks, specialties, etc.) in the Department on each non-elected committee. Except for the Appointments Committee, which will begin in the spring, the term of the new committees will begin in the following fall semester.

7. The Policy, Awards, Library, and Special Events Committees will elect a faculty chair at their first meetings.

## 2. The Policy Committee

A. Membership. The Policy Committee is composed of six full-time faculty members elected in accordance with IV.1.E.5 above. The Director of Graduate Studies, in consultation with the Chair and the Policy Committee, appoints a non-voting graduate student member of the Committee. The Chair, the Associate Chair/DUS, the Director of Graduate Studies, and the Director of Composition serve ex-officio as members of the Policy Committee.

B. Responsibilities. Matters arising not within the domain of other Standing Committees shall generally be assigned to the Policy Committee. Among its specifically assigned duties are the following.

1. conducts elections and appointments to Standing Committees as specified in IV.1.E.5 above.
2. consults with the Chair regarding nominations for departmental ad hoc committees and recommendations to the Dean for departmental officers and the Editor of Criticism.
3. regularly reviews departmental By-Laws.
4. formulates the English Department Travel Policy on a yearly basis.
5. serves as the Budget Advisory Committee, consulting with the Chair on budget priorities.

## 3. The Tenure and Promotion Committee

A. Membership. The Tenure and Promotion Committee is composed of six tenured faculty members, including three full professors and three associate professors, elected in accordance with IV.1.E.5 above. The non-voting chair of the Tenure and Promotion Committee, in accordance with the AAUP-WSU contract, is the Chair of the Department.

B. Responsibilities.

1. regularly reviews and, if necessary, proposes revisions of the Department's statement of factors for promotion and tenure to be considered and approved at the Department Assembly.

2. conducts an annual review of all faculty on term appointments following the procedures specified in the WSU-AAUP contract.
3. makes recommendations to the Dean for the granting of promotion and tenure.
  - a. The entire committee shall make recommendations for the granting of tenure. A two-thirds vote shall be required for an affirmative tenure recommendation.
  - b. The entire committee shall make recommendations for promotion from Assistant to Associate Professor. A two-thirds vote shall be required for an affirmative recommendation.
  - c. Only the Full Professors of the Committee shall make recommendations for promotion from Associate to Full Professor. A two-thirds vote shall be required for an affirmative recommendation.
4. makes recommendations concerning contract renewals of faculty on term appointments following the procedures specified in the WSU-AAUP contract.
5. reviews applications for sabbatical leave.
6. selects Tenure and Promotion Committee representative(s) to represent the Committee's recommendations to the College Promotion and Tenure Committee.
7. in consultation with the Chair, recommends, and when appropriate solicits, nominees for faculty awards.
8. supervises the Keal Fellowship competition.

C. Confidentiality. All proceedings of the Tenure and Promotion Committee shall be confidential and only the Chair (accompanied by the committee's official representative) shall speak for it.

#### **4. Appointments Committee**

A. Membership. The Appointments Committee is composed of six full-time faculty members, from the ranks of the tenured, tenure-track, or Senior Lecturer faculty, elected in accordance with IV.1.E.5 above. The Director of Graduate Studies, in consultation with the Chair and the Policy Committee, appoints a non-voting graduate student member of the Committee. The Department Chair serves ex-officio as the non-voting chair of the Appointments Committee. Additional voting members may be appointed to serve on the Committee by agreement of the Chair and the Committee.

##### **B. Responsibilities.**

1. surveys Departmental personnel needs and makes recommendations to the Department Chair.
2. initiates advertisements for faculty positions, supervises the subsequent review of applications and dossiers, selects and interviews final candidates, and advises the Department Chair about all hiring decisions.
3. by agreement between the Chair and the Committee, appoints faculty members to screening committees when necessary.
4. receives the list of part-time faculty appointments at the beginning of each year.

## **5. Awards Committee**

A. Membership. The Awards Committee is composed of four to six full-time faculty members of the Department appointed by the Policy Committee in accordance with IV.1.E.5 above. The Director of Graduate Studies, in consultation with the Chair and the Policy Committee, appoints a non-voting graduate student member of the Awards Committee. The Chair and Associate Chair/DUS serve as ex-officio members of the Committee.

B. Responsibilities. The Awards Committee adjudicates the departmental writing awards.

## **6. Special Events Committee**

A. Membership. The Special Events Committee is composed of four to six full-time faculty members of the Department appointed by the Policy Committee in accordance with IV.1.E.5 above. The Director of Graduate Studies, in consultation with the Chair and the Policy Committee, appoints a non-voting graduate student member to the Special Events Committee. The Department Chair serves as an ex-officio member of the Committee.

B. Responsibilities. The Committee's main responsibility is to make arrangements for departmental social events such as the holiday party. It also attends to other special events as they arise.

## **7. Undergraduate Studies Committee**

A. Membership. The Undergraduate Studies Committee is composed of six full-time faculty members of the Department appointed by the Associate Chair/DUS in consultation with the Chair and the Policy Committee in accordance with IV.1.E.5 above. The Associate Chair/DUS and the Policy Committee will attempt to achieve as far as possible a balance of groups (ranks, specialties, etc.) in making appointments to the Undergraduate Studies Committee. The Associate Chair/DUS, in consultation with the Chair, the Policy Committee, and the Director of Graduate Studies, appoints a non-voting graduate student to the Committee, and the Associate Chair/DUS also appoints one non-voting undergraduate English major to the Committee in consultation with the Chair and the Policy Committee. The academic staff Undergraduate Advisor serves ex-officio as a member of the Undergraduate Studies Committee. The Associate Chair/DUS serves ex-officio as chair of the Committee. The Chair and the coordinator of English Honors serve ex-officio as members of the Committee.

B. Responsibilities. The Undergraduate Studies Committee is responsible for all academic matters pertaining to undergraduate English courses and students outside of the General Education Composition Program. Among its duties are the following.

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1. establishes and keeps current the undergraduate curriculum of the Department outside of the General Education Composition Program.
2. advises the Associate Chair/DUS and Department Chair on the approval of proposals for new undergraduate courses and changes to existing courses outside of the General Education Composition Program.
3. conducts formal assessment of student learning in the English major on an annual basis.
4. adjudicates undergraduate scholarships and the Special Undergraduate Awards.

### **8. The Salary Committee**

A. Membership. The Salary Committee is composed of six full-time faculty and the Department Chair. The majority of the committee membership shall consist of tenured members: the Chairperson of the Department, three members selected by the Tenure & Promotion Committee from its members, and three other faculty elected by the Department in accordance with IV.1.E.5 above. The voting chair of the Salary Committee, in accordance with the AAUP-WSU contract, is the Chair of the Department.

B. Responsibilities. The Salary Committee shall carry out the annual reviews of full-time faculty following the procedures specified in the AAUP-WSU contract.

### **9. The Library Committee**

A. Membership. The Library Committee is composed of four to six full-time faculty members of the Department appointed by the Policy Committee in accordance with IV.1.E.5 above. The Director of Graduate Studies, in consultation with the Policy Committee, appoints a non-voting graduate student member of the Library Committee. The Chair serves ex-officio as a member of the Committee.

B. Responsibilities. The Library Committee serves as liaison between the Department and the University libraries. It advises the libraries on holdings important to the teaching and research activities of the Department and its members, and provides the Department with information about library facilities and resources.

### **10. Graduate Studies Committee**

A. Membership. The Graduate Studies Committee is composed of six faculty members of the Department who hold graduate faculty status, appointed by the Director of Graduate Studies in consultation with the Chair and the Policy Committee in accordance with IV.1.E.5 above. The Director of Graduate Studies and the Policy Committee will attempt to achieve as far as possible a balance of groups (ranks, specialties, etc.) in making appointments to the Graduate Studies Committee. The Director of Graduate Studies serves ex-officio as chair of the Committee. The Department Chair serves ex-officio as a member of the Committee.



B. Responsibilities. The Graduate Studies Committee is responsible for all academic matters pertaining to graduate English courses and students. Among its duties are the following.

1. establishes and keeps current the graduate curriculum of the Department.
2. advises the Director of Graduate Studies and Department Chair on the approval of proposals for new graduate courses and changes in existing courses.
3. conducts formal assessment of graduate student learning on an annual basis.
4. advises the Director of Graduate Studies on admissions to the program.
5. advises the Director of Graduate Studies on membership of Qualifying Examination committees.
5. advises the Director of Graduate Studies and the Chair on funding for graduate students
6. adjudicates graduate scholarships and awards.

## **11. Composition Committee**

A. Membership. The Composition Committee is composed of a variable number of full-time faculty members of the Department appointed by the Director of Composition in consultation with the Policy Committee in accordance with IV.1.E.5 above. The Director of Composition serves ex-officio as chair of the committee and appoints additional non-voting part-time faculty and graduate student members. The Department Chair serves ex-officio as a member of the Committee.

B. Responsibilities. The Composition Committee is responsible for all academic matters pertaining to the General Education Composition Program. Among its duties are the following.

1. establishes and keeps current the curriculum of the General Education Composition Program.
2. advises the Director of Composition and Department Chair on the approval of proposals for new composition courses and changes to existing composition courses.
3. oversees mentoring initiatives for instructors in composition courses.
4. conducts assessment of student learning in composition courses on an annual basis.
5. adjudicates departmental teaching awards in the General Education Composition Program.

## **Part 2: Policies and Procedures**

### **1. English Department Tenure and Promotion Factors**

#### **Preamble**

The English Department serves many publics. It embraces a wide range of scholarly and creative activities. The Department is committed to supporting scholarship and creative work, effective teaching, and significant service.

Tenure candidates will be evaluated on each of the three categories specified in the WSU-AAUP Agreement: scholarship, teaching, and non-instructional service. Creative work such as poetry, drama, and fiction is considered the equivalent of scholarship. Judgments of professional achievement are based on the quality and quantity of the candidate's work.

Tenure decisions play a vital role in the long-term shaping of the Department; they are therefore concerned with probable future performance and potential for growth as well as with past performance. Tenure deliberations take a candidate's entire record into account, though emphasis may be placed on more recent performance. Promotion deliberations, while weighing the entire record, are concerned chiefly with performance since the candidate's last promotion.

#### **Tenure and Promotion Process**

The decision to recommend a candidate for promotion or tenure is made by the Department's elected Tenure and Promotion Committee and separately by the Department Chair. As part of its assembling of relevant materials, the Tenure and Promotion Committee solicits letters from evaluators outside the University. Departmental recommendations are forwarded to the College Tenure and Promotion Committee. (Candidates should read "Factors for Promotion and Tenure, College of Liberal Arts and Sciences.")

#### **Scholarship**

The English Department considers the continuing intellectual development of its faculty to be of paramount importance. It requires all candidates for tenure and promotion to engage in scholarly research and/or creative writing and to publish their work.

The Department expects candidates to have records of substantial scholarship that has appeared in or been accepted by refereed journals or presses as articles, chapters, monographs, books, creative works, etc., whether print or electronic. Translations, textbooks, and edited anthologies will be evaluated in terms of their contributions to scholarship. Other forms of scholarly or pedagogical publication, including electronic publication, may be considered as well. Papers read at conferences, funding for support of research from internal and external sources (especially national agencies), awards and prizes from national organizations, invitations to speak at or participate in professional meetings, memberships on editorial boards of scholarly journals, and invitations to referee manuscripts for presses or journals will also be considered, as will contributions to the scholarly/creative life of the Department.

Primary factors in evaluating scholarship or creative works, whether print or electronic, are the quality of the publications and their significance as contributions to scholarship or literature. In establishing the quality of written work, the Department will consider its nature and scope, the selectivity and reputation of the journals and presses in which it appears, and evaluations from recognized authorities.

**Teaching**

The Department expects its members to be effective, conscientious teachers. Departmental assessment of teaching involves review of course design and observation of classroom teaching as well as student course evaluations. Advising or mentoring graduate students, including serving on Qualifying Examination committees, master's project committees, and dissertation committees, is also an important part of departmental teaching. Teaching awards and contributions to the curriculum, such as the development of new courses, teaching materials, or programs, also provide evidence of accomplishment in teaching, as does willingness to teach in areas of special Department need.

**Service**

All faculty members should join in the work necessary to the functioning of the Department, the College, and the University. Participation appropriate to rank in departmental, College, and University committees as well as workshops, training, and mentoring programs is taken into consideration of service. Service to interdisciplinary programs is taken into account as well. Community service in a professional capacity and work done in national professional organizations is also be evaluated as part of a faculty member's non-instructional service. The opportunity and responsibility to serve, especially at the College and University levels, increase with seniority and are expected for promotion from associate to full professor.

**Weighing of Factors**

The English Department expects, and is committed to supporting, excellent-performance in all areas of its faculty's work. Substantial scholarly and/or creative achievement is the single most important consideration in tenure and promotion deliberations, but for positive recommendations, the Department also requires solid evidence of excellent teaching and professional service.

## 2. Faculty Absences

If a faculty member must be absent for illness or some professional reason, s/he must notify the Department and attempt to insure that provision has been made for covering the missed class or classes. If s/he anticipates the possibility of prolonged absence of a week or more from classes, the Associate Chair or the Chair should be informed promptly.

## 3. Teaching Evaluation Policy

All new faculty, full or part-time, will be evaluated once during their first year.

Tenure-track faculty will be evaluated the semester of, or the year prior to, departmental consideration of their tenure case.

Senior Lecturers and Lecturers will be evaluated their second and third years. ~~Eand~~ every third year thereafter **Senior Lecturers and Lecturers will submit a current teaching portfolio that may, upon the request of the Senior Lecturer or Lecturer, include a formal evaluation.**

Part-time faculty at the rank of PTF 1 or 2 will be evaluated for advancement following the procedures specified by the UPTF-WSU contract.

Part-time faculty at the rank of PTF 3 will be evaluated every third year.

All Graduate Teaching Assistants will be evaluated yearly.

Teaching evaluations will follow the Procedures for Instructor Observation and the Teaching Observation Form currently in use in the Department. Copies of the evaluation materials will be provided to reviewers and are available to all instructors from the Associate Chair/DUS or the Director of Composition.

Any instructor may request additional classroom visitation on an ad hoc basis. Graduate Teaching Assistants or part-time faculty about to enter the job market, for example, might want to invite the Graduate Director, the Director of Composition, the Associate Chair/DUS, or a faculty mentor to visit a current class.

Additional evaluations of any instructor may also be requested or required by the Chair, Associate Chair/DUS, or Director of Composition when the situation seems to warrant such visitation: for example, if an instructor is being considered for a teaching award, when she or he may be experiencing difficulties in the classroom, or when other legitimate reasons for such visits arise.

## 4. English Department Faculty Mentoring Policy

We recognize that mentoring tenure-track faculty is an essential and multi-faceted endeavor, and that tenure-track faculty are best served when they engage in formal and informal mentoring activities with multiple mentors who have complementary and clearly-defined levels of responsibility. We also recognize that mentoring can take the form of support and advice in teaching, research, and service and also in acclimation to the institution. In the Department of English, formal mentoring is carried out primarily by the Chairperson, particularly in disseminating specific information about Department expectations for promotion and tenure and

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annual reviews. The Chairperson is assisted by both assigned senior faculty mentors and by informal mentoring activities in the goals of institutional and research mentoring.

### 1. Informal Mentoring

A. The department Policy Committee develops new tenure-track faculty orientations and maintains a resource site for mentors and mentees that includes internal grant information, departmental bylaws, committee assignments, contract information, and other relevant information.

B. Tenure-track faculty meet as a cohort at least once per semester to attend Department workshops that engage subjects specific to their needs, collaboratively defined.

C. The Chairperson stands ready to mentor all tenure-track faculty informally on an individual basis.

### 2. Formal Mentoring

A. Per the AAUP-AFT Contract, all tenure-track faculty are reviewed annually by the Department Promotion and Tenure Committee and the Chair and provided with detailed reviews.

B. If interested, all tenure-track faculty within their first two years of employment may be enrolled in the Research Mentors Program for New Faculty, which is sponsored by the Division of Research. In this program, tenure-track faculty members are paired with senior faculty in the Department to focus on submitting a grant proposal for external funding.

C. Shortly after the hiring process, the Appointments Committee, in consultation with the Chairperson and the newly-hired tenure-track faculty member, recommends a senior faculty member as a mentor for the first year of employment as part of a complete mentoring plan.

D. After the first year, the Promotion and Tenure Committee will assign senior faculty mentors for all tenure-track faculty members, ensuring that each tenure-track faculty member has a mentor throughout his/her period on the tenure-track. Tenure-track faculty members will be asked to nominate 2-3 faculty members as possible mentors.

## 5. ENGLISH DEPARTMENT GRADUATE TEACHING ASSISTANT MENTORING POLICY

Because many of our new graduate teaching assistants (GTAs) come to our department with varied teaching experience, pedagogical approaches, and areas of expertise, our mentoring program supports new GTAs' transition into teaching composition courses at WSU as well as general pedagogical training throughout a GTA's teaching career. In the Department of English, formal mentoring of GTAs is carried out by the Director of Composition and full-time faculty in Composition, particularly in providing instruction and support for teaching composition courses. The Director and full-time faculty are assisted by assigned senior GTAs. This mentoring takes place in practica, required teaching workshops, teaching circles, and a series of informal and formal teaching observations. Both the informal and formal mentoring activities described below are required for new GTAs. Several activities are required for all GTAs (as noted).

- A. First year GTAs are assigned a GTA mentor.
- B. Senior GTA mentors are asked to invite mentees to visit their classrooms and to arrange a pre- or post-class discussion about teaching. Other informal mentoring interactions may take place during the Composition Orientation or at the discretion of the mentor/mentee.
- C. First year GTAs are required to participate in teaching circle meetings as designated by the Director of Composition. All GTAs are required to participate in teaching circles when teaching a new course and may also participate in teaching circles at any time if desired.
- D. All GTAs are required to participate in a mandatory number of teaching workshops per year to support their teaching of composition courses.
- E. The Composition Program provides a resource site that includes teaching materials such as course learning outcomes, common syllabi, workshop materials, and sample teaching portfolios.
- F. After the first year, new GTAs and senior GTA mentors may choose to continue mentoring relationships.
- G. First year GTAs are also assigned a full-time faculty mentor.
- H. Full-time faculty mentors arrange one informal observation of the GTA's teaching in the Fall semester.
- I. After the first year, GTAs and full-time faculty may choose to continue mentoring relationships.
- J. The Director of Composition and the Associate Chair/DUS may require continued mentoring for GTAs who need additional support.



# Ph.D. Handbook Department of English

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*2019-2020*



**Ph.D. Handbook, 2019-2020**  
**Department of English**  
**College of Liberal Arts and Sciences**  
**Wayne State University**

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## Ph.D. PROGRAM IN ENGLISH

English is one of the largest Ph.D. programs in the College of Liberal Arts and Sciences at Wayne State with a graduate faculty of approximately 25 and a graduate student population of nearly 130 actively pursuing the M.A. and Ph.D. degrees. Our program supports three primary concentrations—Literary and Cultural Studies, Film and Media Studies, and Rhetoric and Composition Studies—with numerous subspecialties within and across these three areas.

***NOTE: Students should be advised that the full descriptions of university rules are to be found in the current Graduate Bulletin. The following description covers the Department of English's procedures and some, but not all, of those of the university. In cases where this Handbook departs from relevant sections of the Graduate Bulletin, the Department of English By-Laws and/or the Collective Bargaining Agreement between WSU and the Graduate Employees Organizing Committee-American Federation of Teachers, then those documents will prevail.***

## REQUIREMENTS

### **Course Work**

The Ph.D. program requires 90 semester hours of course credit, which must include:

- a. 60 credit hours of course work (up to 30 hours may be transferred from an earned M.A. in English or a related subject)
- b. completion of distribution requirements within and outside concentrations (see below)
- c. 30 credit hours of dissertation courses (English 9991, 9992, 9993, 9994)
- d. completion of GS 0900 Essential Research Practices: Responsible Conduct of Research and associated materials within the first year of studies.

Ordinarily all courses will be at the 7000 or 8000 level; permission from the Director of Graduate Studies (DGS) is required to take courses at lower levels unless such courses are required by the English Department (e.g., English 6001 for Graduate Teaching Assistants).

### **Distribution Requirements and Student Advising**

Each doctoral student must select the concentration for his or her Ph.D. studies—Literary and Cultural Studies, Film and Media Studies, or Rhetoric and Composition Studies—early enough in her or his program to fulfill the advising practices and course distribution requirements described below.

1. Advising and Plan of Work: The Director of Graduate Studies (DGS) acts as a student's advisor upon matriculation into the Ph.D. program. Working with the DGS, each student will formulate a Plan of Work. The DGS's signature will be required on the plan. In advance of a student's registration for the

Qualifying Examination, he or she will choose a faculty advisor from her or his concentration who will head the committee for the Qualifying Examination and dissertation. ***(NOTE: A student may also change advisors at any point thereafter, assuming the new advisor's willingness to serve, but doing so at any time after the completion of the Prospectus Approval requires filing a Change of Committee form with the Graduate School.)***

2. Each student will also be given a handbook specifying Ph.D. requirements.
3. All new Ph.D. students are required to take an introductory course ("Issues in Critical Theory," English 7001), usually in their first semester of studies. This course will cover fundamental theoretical texts and critical methods pertinent to all three concentrations. English 7001 is offered each fall semester. The course also provides education in professional development and practice in some of the characteristic genres of the profession, thus serving as a semester-long site of orientation for new Ph.D. students.
4. All new Ph.D. students are required to complete GS 0900 Essential Research Practices: Responsible Conduct of Research (for 0 credit hours) within the first year of study, a day-long course offered by the Graduate School each semester. This requirement includes a prerequisite of successful completion of the Collaborative Institutional Training Initiative (CITI), and there is a department level training requirement as well. The GS 0900 course has an essay requirement.
5. Each Ph.D. student must take at least two courses in her or his concentration, usually at the 7000-level (students need permission from their advisor and the Director of Graduate Studies to take courses below the 7000 level; the maximum number of 5000-level courses permitted at the Ph.D. level is two). 7000-level courses are designed to provide students with a broader coverage of representative texts and issues in a particular field or sub-field.
6. Ph.D. students must take at least one course each in primary department concentrations that are not their declared emphasis (e.g., a student with Literary & Cultural Studies as his or her declared research emphasis must take at least one course in Film & Media Studies and one course in Rhetoric & Composition Studies). ***(NOTE: Courses at other institutions may be counted towards this requirement, with permission of the Director of Graduate Studies.)***
7. Each Ph.D. student must take at least two 8000-level seminars in her or his concentration. Seminars are understood to be more specialized explorations of a research problem within the professor's area of expertise.
8. Each student must take at least two courses focused on contemporary pedagogical theory and best practices in teaching (e.g., ENG 6002: Teaching

of Literary and Cultural Studies or ENG 7064: Teaching of Writing). Consult the Director of Graduate Studies for a list of approved classes.

9. Each Ph.D. student who holds a teaching assistantship must take ENG 6001 (Teaching Practicum) in the first semester in which she or he holds the assistantship and ENG 6004 in the first semester of the second year in which she or he holds the assistantship; ENG 6001 and ENG 6004 each fulfill one of the pedagogical course requirements described above and both are offered each fall semester.
10. Each Ph.D. student must fulfill the language requirement (a demonstration of reading proficiency in the language selected) if required by an advisor. See the description of the requirement below.
11. Prior to the semester in which she or he plans to take the Qualifying Examination, each Ph.D. student chooses an advisor and declares the field and emphasis in which she or he plans to take the Qualifying Examination by completing the QE Request Form (filed with the DGS and reviewed and approved by the Graduate Committee). The field reflects the current division of the discipline as found in such sources as the Job Information List published by the Modern Language Association. Emphases are designed to underscore for students the necessity of embedding doctoral work in ongoing critical debates among the various disciplines and sub-disciplines that make up English studies. An emphasis should identify a topical or thematic category and/or articulate a theoretical or methodological approach. Emphases must be grounded in course work; along with the advisor's approval, a student will need to list the two (or more) courses that support the declared emphasis. The department will maintain and publish a list of recent and suggested emphases. Courses in one's emphasis may also count towards other area and concentration requirements.

### **Enrollment**

Full-time enrollment consists of at least 8 credit hours of registration per long semester (Fall and Winter). Most students, given that many (but not all) of our courses are 3 credit hours each, will enroll in three courses per semester to maintain full-time enrollment. In cases when enrollment in a given semester drops to 6 credit hours, it is in the interest of the student to think about strategies to maintain the year's coursework through directed study credits in the Spring/Summer semesters. Directed study credits in the Spring/Summer may also help students who enroll full time in fall and winter semester accelerate their time to degree. Whether students are enrolled full-,  $\frac{3}{4}$ -, or part-time, they must complete the degree in seven years or request a limited number of available time extensions. It is strongly suggested that all students maintain full-time enrollment for all or a majority of semesters of coursework. Students who receive funding from the university may, at minimum, enroll in 6 credit hours per term, but that level of enrollment for more

than 1 or 2 semesters adds time to the overall degree program. The following charts are meant as a guide for full-time enrollment and the expected completion of degree benchmarks.

**Enrollment and Benchmarks for a Ph.D. Candidate entering with the B.A. and no transfer credit.**

Year	Fall	Winter	Spring/Summer	Total AY (Academic Year) Credit Hours
1	9	9	Study for language exam and/or QE	18
2	9	9	Study for language exam and/or QE	18
3	9	9	Study for language exam and/or QE	18
4	6 (60 credit hours)	ENG 9991, QE, & Candidacy expected	Prepare Prospectus	13.5
5	ENG 9992 & Prospectus Approval expected	ENG 9993 & Dissertation	Continue work on Dissertation	15
6	ENG 9994 & Dissertation	Dissertation	Dissertation	7.5
7	Dissertation	Dissertation	Dissertation	
Total Hours				90

Funded students entering with the B.A. are generally funded for six academic years depending on satisfactory academic progress. The time limit of the degree is seven years. Students may enroll in ENG 9995 to provide full-time enrollment during the dissertation stage.

**Enrollment and Benchmarks for a Ph.D. Candidate entering with the M.A. with transfer credits up to 28-30 hours.**

Year	Fall	Winter	Spring/Summer	Total AY Credit Hours
1	9	9	Study for language exam and/or QE	18
2	9	6 (60 credit hours)	Study for language exam and/or QE	15
3	ENG 9991, QE, & Candidacy expected	ENG 9992 & Prospectus Approval expected	Work on Dissertation	15

4	ENG 9993 & Dissertation	ENG 9994 & Dissertation	Dissertation	15
5	Dissertation	Dissertation	Dissertation	
6	Dissertation	Dissertation	Dissertation	
7	Dissertation	Dissertation	Dissertation	
Total Hours				At least 90

Funded students entering with the M.A. are generally funded for four academic years, depending on satisfactory academic progress. An additional, 5<sup>th</sup> year of funding is competitive and minimally depends on the completed Prospectus Approval. The time limit of the degree is seven years.

During the pre-candidacy stage, registration is required in all semesters in which the Ph.D. student uses University resources, including the semester(s) in which the Qualifying Examination is taken. The student must register for a minimum of one graduate credit. Post-candidacy, students are expected to take the remaining courses in the ENG 999x sequence in consecutive semesters. Students requesting a leave of absence should communicate with the Director of Graduate Studies, who can then request an exception to expected enrollment for the student from the Graduate School.

International students must maintain 8 credit hours of enrollment each semester. For a Full-Time Enrollment Exception/Last Semester Exception Form requesting a waiver of this policy, see the Office of International Students and Scholars ([oiss.wayne.edu](http://oiss.wayne.edu)) and consult with the DGS.

Students enrolled in 7.5 credit hours of ENG 9991, ENG 9992, ENG 9993, or ENG 9994, or 0 credit hours of ENG 9995 are enrolled full-time.

### **Language Requirement**

For Ph.D. students, the Petition for the Language Requirement must be filed with the Director of Graduate Studies at the time of the Plan of Work or the semester one reaches 40 credit hours. Students are encouraged to finalize plans for the Language Requirement with their dissertation directors at the time of Candidacy. The requirement may be adjusted up until the time of the Prospectus Approval. The requirement on file at that time will be considered final for the degree. If the student, with approval of an academic adviser or the DGS, will not pursue the language requirement, then the petition must still be filed and a waiver granted.

The following are examples of ways that adequate reading knowledge of a language may be demonstrated, and are offered to assist academic advisers and students in planning ways to clearly demonstrate proficiency (not an exhaustive list):

- Passing a translation examination administered by an appropriate individual; approval of the proctor is required from the Director of Graduate Studies. (*Note: this is the preferred option.*)
- Completion of an Educational Testing Service CLEP test in the language with a score of 60 or higher.
- At least three semesters of coursework in a language other than English at the undergraduate level or higher with grades of B or better and one appropriate 5000-level (or higher) course in the same language with a grade of B or better. This course can be either a non-translated literature course or an intensive language course the level of which is determined by placement exam (e.g. FRE 5000 for 3 credits or more). (Any undergraduate coursework that must be taken will not count toward the Ph.D. degree.)
- Two semesters of Old English with grades of B or better. This instruction may be delivered either through coursework or through directed study.

Undergraduate coursework may be taken during the student's Bachelor's degree program to count for this requirement. If graduate coursework (5000-level) is required by the academic advisor in order to fulfill this requirement, it should be included on the student's Plan of Work, although existing limits on the number of courses that may be taken outside of the degree program will still apply.

Students who either obtain a waiver of the language requirement or fulfill it at the M.A. level and who continue in the Ph.D. program in English at Wayne State will have to submit a new language requirement petition for that program.

### **Graduate Teaching Assistantships, Graduate Student Assistantships, and Fellowships**

Each academic year, new and continuing students are invited to apply for Graduate Teaching Assistantships, Graduate Student Assistantships, and Fellowships (fellowships are awarded to Ph.D. students only).

Students who receive an initial award of funding upon admission or in a later application will receive information about the number of years of funding they can plan on receiving, given continued satisfactory academic standing. For those years, students do not need to submit new application materials each year. If students wish to apply for an additional year of funding after the initial span of their award, they should submit application materials as described below. There are a limited number of funding opportunities in the department, so the awards are highly competitive. For a full list of available opportunities, visit the English Department website ([clas.wayne.edu/English/Graduate-Studies](http://clas.wayne.edu/English/Graduate-Studies))

#### **Timing and Availability**

Nine-month Graduate Teaching Assistantships (GTAs) typically begin in the Fall term, but may be available to start in the Winter term in special circumstances. Depending on availability and approval by the Graduate School, some number of

English graduate students may also be supported via Graduate Student Assistantships (GSAs) and Graduate Research Assistantships (GRAs); these are typically twelve-month appointments that begin during the Fall term. Fellowships provide an academic year (nine months) of support and, when available, are awarded for both recruiting new students and students completing the dissertation.

### **Due Date of Applications**

New Ph.D. student applications are due December 15<sup>th</sup>, and continuing student funding applications are due January 15<sup>th</sup>. Most award decisions will begin on or before March 1st and continue until April 15th. Decisions regarding the reappointment of assistantships are communicated to students no later than June 15 for appointments beginning the following Fall term and December 1 for appointments beginning in the following Winter term.

### **Application Materials**

Students who are seeking new admission to the graduate program in English will find materials about applying for funding at [wayne.edu/admissions/graduate](http://wayne.edu/admissions/graduate) and on the Department of English website ([clas.wayne.edu/English/Graduate-Admission](http://clas.wayne.edu/English/Graduate-Admission)). Application materials for the reappointment of funding or for students applying for funding who are already enrolled but are currently not funded are distributed to all students on an annual basis via the graduate student listserv.

### **Criteria**

Graduate Teaching Assistantships, Graduate Student Assistantships, and Fellowships appointed during the academic year (Fall and Winter semesters) are recommended by the Graduate Committee to the Director of Graduate Studies who then recommends them to the Chairperson of the Department in accordance with English Department Bylaws.

Assistantships and fellowships are awarded on a competitive basis to superior students admitted to the M.A. and Ph.D. programs:

- In the case of new student awards for 9-month teaching assistantships and recruiting fellowships, the department considers the promise of and/or present achievement in research and teaching.
- In the case of internal or extended student awards for 9-month teaching assistantships or dissertation completion fellowships, the department considers all of the following criteria: the applicant's current academic standing, progress toward the degree, teaching excellence and related professional development, and the applicant's promise of and/or present achievement in research.
- In the case of GSA positions, specific hiring criteria are identified at the time of posting.

**For students who enter the Ph.D. program with the M.A. degree, transfer credit, and four years of support who are seeking additional support for**

**their 5<sup>th</sup> year of studies, the Prospectus must be approved before the date of application (January 15). Ph.D. students who are awarded GTA or GSA funding are limited to a maximum of 5 years of support for that degree, depending on good academic standing and excellence in teaching or service, as relevant to the appointment.**

### **Summer Teaching**

Graduate Teaching Assistantships appointed during the Spring/Summer term are recommended by the department's Scheduling Committee (consisting of the Chair, Associate Chair, Director of Composition, Director of Graduate Studies, and the Academic Services Officer working with the Scheduling Committee) and approved by the Chairperson of the Department. Current GTAs and GSAs may apply to teach summer courses in the department of English via a GTA appointment. Applications for summer teaching are typically due April 15 for positions beginning the following Spring/Summer term; notifications are made on a rolling basis between the time of application and the start of the semester. In the case of hiring for summer teaching, hiring criteria will be identified at the time of posting.

### **Nondiscrimination Statement** (Article X of the *Collective Bargaining Agreement between WSU and the Graduate Employees Organizing Committee-American Federation of Teachers*):

Wayne State University and the GEOC recognize an obligation and reaffirm their commitment to achieve equal employment opportunity, non-discrimination, and non-harassment within the University. Accordingly, it is agreed that, consistent with University policies, the University and members of the bargaining unit shall not discriminate or harass on the basis of race, color, veteran status, height, weight, ethnicity, religion, creed, political affiliation, political beliefs, membership in any social or political organization, national origin, ancestry, marital or parental status, age, gender, gender identity or expression, pregnancy, sexual orientation, disability, or HIV status, of those capable of performing their professional duties.

### **Grades**

Students must maintain a minimum 3.0 grade point average overall and each semester. While some individual grades may fall below 3.0, they are considered inadequate for graduate work. Students receiving funding must earn a 3.0 GPA each semester for the continuation of funding. Students whose GPA falls below a 3.0 will have a registration hold placed automatically. Students should then consult with their academic advisor and the DGS to develop a plan to raise the GPA by repeating up to two courses; when the written plan has been made, the DGS will request that the hold be lifted so the student may register. Failure to raise the overall GPA above 3.0 within one year will result in dismissal from the program.

For courses where a student does not finish the work but the instructor believes the student can complete any missing work without attending regular class sessions, the grade



of I – Incomplete—will be given. Incomplete grades revert to a failing grade after one calendar year. The F grade that results from an unresolved Incomplete grade cannot be changed.

Students may repeat up to two courses when they have earned a grade of B- or below. University financial support is not available for repeated coursework. Both the original and repeated grades will appear on the academic transcript, but only the second grade is calculated in the GPA.

A grade of Y (Deferred) is reserved only for ENG 7999, ENG 8999, and Dissertation Maintenance Courses (ENG 9991 – ENG 9995). In these courses, it can be expected that the work of the course is planned to continue beyond one semester. When the work is completed, the Y grades are changed. In the case of Y grades that are assigned to Dissertation Maintenance credits, they are changed to S (Satisfactory) at the time of the student's graduation.

Students who request course withdrawals in the fifth week of the term or later will receive the notation of WP (withdrawal with a passing grade earned to date), WF (withdrawal with a failing grade earned to date), and WN (withdrawal having never attended or no graded work to date). Students may initiate withdrawals through [Academica.com](http://Academica.com), and the last day to withdraw from a course is published each semester by the Registrar's office ([reg.wayne.edu](http://reg.wayne.edu)). Carefully review the guidance about withdrawals and Federal aid provided by the Office of Financial Aid to gauge the impact of doing so on that funding.

### **Plan of Work**

The Director of Graduate Studies will serve as primary advisor prior to the formation of a Qualifying Examination committee. Upon the completion of forty credit hours (including credits transferred from previous degrees), students must, with the assistance of the Director of Graduate Studies, complete a Plan of Work (the form is available on the Graduate School and English Department websites).

### **Annual Reviews and Individual Development Plans**

Each year in March and April, students complete materials for an Annual Review and an Individual Development Plan (IDP). Materials for the Annual Review are completed by the Ph.D. candidate in consultation with his or her academic advisor and submitted to the DGS. The DGS will then make an evaluation of the student's progress. The Annual Review is also the occasion to encourage professionalizing activities and note outstanding progress.

The Individual Development Plan (IDP) is initiated by Ph.D. students after a prompt from the DGS and Graduate School. The IDP asks students to reflect on their career goals, strengths, and areas for improvement. Students complete the form and submit it electronically. The form is directed to their academic advisor (if identified) or to the DGS in

cases where students have not yet identified an academic advisor. The academic advisor approves the form (with the opportunity for comment) and the form is then forwarded electronically to the DGS. The DGS then approves the form (with opportunity for comment) and the IDP for that year is completed.

Both the Annual Review and the IDP are occasions for constructive conversations and planning from academic advisors and from the DGS. Students should take the opportunity to make appointments with their academic advisors to discuss plans and benchmarks for the upcoming year as part of this process. The Annual Review is the clearest record of progress in the degree program, and it is required documentation for the Summer Dissertation Fellowship and any Time Extension requests. If there is not a continuous record of Annual Reviews, then students will not be eligible to apply for these key resources.

Students who do not complete the Annual Review by August 1st will have a department-level registration hold placed on their accounts. It will not be removed until the Annual Review is received. Students who do not complete the IDP are subject to a registration hold placed by the Graduate School.

### **Qualifying Examination**

The Qualifying Examination measures and validates competence in a standard professional field and in a student's emphasis. Standard professional fields are those in which the Modern Language Association Job Information List and/or the Society for Cinema and Media Studies Career Center routinely offer positions. Preparation for and completion of the Qualifying Examination takes place through the steps listed below.

1. The Qualifying Examination occurs at the point at which the student has completed at least 50 hours of course credit and no later than the semester following the completion of 60 credit hours of course work.
2. To form her or his Qualifying Examination committee, the student selects a director/committee chair from the faculty (the faculty member must accept this appointment), and they work together to identify the areas in which the student shall be examined. The student then submits a Qualifying Examination Committee Request Form (available on the Department's website) to the Director of Graduate Studies that identifies his or her committee director and the 2-3 areas that will form the sections of the QE reading list and subsequent examination. At least one of these areas must be a standard professional field as identified above; additional areas may be composed of theoretical approaches, methodologies, and/or more specific areas of study. The Qualifying Exam committee must consist of at least two members holding current Graduate Faculty appointments. The final decision on the composition of the Qualifying Examination Committee rests with the Graduate Committee.

3. The Qualifying Examination Committee works with the student to construct the list of texts on which she or he is to be examined. When the list of texts is completed and approved by the Examination Committee, a copy must be filed with the Director of Graduate Studies at least two weeks prior to the written exam date. Previous lists are archived and available as precedents or models for the student and the committee (consult the Director of Graduate Studies for access to such lists). Lists should consist of roughly 100-120 book-length works (or the equivalent in books, scholarly articles, and other media), with an approximate 6:4 ratio for lists covering two areas and an approximate 5:3:2 ratio for lists covering three areas. If the list areas for the exam change from those identified on the students' Qualifying Examination Committee Request Form, that change must be approved by the Graduate Committee prior to the written exam.
4. The Qualifying Examination Committee composes questions for a written examination. The student may use books and notes. No Internet-equipped devices, including phones, may be used during the examination. The exam will be word-processed. The written examination consists of one question per area of the Qualifying Examination list (which may be selected by the student from a greater number of questions, depending on the preference of the Qualifying Examination Committee). In cases in which the Qualifying Examination list covers two areas, the written examination will be composed of two three-hour exam sittings; in cases in which the list covers three areas, the exam will be completed during three two-hour sittings. In both cases, the student will be given only the question(s) under review for the sitting at the start of each exam. While the exams may be taken in one day, all exams must be completed within seven calendar days from the start of the student's first exam.
5. Within one week after taking the final written exam, the student will take a 90-minute oral exam. The nature of this exam will be contingent on the committee's evaluation of the written portion of the exam.
6. The student passes or fails the Qualifying Examination in its entirety. The committee votes at the end of the oral exam. The decision is based upon a majority vote and is recorded in a Report on Doctor of Philosophy Oral Qualifying Exam Form submitted to the Graduate School. If the student fails, the entire examination must be re-taken. A re-take of the Qualifying Exam may not be held until at least one semester has elapsed, but must be held within one calendar year following the first examination. The same examining committee must preside over both examinations. The second written examination will be considered final. The results of the Qualifying Examination are reported to the DGS and the Graduate School. Passing the Qualifying Examination and completing the Candidacy Form advances a student to Ph.D. candidacy and permits registration in "Candidate Status:

Doctoral Dissertation Research and Direction” courses. ***(NOTE: In order to register for ENG 9992 after passing the Qualifying Examination, a student’s Candidacy Form with the signatures of the student’s dissertation committee members, including their outside reader, must be on file with the Graduate School; see below for the rules governing the selection of outside readers and the formation of dissertation committees.)***

### **Candidacy**

After the completion of at least fifty hours of coursework and the successful completion of the Qualifying Examination, the student files a Candidacy form with the Graduate School. Students must have a Candidacy form on file in order to obtain the registration override for ENG 9992. On the Candidacy form, the student records their dissertation committee. Dissertation Committees must have at least four members; if the student has dissertation co-advisors, then the committee must have five members. Each committee must have at least two members from the English Department (one as advisor). Each committee must have at least two members with graduate faculty status (one must always be the advisor).

### **Prospectus Approval Process**

No later than one month after successful completion of the Qualifying Examination, the student selects a dissertation advisory committee consisting of usually three members of the English Department faculty (and minimally two) and at least one appropriately qualified individual who is not a member of the Wayne State Department of English (the dissertation advisory committee director must be a member of the department’s Graduate Faculty, as must be at least one other English faculty member on the committee. A list of current university Graduate Faculty members is maintained on the Graduate School website.). Members of this committee may or may not have been members of the student’s Qualifying Examination Committee. To insure satisfactory progress towards the Ph.D., the student should have his or her prospectus approved by the committee no later than six months after passing the Qualifying Examination. While a meeting is not required to approve a prospectus, it is a best practice in the department for the student and his or her dissertation committee to meet at least once to discuss a final or near-final draft of the prospectus prior to its formal approval.

The prospectus must be a document of 15-20 pages containing the following sections:

- **Overview/Research Questions**

Present the argument and research questions in a persuasive, specific, logically coherent, sustained, and well-structured way.

- **Scholarly Context**

Situate the argument in ongoing relevant conversations in the field.

- Theoretical and Methodological Frameworks

The theoretical and methodological frameworks are clearly explained and appropriate for the argument.

- Significance

Explain how the argument and project will make an original contribution to the scholarly field.

- Chapter Descriptions

Chapter descriptions are organized, detailed, and form a coherent structure that contributes to the main argument.

- Works Cited

Formatted in the appropriate professional format for the subdiscipline of the prospectus.

Additionally, the prospectus should exhibit academic integrity (academic honesty, research integrity, responsible use of sources, and appropriately balanced claims and evidence). and be well-organized, well-written, and well-edited, exhibiting clarity, style, and appropriate tone.

Students must submit a copy of their prospectus to the DGS at least two weeks in advance of the prospectus meeting. This will be submitted, along with the approved Prospectus and Record of Approval Form and the Conflict of Interest Form required of the dissertation advisory committee. Copies of these forms are available on the department website.

For students who are engaging in human subjects research or any research that requires WSU Institutional Review Board approval, the prospectus may be approved by the dissertation advisory committee in advance of IRB requests. IRB review request (s) may be filed after the dissertation advisory committee approves the request (and in light of any revisions to the project that are the result of their feedback). The final approval of the prospectus by the DGS will be held until documentation of IRB approval of research is provided. Students should forward IRB approvals to the DGS as soon as they are received.

### **The Dissertation**

After receiving approval of the dissertation from her or his committee, the student then files a Doctoral Dissertation Outline and Record of Approval Form and a Conflict of Interest Form with the Director of Graduate Studies, who reviews and approves both documents. The Director of Graduate Studies then forwards the documents to the Graduate School.

***(NOTE: The dissertation will not be approved until the student has completed all preliminary requirements—e.g., course distribution requirements, the foreign language requirement, and sixty hours of completed course work; a completed Conflict of Interest Form must also be submitted alongside the Ph.D. Prospectus and Record of Approval Form following successful Prospectus approval.)***

The dissertation provides an opportunity to carry through an extended research and critical project on an idea developed by the student and approved by faculty. The dissertation should make an original contribution to knowledge in the field of English Studies. It demonstrates the student's ability to handle primary and secondary source material, to employ standard bibliographical and scholarly techniques, and to present a clearly written and cogent argument. Students are strongly encouraged to develop dissertations that test disciplinary and sub-disciplinary boundaries and utilize contemporary methods of criticism in order to advance knowledge. The dissertation should incorporate issues currently of interest to the profession.

Upon completing and having the dissertation approved by her or his committee, the student must submit one copy of the finished dissertation to the Director of Graduate Studies at least two weeks prior to the defense. Following the committee's approval of the dissertation, the student will make a required oral defense before the dissertation committee and any guests who may wish to attend. The Director of Graduate Studies must be notified at least one month in advance of the date of the oral defense. ***(NOTE: At least two weeks prior to the defense, dissertation advisors must complete the first part of the Final Defense Report Form and also submit a memo to the Director of Graduate Studies certifying that a SafeAssign check has been performed on the dissertation; a completed Conflict of Interest Form must also be submitted alongside the completed Final Defense Report Form after successful dissertation defenses, even if the student and committee involved already completed a copy of the former after the Prospectus approval.)***

### **Satisfactory Academic Progress**

Students maintain satisfactory academic progress through satisfying enrollment requirements, maintaining at least a 3.0 GPA overall and each semester, and meeting degree benchmarks (completing a Plan of Work, filing yearly Annual Reviews and Individual Development Plans, passing the Qualifying Examination within two attempts, filing the candidacy form, having the prospectus approved, and completing the dissertation defense) in a timely manner.

### **Probationary Status**

Probationary status will be applied when students do not meet degree benchmarks in a timely way or otherwise do not maintain satisfactory academic progress. Students are expected to complete the Qualifying Examination in the semester after they earn 60 credit hours (inclusive of transfer credit), and students are expected to have their prospectus approved within six months of the completion of the Qualifying Examination. If there is a lapse of more than two long semesters after a student earns 60 credit hours of coursework and the Qualifying Examination has not been attempted, the student will be informed in writing that they are in a probationary status. If two long semesters lapse after the

successful completion of the Qualifying Examination and the prospectus has not been approved, then the student will be informed in writing they are in a probationary status. Students must meet the identified benchmark within the probationary period, which will not exceed two long semesters. If they do not meet the benchmark within that probationary period, they will be dismissed from the program. During a probationary period, students are ineligible to apply for additional internal funding (Graduate Teaching Assistantships, Graduate Student Assistantships, or Fellowships), the Summer Dissertation Fellowship, department scholarships, or travel support. The student in a probationary status should consult with his or her academic advisor and the DGS to create a plan for meeting the benchmark successfully.

### **Grade Appeals**

Students may appeal final grades in coursework (but not individual assignment grades) according to procedures published by the College of Liberal Arts and Sciences. Students should first seek to settle grade disputes informally with the instructor. If this does not result in a satisfactory conclusion, a formal grade appeal may be filed within 30 days of the time the student has or should have received a final grade. The College of Liberal Arts and Sciences Grade Appeal Procedures are published on the CLAS website ([clas.wayne.edu](http://clas.wayne.edu)).

### **Other Appeals**

Students may appeal program decisions by first discussing the matter with the DGS within 30 days of the DGS's notification of the decision under discussion. If the matter is not satisfactorily resolved for the student, the next step is petitioning the Graduate Committee in writing within 30 days of the conference with the DGS. If the matter arises during the Spring/Summer semester, the Graduate Committee will consider it during the first meeting in the Fall semester. If the student wishes to appeal the decision of the Graduate Committee, he or she may contact the Department Chairperson within 10 days of the Graduate Committee's written notification. Should the matter not be resolved by the Chairperson, the student may follow procedures for appeal as outlined by the College of Liberal Arts and Sciences, the University Bulletin, and by the Graduate School.

### **Exceptions**

A student who wishes to request an exception to any of the Ph.D. program requirements should file a written, detailed petition with his or her advisor. If the advisor approves the petition, he or she will forward it, along with his or her recommendation, to the DGS, who will consider it with the Graduate Committee and the Chairperson. If approved by the department, and the exception is for a university requirement, the petition will be forwarded to the Graduate School. All exceptions must ultimately be approved by the Graduate School. Appeals of decisions follow the same process; appeals of Graduate School decisions may be presented to the Provost.

**Time Limitation**

Students have a seven-year time limit to complete all requirements for the Ph.D. degree. The seven-year period begins with the end of the semester during which the student was admitted to doctoral study and was completing work toward meeting the requirements for the degree. In order to request a time extension, a student may petition her or his advisor. If the advisor supports the request, it is forwarded to the DGS, and if approved, it is reviewed by the Graduate School. The petition must include information concerning the reasons for the request, an explanation of how the student's circumstances have changed to enable her or him now to complete the dissertation, compelling evidence that the student's dissertation is in progress, a plan and timeline for completion of the dissertation and an explanation of how the student has remained current in her or his field. If students do not complete the program within ten years of their applicant date with approved time extensions, the Qualifying Examination must be repeated. Students who have been granted time extensions must complete all program requirements within twelve years of the applicant date. Time Extension Requests will not be supported by the DGS if there is not an approved dissertation prospectus and/or if the evidence of progress is insufficient.

**Leaves of Absence**

Students requesting a leave of absence from the Ph.D. program for any reason should be in touch directly with the Director of Graduate Studies and submit their request in writing. Requests for a leave of absence for more than one semester will be reviewed by both the Director of Graduate Studies and the Chairperson and subject to approval from the Graduate School. Leaves of absence, when granted, do not pause the seven-year time limitation of the Ph.D. degree. For specific information and requirements for maternal leaves of absence for GTAs and GSAs, consult the *Collective Bargaining Agreement between WSU and the Graduate Employees Organizing Committee-American Federation of Teachers*.



## **UNIVERSITY REQUIREMENTS**

As mentioned above, in addition to all departmental requirements for the Ph.D. program, English Ph.D. students must also abide by all of the following university-level requirements.

**Residency:** The Ph.D. requirement of one year of residence is met by the completion of at least six graduate credits in course work, exclusive of dissertation, in each of two successive semesters. In addition, all doctoral students must have taken at least 30 hours of course work (exclusive of candidate status credits) at WSU.

**Distribution of Credits:** A minimum of 90 credits is required for the Ph.D., including at least 60 hours in coursework that satisfies the following requirements:

- A minimum of 12 hours in the major
- At least 30 credit hours at the 7000-8000 level or above (the remaining credits may be course work, directed study, or research distributed over the major)
- Four semesters of consecutive enrollment under Candidate Status (English 9991, 9992, 9993, 9994).

**Directed Study Credits:** No more than eight credits of Directed Study courses may be counted toward the minimum credits requirement for the Ph.D. degree. Students who are enrolled in both the M.A. and Ph.D. programs (who enter with the B.A. only) have access to the directed study credit limits for both degree programs.

**Course Load:** The typical course load for full-time graduate students (including holders of Graduate Professional Scholarships and Graduate Fellowships) is eight hours per semester. The maximum allowable is 16 credit hours per semester. The course load for Graduate Teaching or Research Assistants is a minimum of 6 credits each semester.

**Transfer Credits:** A maximum of 30 credit hours may be transferred from another institution. Only courses for which the final grade was B or better may be used for transfer credit. To request transfer credits, the student must submit a Transfer of Credit Form along with the Plan of Work.

**Plan of Work:** The Plan of Work, which lists courses completed and proposed, must be submitted to the Graduate Office for approval before 40 credit hours have been completed. The Plan of Work is devised by the student under the supervision of the Director of Graduate Studies and is submitted on a special form.

**Dissertation Credits:** No course work is involved in taking Candidate Status registration numbers (ENG 9991, 9992, 9993, 9994). As well, students near or at the end of their coursework may register for English 9990 for up to ten credits in order to prepare for the Qualifying Examination. The Graduate School, not the department, authorizes registration in all ENG 999X courses.

**Time Limit:** The time limit for completion of the Ph.D. is seven years dating from the end of the first semester in which classes are taken as a doctoral applicant. The form for requesting extensions to this limit is available on the English and Graduate School websites.

**COURSE DISTRIBUTION REQUIREMENT CHECKLIST**

All Ph.D. students must take 60 credit hours of coursework (composed of credit hours in our program and, when applicable, credit hours transferred from a previously earned M.A. degree). Students' final 30 credits are earned through registering for Dissertation Research and Direction courses (ENG 9991, 9992, 9993, and 9994), leading to the 90 credit hour minimum for the degree. In addition to equaling 60 credits, all Ph.D. students must also satisfy the following course distribution requirements:

ENG 7001 Issues in Critical Theory	3 credit hours
GS 0900 RCR: Essential Research Practices	0 credit hours
*2 7000-level English courses inside concentration	6-8 credit hours
2 8000-level English seminars inside concentration	6-8 credit hours
*2 7000-level courses outside concentration	6-8 credit hours
2 6000- or 7000-level courses in pedagogy	6 credit hours
*Electives	27-33 credit hours
<b>TOTAL:</b>	<b>60 credit hours</b>

***(NOTE: \* = may be transferred from a previously earned M.A. degree)***

**Appendix A -- Program Learning Outcomes for the Ph.D. Program in English**

Students will be able to:

1. Demonstrate proficiency in their field.
2. Conduct scholarly and professional activities in an ethical manner.
3. Meet degree benchmarks in a timely manner.
4. Create and defend scholarly work that makes a contribution to knowledge in the field.

**Appendix B – Graduate Course Learning Outcomes**

For those courses that are offered for undergraduate and graduate credit, these outcomes are in addition to the departmental undergraduate course learning outcomes:

**For 5000-level courses (excluding creative writing)** the graduate learning outcomes include the undergraduate outcomes plus:

- Write arguments that are coherent, organized, and consistent.
- Engage in scholarly conversations in the field as part of advanced research.
- Relate course knowledge to issues within English Studies.
- Successfully apply appropriate field-specific and interdisciplinary methodologies to the course topic.

**For 5000-level creative writing courses** the graduate learning outcomes include the undergraduate outcomes plus:

- Create original work that is situated in and exhibits awareness of relevant contemporary and historical creative work.
- Apply appropriate field-specific and interdisciplinary methodologies to the course topic.

**ENG 6800 – Advanced Creative Writing**

- Analyze exemplary works in order to recognize, evaluate, imitate, and experiment with the stylistic and formal choices their authors made.
- Compose original work that exhibits a grasp of the contemporary and historical writings in the field.
  - Revise and edit early drafts in response to criticism
  - Create a portfolio of writing that includes an artist's statement, critical reflection, and/or strategies for publication.

For courses offered for Graduate credit only, students completing these courses will be able to:

**ENG 6001 and other pedagogical practica:**

- Produce pedagogical materials that reflect accepted practices in the field.
- Locate, evaluate, and integrate teaching practices in the context of relevant contemporary and historical scholarship.

**ENG 7001 -- 7007:**

- Write arguments that are coherent, organized, consistent, and of sustained length.
- Demonstrate knowledge of foundational theoretical and critical texts.
- Historicize and contextualize foundational theoretical and critical texts.
- Employ critical methodologies appropriate both to the practice of theorizing and to their disciplines.

**ENG 7011—7066 & 7840**

- Write arguments that are coherent, organized, consistent, and of sustained length.
- Demonstrate analytical and critical knowledge of a representative variety of primary and secondary texts.
- Successfully apply theoretical approaches within scholarship in the field.
- Identify and enter into ongoing critical conversations in the field.

**For ENG 7800**

- Analyze exemplary works in order to recognize, evaluate, imitate, and experiment with the stylistic and formal choices their authors made.
- Compose original work that exhibits a grasp of the contemporary and historical writings in the field.
- Create a portfolio of writing that includes an artist's statement, critical reflection, and/or strategies for publication.

**ENG 7990 -- Directed Study in English**

- Write arguments that are coherent, organized, consistent, and of sustained length.
- Engage in scholarly conversations in the field through the production of advanced research.
- Relate course knowledge to issues within English Studies.
- Apply appropriate field-specific and interdisciplinary methodologies to the course topic.

**8000-level courses:**

- Write original arguments that are coherent, organized, consistent, and of sustained length.
- Demonstrate analytical and critical knowledge of relevant primary and secondary texts.
- Locate and contextualize a research topic within a broader field.
- Apply key methods for advanced research in the field.
- Participate as a scholar within ongoing critical conversations in the field.

### Appendix C – Graduate Committee Assessment Rubrics

From year to year, the Graduate Committee develops assessment rubrics to articulate what the program expectations are for benchmark documents in the graduate programs. We do this to assess our program – and not individual students or advisors – and to better develop guidelines, curricula, and policies. These may assist students and faculty advisors in their work.

#### Rubric for a Written Qualifying Examination

	Construction of Field--  Texts read and synthesized for the examination; command of field-specific genres and styles	Theories and Methods--  Facility with discipline-specific critical methods within the examination	Writing--  Style, clarity, mechanics, editing	Argument--  Coherence, organization, consistency, and specificity of sustained argument or idea for the examination	Ethos--  Academic honesty, research integrity, responsible use of sources, and proportion of claims	Delivery--  Responding to the questions, time management
4 Strong Pass	Texts referred to in the QE are appropriate to the argument, are synthesized in a sophisticated manner, well-represent the scope of the field, and the QE masterfully uses field-specific genres and styles	Explicitly articulated critical theory and field-appropriate methodologies employed in the QE are well-integrated and supportive of the argument and analysis.	The QE is very well written and edited, clear, and free or almost free of mechanical errors.	The QE makes coherent, organized, consistent, specific, and complete arguments of sustained length.	The QE makes excellent use sources and claims are proportional to the evidence and argument.	The QE responds directly to the questions and exhibits good time management in test taking (responses are complete),
3 Pass	Texts referred to in the QE are	Critical theory and field-	The QE is generally good, clear,	The QE makes coherent,	The QE makes good use of	The QE responds directly to

	appropriate to the argument, are synthesized, and are an adequate representation of the field; the QE uses field-specific genres and styles	appropriate methodologies employed in the QE are supportive of the argument and analysis.	and there may be occasional mechanical errors but they don't obscure meaning.	consistent, specific, and usually complete and organized arguments of sustained length.	sources and claims are almost always proportional to the evidence and argument.	the questions and for the most part is complete.
2 Low Pass	Texts referred to in the QE are not entirely appropriate to the argument, and/or are not synthesized effectively, and/or do not adequately represent the field. The Essay does not always successfully use field-specific genres and styles	Critical theory and field-appropriate methodologies employed in the QE are not fully supportive of the argument and analysis.	The QE exhibits problems with awkward writing and errors in mechanics that distract from the meaning.	The QE makes arguments that are coherent, but are not always consistent, organized, specific, complete and/or sustained.	The QE has a range of sources but may make claims that are somewhat out of proportion to the evidence and argument.	The QE generally responds to the questions and a portion of the examination may be incomplete due to lack of time management.
1 Not Passing	Texts referred to in the QE are not appropriate to the argument or	The QE does not engage with critical theory and/or appropriate field-specific	The QE is not clear or well written.	The QE does not successfully make arguments due to multiple	The QE does not use sources appropriately and/or creates inflated	The QE does not answer the questions directly and / or is not complete.

	are not synthesized and do not represent a field, or texts are not referred to	methodologies are not present.		issues of coherence, organization, consistency, and/or completeness .	claims disproportionate to the evidence.	
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### **Rubric for Dissertation Prospectus Assessment**

**Does the prospectus follow the department guidelines including sections on Overview/Research Questions, Scholarly Context, Theoretical and Methodological Frameworks, Significance, Chapter Descriptions, and Works Cited?**

Circle one : Y    N

	<b>Strong Pass (4)</b>	<b>Pass (3)</b>	<b>Low Pass (2)</b>	<b>No Pass (1)</b>
The <b>argument and research question(s)</b> are present and clearly stated.				
The <b>argument and question(s)</b> are persuasive, specific, logically coherent, sustained, and well-structured.				
The <b>scholarly context</b> situates the argument in ongoing relevant conversations in the scholarly field.				
The <b>methodology</b> is clearly explained; theories and/or methods are appropriate for the argument.				
The <b>chapter descriptions</b> are organized, detailed, and form a coherent structure contributing to the main argument.				
The <b>academic integrity</b> of the author reflects academic honesty, research integrity, responsible use of sources, with appropriately balanced claims and evidence.				
The prospectus is <b>well-organized, well-written, and well-edited</b> , exhibiting clarity, style, and appropriate tone.				
The prospectus shows the promise for the <b>originality and significance</b> of the dissertation project.				
The prospectus describes a <b>feasible</b> project, achievable within two years.				



# M.A. Handbook Department of English

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*2019-2020*



WAYNE STATE  
College of Liberal Arts  
and Sciences



# **M.A. Handbook, 2019-2020**

## **Department of English**

### **College of Liberal Arts and Sciences**

#### **Wayne State University**

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## M. A. PROGRAM IN ENGLISH

The M.A. program is designed to prepare students to go on to doctoral work as well as to accommodate students with specific interests (e.g., Creative Writing, teaching English at the secondary, college, or university levels) that may not lead to further graduate study in English. The M.A. program thus serves students with a variety of interests and aspirations and its educational resources are meant to accommodate a diverse constituency.

***NOTE: Students should be advised that the full descriptions of university rules are to be found in the current Graduate Bulletin. The following description covers the Department of English's procedures and some, but not all, of those of the university. In cases where this Handbook departs from relevant sections of the Graduate Bulletin, the Department of English By-Laws and/or the Collective Bargaining Agreement between WSU and the Graduate Employees Organizing Committee-American Federation of Teachers, then those documents will prevail.***

## REQUIREMENTS

### **Course Work**

The M.A. program requires 33 semester hours of course credit, which must include at least five 7000-level courses in English at Wayne State University. The remaining course work may be distributed among 5000-, 6000-, and 7000-level courses, selected with the advice of the Director of Graduate Studies. Creative writing students fulfilling the M.A. concentration in creative writing must take English 6800 (which counts as a 7000 level course). ***(NOTE: As 5000-level courses in our department and many others in the university can also be taken for undergraduate credit, be advised that you are required to document the additional requirements that apply to graduate students in such courses.)***

Students with special interests, such as Rhetoric and Composition, Creative Writing, Film and Media studies, or Linguistics, should expect to take around one half of the total credit hours in that area, with the rest of the course work coming from other areas. Students interested in Creative Writing or Technical/Professional Writing are strongly urged to consult appropriate faculty as well as the Director of Graduate Studies to plan the course of studies.

With special permission from the Director of Graduate Studies, up to 6 credit hours may be taken from another department (permission is contingent upon the student's demonstrating the relevance of such course work to his/her program). Up to 8 graduate credits can be transferred from another university as long as those credits have not already counted towards an earned graduate degree.

## **Degree Plans**

The M.A. in English may be completed under any one of three different degree plans as designated in the Wayne State Graduate Bulletin.

- **Plan A:** Thirty-three credits, including a three-to-six-credit thesis.
- **Plan B:** Thirty-three credits, including a three-credit essay and demonstration of proficiency in at least one foreign language if required by the academic adviser (for further details, see “Language Requirement,” below).
- **Plan C:** Thirty-three credits, including a portfolio of representative work approved by the Director of Graduate Studies.

Because the requirements between the plans differ, students should decide as soon as possible and no later than the submission of their Plan of Work (see below) which degree plan they intend to follow.

## **Plan of Work**

The College of Liberal Arts and Sciences requires that students submit a Plan of Work in the semester in which they will complete 10 hours of course work. The Plan of Work is then submitted to the College of Liberal Arts and Sciences Graduate Office for approval. The Plan of Work includes courses already taken and those that will be taken to complete the degree. It is devised in consultation with the Director of Graduate Studies. ***(NOTE: Until the Plan of Work is approved, students should consult with the Director of Graduate Studies during the registration period for each semester; although such regular consultation is not necessary after the Plan of Work has been established and approved, students are encouraged to consult with the Director to determine progress towards the M.A. degree.)***

## **Language Requirement (Plan B Only)**

M.A. students following Plan B must fulfill a language requirement if required to by their academic adviser. If the student does not yet have a faculty academic adviser (director of the M.A. Essay), then she or he will consult with the Director of Graduate Studies. The language requirement is defined as an adequate reading knowledge of one language other than English. In the same semester in which he or she files her Plan of Work, students must also submit to the DGS an explanation (Petition for the Language Requirement) of how they will satisfy it and the relevance of this plan to their general program of study, in particular the planned Essay topic and further plans for graduate study. If the student, with approval of an academic adviser or the DGS, will not pursue the language requirement, then the petition must still be filed and a waiver granted. The petition on file by the end of the second semester or in the semester that the student reaches 15 credit hours of study will be considered final for the degree unless the student changes to another Plan. Reading proficiency in the selected language may be demonstrated through examination or coursework (outlined below).

Any graduate coursework (5000-level or above) needed for this requirement should appear on the Plan of Work. Graduate credits earned in another department may apply to the 33 hours required for the M.A. in English, although they will also count toward one of two courses a student may take in other departments during their degree.

M.A. students who need to meet the requirement will ordinarily fulfill it by choosing one of four options:

1. Arrange to take a translation examination administered by an appropriate individual. The examiner and test must be approved by the Director of Graduate Studies. ***(NOTE: this is the preferred option.)***
2. Pass the ETS (Educational Testing Service) CLEP examination in a language other than English with a score of 55 or better.
3. At least two semesters of coursework in a language other than English at the undergraduate level with grades of B or better and one non-translated literature course or an intensive language course the level of which is determined by placement exam (e.g. FRE 5000 for 3 credits or more) with a grade of B or better in the same language. (Any undergraduate coursework that must be taken will not count toward the M.A. degree; this coursework may have been taken during the student's Bachelor's degree program.)
4. One semester of Old English with the grade of B or better. This instruction may be delivered either through coursework or by directed study.

Students who either obtain a waiver of the language requirement or fulfill it at the M.A. level and who continue in the Ph.D. program in English at Wayne State will have to submit a new language requirement petition for that program.

Students considering applying for Ph.D. programs here and elsewhere are strongly encouraged to fulfill the language requirement through one of the methods outlined above in order to strengthen their future application.

### **Capstone Projects**

The final requirement for the M.A. degree under all plans is the submission of a capstone project: an M.A. Essay, M.A. Thesis, or M.A. Portfolio. In order to obtain permission to register for any relevant credits, students should consult with the Director of Graduate Studies and fill out the appropriate Authorization and Description Form for the project at least one semester before they plan to complete it.

**A. The M.A. Thesis (Plan A).** The M.A. Thesis is ordinarily restricted to creative writing students and may be composed of one or more works of fiction (including poetry and plays) or creative nonfiction. Like the essay, students who write an M.A. thesis also secure a faculty advisor and second reader who oversee his or her project and who must approve the thesis in order for the student to complete the M.A. degree. Students pursuing the M.A. Thesis must likewise submit the appropriate authorization form to the Director of Graduate Studies before registering for ENG 8999 (3-6 credits).

Students pursuing a 3 credit hour thesis will generally produce 40-50 pages of prose or a chapbook-length poetry manuscript (approximately 36 poems). Students pursuing a 6 credit hour thesis will generally produce 100-150 pages of prose (a short story collection, a novella, a cycle of plays) or a full-length poetry manuscript (above 48-80 poems). The time devoted to the thesis should not exceed one year.

**B. The M.A. Essay (Plan B).** The M.A. Essay is a 30-60 page research-intensive work of scholarly writing done under the supervision of a faculty advisor and a second reader of the student's choice. Students taking this option must submit the appropriate authorization form to the Director of Graduate Studies with their readers' signatures before registering for ENG 7999 (3 credits).

The M.A. Essay should demonstrate the student's ability to handle primary and secondary source material, to employ standard scholarly documentation techniques, and to present a clearly written and cogent discussion of a topic currently of interest to the profession. The time devoted to the essay should not exceed one semester.

**C. The M.A. Portfolio (Plan C).** The M.A. Portfolio consists of:

(1) a minimum of 60 pages (or the equivalent in multimedia) of your best, assigned work from graduate courses satisfying the M.A. course requirements. The work presented in the portfolio may take the form of the traditional research essay required in most graduate courses, but may also include such items as scholarly publications or conference presentations of work that originated in those courses.

(2) a 5-7 page reflective essay that serves as an introduction to and rationale for the work chosen for the portfolio and identifies how this work satisfies the learning objectives of the M.A. program (see the Appendix for these objectives).

Students pursuing Plan C need not register for any particular course to submit their M.A. portfolio, but must submit the completed portfolio to the Director of Graduate Studies a minimum of four weeks prior to the end of the semester in which they intend to graduate.

### **Graduate Teaching Assistantships, Graduate Student Assistantships, and Fellowships**

Each academic year, new and continuing students are invited to apply for Graduate Teaching Assistantships, Graduate Student Assistantships, and Fellowships (fellowships are awarded to Ph.D. students only).

Students who receive an initial award of funding upon admission or in a later application will receive information about the number of years of funding they can plan on receiving, given continued satisfactory academic standing. For those years, students do not need to submit new application materials each year. If students wish to apply for an additional year of funding after the initial span of their award, they should submit application materials as described below. There are a limited number of funding opportunities in the department, so the awards are highly competitive. For a full list of available opportunities, visit the English Department website ([clas.wayne.edu/English/Graduate-Studies](http://clas.wayne.edu/English/Graduate-Studies))

### **Timing and Availability**

Nine-month Graduate Teaching Assistantships (GTAs) typically begin in the Fall term, but may be available to start in the Winter term in special circumstances. Depending on availability and approval by the Graduate School, some number of English graduate students may also be supported via Graduate Student Assistantships (GSAs) and Graduate Research Assistantships (GRAs); these are typically twelve-month appointments that begin during the Fall term. Fellowships provide an academic year (nine months) of support and, when available, are awarded for both recruiting new students and students completing the dissertation.

### **Due Date of Applications**

New Ph.D. student applications are due December 15<sup>th</sup>, continuing student funding applications are due January 15<sup>th</sup>, and new M.A. student applications are due February 15<sup>th</sup>. Most award decisions will begin on or before March 1st and continue until April 15th. Decisions regarding the reappointment of assistantships are communicated to students no later than June 15 for

appointments beginning the following Fall term and December 1 for appointments beginning in the following Winter term.

### **Application Materials**

Students who are seeking new admission to the graduate program in English will find materials about applying for funding at [wayne.edu/admissions/graduate](http://wayne.edu/admissions/graduate) and on the Department of English website ([clas.wayne.edu/English/Graduate-Admission](http://clas.wayne.edu/English/Graduate-Admission)). Application materials for the reappointment of funding or for students applying for funding who are already enrolled but are currently not funded are distributed to all students on an annual basis via the graduate student listserv.

### **Criteria**

Graduate Teaching Assistantships, Graduate Student Assistantships, and Fellowships appointed during the academic year (Fall and Winter semesters) are recommended by the Graduate Committee to the Director of Graduate Studies who then recommends them to the Chairperson of the Department in accordance with English Department Bylaws.

Assistantships and fellowships are awarded on a competitive basis to superior students admitted to the M.A. and Ph.D. programs:

- In the case of new student awards for 9-month teaching assistantships and recruiting fellowships, the department considers the promise of and/or present achievement in research and teaching.
- In the case of internal or extended student awards for 9-month teaching assistantships or dissertation completion fellowships, the department considers all of the following criteria: the applicant's current academic standing, progress toward the degree, teaching excellence and related professional development, and the applicant's promise of and/or present achievement in research.
- In the case of GSA positions, specific hiring criteria are identified at the time of posting.

**For students who enter the Ph.D. program with the M.A. degree, transfer credit, and four years of support who are seeking additional support for their 5<sup>th</sup> year of studies, the Prospectus must be approved before the date of application (January 15). M.A. students who are awarded GTA or GSA funding are limited to two years of support for that degree, depending on good academic standing and excellence in teaching or service, as relevant to the appointment.**

M.A. students who are awarded a Graduate Teaching Assistantship are required to participate in all orientation activities and take ENG 6001 Pedagogical Practicum I in their first semester. M.A. students are invited but

not required to take ENG 6004 Pedagogical Practicum II in the first semester of their second year of studies.

### **Summer Teaching**

Graduate Teaching Assistantships appointed during the Spring/Summer term are recommended by the department's Scheduling Committee (consisting of the Chair, Associate Chair, Director of Composition, Director of Graduate Studies, and the Academic Services Officer working with the Scheduling Committee) and approved by the Chairperson of the Department. Current GTAs and GSAs may apply to teach summer courses in the department of English via a GTA appointment. Applications for summer teaching are typically due April 15 for positions beginning the following Spring/Summer term; notifications are made on a rolling basis between the time of application and the start of the semester. In the case of hiring for summer teaching, hiring criteria will be identified at the time of posting.

**Nondiscrimination statement** (Article X of the *Collective Bargaining Agreement between WSU and the Graduate Employees Organizing Committee-American Federation of Teachers*):

Wayne State University and the GEOC recognize an obligation and reaffirm their commitment to achieve equal employment opportunity, non-discrimination, and non-harassment within the University. Accordingly, it is agreed that, consistent with University policies, the University and members of the bargaining unit shall not discriminate or harass on the basis of race, color, veteran status, height, weight, ethnicity, religion, creed, political affiliation, political beliefs, membership in any social or political organization, national origin, ancestry, marital or parental status, age, gender, gender identity or expression, pregnancy, sexual orientation, disability, or HIV status, of those capable of performing their professional duties.

### **Satisfactory Academic Progress**

Students maintain satisfactory academic progress through satisfying enrollment requirements (part-time or full-time enrollment), meeting distribution requirements (five -7000-level courses throughout the degree program), completing a capstone project (thesis, essay, or portfolio), and maintaining at least a 3.0 GPA (overall and each semester).

### **Grade Appeals**

Students may appeal final grades in coursework (but not individual assignment grades) according to procedures published by the College of Liberal Arts and Sciences. Students should first seek to settle grade disputes informally with the instructor. If this does not result in a satisfactory conclusion, a formal grade appeal may be filed within 30 days of the time the student has or should have received a final grade. The College of Liberal Arts and Sciences Grade Appeal Procedures are published on the CLAS website ([clas.wayne.edu](http://clas.wayne.edu)).



### **Other Appeals**

Students may appeal program decisions by first discussing the matter with the DGS within 30 days of the DGS's notification of the decision under discussion. If the matter is not satisfactorily resolved for the student, the next step is petitioning the Graduate Committee in writing within 30 days of the conference with the DGS. If the matter arises during the Spring/Summer semester, the Graduate Committee will consider it during the first meeting in the Fall semester. If the student wishes to appeal the decision of the Graduate Committee, he or she may contact the Department Chairperson within 10 days of the Graduate Committee's written notification. Should the matter not be resolved by the Chairperson, the student may follow procedures for appeal as outlined by the College of Liberal Arts and Sciences, the University Bulletin, and by the Graduate School.

### **Exceptions**

A student who wishes to request an exception to any of the M.A. program requirements should file a written, detailed petition with his or her advisor. If the advisor approves the petition, he or she will forward it, along with his or her recommendation, to the DGS, who will consider it with the Graduate Committee and the Chairperson. If approved by the department, and the exception is for a university requirement, the petition will be forwarded to the Graduate School. All exceptions must ultimately be approved by the Graduate School. Appeals of decisions follow the same process; appeals of Graduate School decisions may be presented to the Provost.

### **Time Limitation**

Students have a six-year time limit to complete all requirements for the M.A. degree. The six-year period begins with the end of the semester during which the student was admitted and was completing work toward meeting the requirements for the degree. In order to request a time extension, a student may petition the DGS, and if approved, it is reviewed by the College of Liberal Arts and Sciences.

### **Leaves of Absence**

Students requesting a leave of absence from the M.A. program for any reason should be in touch directly with the Director of Graduate Studies and submit their request in writing. Requests for a leave of absence for more than one semester will be reviewed by both the Director of Graduate Studies and the Chairperson and subject to approval from the Graduate School. Leaves of absence, when granted, do not pause the six-year time limitation of the M.A. degree. For specific information and requirements for maternal leaves of absence for GTAs and GSAs, consult the *Collective Bargaining Agreement between WSU and the Graduate Employees Organizing Committee-American Federation of Teachers*.

## UNIVERSITY REQUIREMENTS

In addition to following all of the departmental requirements for the M.A. degree, all students must also abide by the following university-level requirements.

**Residency:** The University requires students to take at least 24 credit hours in residence (i.e., course work) at Wayne. Up to 8 hours may be transferred from graduate programs at other accredited institutions as long as those hours have not already counted towards an earned graduate degree. To have credits transferred, a petition must be filed with the Director of Graduate Studies; credits may be transferred only for courses with a grade of “B” or better.

**Directed Study Credits:** No more than eight credits of Directed Study courses may be counted toward the minimum credits requirement for the M.A. degree.

**Time Limit:** The work toward the M.A. degree must be completed within six calendar years from the end of the first semester of course work. While extensions are possible, they are not automatic. ***(NOTE: Students are advised to consult the Graduate Bulletin for a complete description of the rules and regulations of the university.)***

## CONTINUATION TO THE Ph.D. PROGRAM

Students wishing to continue for a Ph.D. in English should obtain a description of the Ph.D. requirements upon entering the M.A. program and select their course work in accordance with the requirements of the doctoral program insofar as that is possible. Admission to the Ph.D. program is determined by academic performance and promise.

M.A. students wishing to apply for admission to the doctoral program should adhere to the following criteria. They are required to submit a “Change of Status” form but otherwise must supply the same documents and adhere to the same schedule as do other applicants to the Ph.D. program. That is, the student needs to submit a new statement of purpose, two letters from English Department faculty members with whom the student has worked, scores on the General Tests of the Graduate Record Examination, a current writing sample, and updated transcripts. ***(NOTE: M.A. students wishing to continue to the Ph.D. should not take more than 8 hours beyond M.A. course requirements before admission to the Ph.D. program; students who take more than 8 hours risk losing the option of counting those credits toward Ph.D. requirements.)***

# COURSE DISTRIBUTION REQUIREMENT CHECKLIST

In addition to earning a minimum of 33 credits, Ph.D. students must also satisfy the following course distribution requirements in their relevant degree Plan:

## **PLAN A**

- |   |                    |
|---|--------------------|
| • ENG 6800                                | 3 credit hours     |
| • 4 7000-level English courses in English | 12-16 credit hours |
| • ENG 8999 (M.A. Thesis)                  | 3-6 credit hours   |
| • Electives                               | 8-15 credit hours  |

## **PLAN B**

- |   |                    |
|---|--------------------|
| • 5 7000-level English courses in English | 15-20 credit hours |
| • ENG 7999 (M.A. Essay)                   | 3 credit hours     |
| • Electives                               | 10-15 credit hours |

## **PLAN C**

- |   |                    |
|---|--------------------|
| • 5 7000-level English courses in English | 15-20 credit hours |
| • Electives                               | 13-18 credit hours |

## **Appendix A -- Program Learning Outcomes for the M.A. Program in English**

### **Plan A – M.A. Creative Writing Thesis**

Students will be able to:

1. Demonstrate broad knowledge of the objects of study and disciplinary constructions of their field in English Studies.
2. Conduct scholarly and creative work in an ethical manner, consistent with professional standards in their field in English studies.
3. Create an original work or an original body of work of aesthetic value, assessable by a Master's Thesis.

### **Plan B – M.A. Essay**

Students will be able to:

1. Demonstrate broad knowledge of the objects of study and disciplinary constructions of their field in English Studies.
2. Conduct scholarly work in an ethical manner, consistent with professional standards in their field in English studies.
3. Create scholarly works that demonstrate fluency in the critical analysis of and argumentation about literature, media, culture, and/or rhetoric & composition, assessable by the M.A. Essay.

### **Plan C – M.A. Portfolio**

Students will be able to:

1. Demonstrate broad knowledge of the objects of study and disciplinary constructions of their field in English Studies.
2. Conduct scholarly and creative work in an ethical manner, consistent with professional standards in their field in English studies.
3. Create scholarly works that demonstrate fluency in the critical analysis of and argumentation about literature, media, culture, and/or rhetoric & composition, assessable by a Portfolio and reflective statement.

## **Appendix B – Graduate Course Learning Outcomes**

For those courses that are offered for undergraduate and graduate credit, these outcomes are in addition to the departmental undergraduate course learning outcomes:

**For 5000-level courses (excluding creative writing)** the graduate learning outcomes include the undergraduate outcomes plus:

- Write arguments that are coherent, organized, and consistent.
- Engage in scholarly conversations in the field as part of advanced research.
- Relate course knowledge to issues within English Studies.
- Successfully apply appropriate field-specific and interdisciplinary methodologies to the course topic.

**For 5000-level creative writing courses** the graduate learning outcomes include the undergraduate outcomes plus:

- Create original work that is situated in and exhibits awareness of relevant contemporary and historical creative work.
- Apply appropriate field-specific and interdisciplinary methodologies to the course topic.

### **ENG 6800 – Advanced Creative Writing**

- Analyze exemplary works in order to recognize, evaluate, imitate, and experiment with the stylistic and formal choices their authors made.
- Compose original work that exhibits a grasp of the contemporary and historical writings in the field.
- Revise and edit early drafts in response to criticism
- Create a portfolio of writing that includes an artist's statement, critical reflection, and/or strategies for publication.

For courses offered for Graduate credit only, students completing these courses will be able to:

### **ENG 6001 and other pedagogical practica:**

- Produce pedagogical materials that reflect accepted practices in the field.
- Locate, evaluate, and integrate teaching practices in the context of relevant contemporary and historical scholarship.

### **ENG 7001 -- 7007:**

- Write arguments that are coherent, organized, consistent, and of sustained length.
- Demonstrate knowledge of foundational theoretical and critical texts.

- Historicize and contextualize foundational theoretical and critical texts.
- Employ critical methodologies appropriate both to the practice of theorizing and to their disciplines.

### **ENG 7011—7066 & 7840**

- Write arguments that are coherent, organized, consistent, and of sustained length.
- Demonstrate analytical and critical knowledge of a representative variety of primary and secondary texts.
- Successfully apply theoretical approaches within scholarship in the field.
- Identify and enter into ongoing critical conversations in the field.

### **For ENG 7800**

- Analyze exemplary works in order to recognize, evaluate, imitate, and experiment with the stylistic and formal choices their authors made.
- Compose original work that exhibits a grasp of the contemporary and historical writings in the field.
- Create a portfolio of writing that includes an artist's statement, critical reflection, and/or strategies for publication.

### **ENG 7990 -- Directed Study in English**

- Write arguments that are coherent, organized, consistent, and of sustained length.
  - Engage in scholarly conversations in the field through the production of advanced research.
- Relate course knowledge to issues within English Studies.
- Apply appropriate field-specific and interdisciplinary methodologies to the course topic.

### **8000-level courses:**

- Write original arguments that are coherent, organized, consistent, and of sustained length.
- Demonstrate analytical and critical knowledge of relevant primary and secondary texts.
- Locate and contextualize a research topic within a broader field.
- Apply key methods for advanced research in the field.
- Participate as a scholar within ongoing critical conversations in the field.

# ANNUAL REVIEW AND INDIVIDUAL DEVELOPMENT PLAN FOR PHD STUDENTS

The Ph.D. Annual Review and IDP is a general requirement for all Ph.D. students at Wayne State University. It should be filled out each year between May 15 and August 15 to reflect work completed during the prior academic year.

PLEASE NOTE: Some departments may require additional elements for the annual review process. Students should check with their department to find out about any additional annual review requirements.

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**Applicant Name:**

**Access ID:**

**Preferred Email Address:**

**PhD Department:**

**PhD Major:**

**Primary Mentor:**

---Please Select---



## Annual Review

---

**Overall GPA to Date:**

**Total Credit Hours to Date:**

## Funding

**Did you have or hold an assistantship, fellowship, or other award including external fellowships in the past academic year? If so, please check the appropriate box.**

- ☐ GTA
- ☐ GRA
- ☐ GSA
- ☐ RUMBLE Fellowship
- ☐ Graduate Professional Scholarship
- ☐ Dean's Diversity Fellowship
- ☐ King-Chavez-Parks Future Faculty Fellowship
- ☐ Other Internal Fellowship (from WSU)
- ☐ External Fellowship
- ☐ Foreign Government Scholarship

## Teaching

**Did you teach a class at Wayne State University in the past academic year? If so, list the name of the class and the term it was taught (Up to 4). Please also note if it was an online class.**

**1. Name of Class:**

**1. Term:**

**1. Year:**

☐ **Online**

**2. Name of Class:**

**2. If so, what term:**

**2. Year:**

☐ **Online**

**3. Name of Class:**



**3. If so, what term:**

**3. Year:**

☐ **Online**

**4. Name of Class:**

**4. If so, what term:**

**4. Year:**

☐ **Online**

**Did you teach a class at another college or university *in this past academic year*? If so, list the institution, the name of class and the term it was taught (Up to 4).**

**Name of the Institution:**

**5. Name of Class:**

**5. Term:**

**5. Year:**

☐ **Online**

**6. Name of Class:**

**6. Term:**

**6. Year:**

☐ Online

**7. Name of Class:**

**7. Term:**

**7. Year:**

☐ Online

**8. Name of Class:**

**8. Term:**

**8. Year:**

☐ Online

## Publications and Presentations to date:

**Provide a full citation for any publications or technical reports you have authored *in the past academic year*. Also provide the title, location, and dates for any conference presentation or juried/reviewed/invited performance or exhibition you have given *in the past academic year*.**

## Professional Development:

In the past academic year, did you...

- ☐ Attend any graduate school graduate professional development seminars
- ☐ Attend any departmental professional development workshops
- ☐ Attend any departmental colloquia/practice conferences or practice job talks
- ☐ Attend any dissertation defenses
- ☐ Others, list:

## Program Benchmarks:

	Status	Date
PhD Plan of Work	<div>---Please Select---</div>	mm/dd/yyyy
Written Exams	<div>---Please Select---</div>	mm/dd/yyyy
Oral Exams (if not part of Prospectus)	<div>---Please Select---</div>	mm/dd/yyyy
PhD Candidacy	<div>---Please Select---</div>	mm/dd/yyyy
PhD Prospectus Defense	<div>---Please Select---</div>	mm/dd/yyyy
PhD Expected Graduation Date	mm/dd/yyyy	

## Dissertation Commitee Members

Dissertation Chair (commitee member #1)

Dissertation Commitee Member #2

**Dissertation Committee Member #3**

**Dissertation Committee Member #4**

**Dissertation Committee Member #5**

**Dissertation Committee Member #6**

# Individual Development Plan

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**Primary Career Objective:**

**Secondary Career Objective:**

**Tertiary Career Objective:**

**Career Objective Comments: What would you like your advisor to know about your professional goals and aspirations?**

**Strengths: Please provide a brief self-evaluation of your own strengths (e.g. technical knowledge or skills, personal or interpersonal skills, and leadership abilities).**

**Areas for Development:** Please provide a brief list of areas in which you would like to improve your skills (e.g. technical knowledge or skills, personal or interpersonal skills, and leadership abilities).

**Action Plan :** Please list some specific goals or actions you plan to take to enhance your professional development.

**Student's Comments or Questions :**

Any additional comments or questions you may have.

Submit

Save



First name \*

Last name \*

Email \*

## 2017-2018 Ph.D. Annual Review

Directions:

- 1). Please update and attach your curriculum vitae to this form in Microsoft Word or Adobe .pdf format. Highlight items new this academic year (from April 2017 through April 2018). Please use a professional format such as Modern Language Association style for publications and presentations. For publications, clarify what is in print and what is under review for publication, and for presentations, be clear about which proposals have been accepted and are forthcoming and which you have given.
- 2). Complete all questions on this electronic form; if a question does not yet apply to you, then select or write in "does not apply."
- 3). Complete the Individual Development Plan (IDP) when the Graduate School sends you the prompt to do so. The IDP is a document that asks about your career planning and emphasizes both skills you have developed as well as specific academic goals. The electronic signature from that form from your advisor will indicate that you have had a meeting this semester and discussed your work. Please do schedule a meeting and discuss your work and progress with your advisor.
- 4). Complete all parts of this review process by April 27th, 2018. Dr. Maun will return this form, the IDP, and a review of progress by June 15, 2018 at the latest via email to you and your academic advisor.

The Ph.D. Annual Review in all its parts is required of all Ph.D. students; any students who do not complete this form will have a registration hold placed on the account. Please let Dr. Maun know if you have questions (caroline.maun@wayne.edu).

## All Ph.D. students complete the following questions:

Who is your academic / faculty advisor? \*

If the DGS is still your academic/faculty advisor (you have not made your Qualifying Exam request yet), who do you anticipate working with in the future? \*

If you have not yet earned your Master's degree in English, are you interested in pursuing it?

Please Select

Do you have any Incomplete or unsatisfactory grades on your transcript? If so, describe your plan to complete or remediate the grade.

If you have not yet taken the QE, state the semester you plan to take it.

If you have not had your Prospectus approval meeting yet, when do you plan to have it?

If you are currently writing your dissertation, indicate the number of chapters that you have shared with your dissertation director \*

Please Select

If you are writing the dissertation, describe the specific progress you have made this annual review period (April 2017-April 2018)

Add a Field

Field Settings

Form Settings

### Standard Fields

- + Single Line Text
- + Paragraph Text
- + Multiple Choice
- + Checkboxes
- + Drop Down
- + File
- + Heading
- + Text Block

### Group Fields

- + Address Long
- + Address Short
- + Alumni required fields
- + Contact Information
- + Prospective student required fields

If you are currently working in the field of English outside of the department, indicate where and what your title is

Are there specific needs you anticipate in the next academic year that the Department can help you with as you are preparing for your job search? Are there specific workshops you would like to request either to strengthen your job search or help you meet other professional goals?

**All Ph.D. students who have received GTA, GSA, or Fellowship funding during their studies complete the following questions:**

If you received Department or Graduate School funding for your studies, which years and what types of funding did you receive?

If you are a funded student, when do you understand your current funding will end (usually four academic years after start date with a Master's degree, more if you did not begin with transfer credit)?

**All Ph.D. students must upload an updated, highlighted C.V.**

Attach your updated, highlighted C.V. in Microsoft Word or Adobe .pdf format \*

Choose File

no file selected

Thank you for completing the 2017-2018 Ph.D. Annual Review. Please meet with your faculty advisor (or the DGS if you have not completed the QE Request form yet) to go over any questions you have about your progress and for their feedback/approval on the Graduate School's Individual Development Plan (IDP) form and your academic progress in general. Dr. Maun will provide feedback to you and your academic advisor in response to these materials by June 15, 2018.

This is an example of the DGS feedback form for the department Annual Review. This process was discontinued in 2018-2019 when the Graduate School combined the Annual Review and IDP processes.

2017-2018

Department of English -- Director of Graduate Studies Ph.D. Annual Review

Student's Name: \_\_\_\_\_ Date of review: \_\_\_\_\_

Admission: _____ QE completed or expected: _____
Prospectus completed or expected: _____
Most recent Individual Development Plan completed: _____
Degree expiration date: _____
# of Funded Semesters through 5/18: _____
If currently funded, funding ends: _____

1. Materials Reviewed:

Completed 2016-2017 Annual Review, if applicable

Completed 2017-2018 Annual Review (Form, Individual Development Plan, highlighted CV)

Current Unofficial Academic Transcript

Other materials \_\_\_\_\_

2. If the student is currently funded by Wayne State University, the student's funding will end \_\_\_\_\_ (depending on satisfactory academic standing and teaching excellence).

3. If the student is currently funded, note SET scores (if the student taught courses in 2016-2017) and other relevant details about the GTA, GSA, GRA, or fellowship position.



4. Comments on GPA and Coursework:
5. Comments on the Foreign Language Requirement:
6. Comments on the QE and Prospectus benchmarks:
7. Note any scholarships, awards, or other recognitions this academic year:
8. Note professional activity this academic year:
9. Note any issues so far with time to degree:
10. Summary notes and action items:

Signed:

\_\_\_\_\_  
Caroline Maun, Director of Graduate Studies

\_\_\_\_\_  
Date

Contact Dr. Maun with any questions or concerns ([caroline.maun@wayne.edu](mailto:caroline.maun@wayne.edu)).

Ph.D. Office, 5057 Woodward, Room 6305.5, Detroit, MI 48202 | Phone: 313.577.2170 | phdstudents@wayne.edu

**Consider using the worksheet questions below to help you think about yourself. Being honest with yourself about what you like and dislike and what makes you happy or gives you satisfaction is important to effective career planning. Use these questions to help you get ideas about what should be included in your IDP.**

**Professional Goals and Aspirations**

- What activities give you the greatest sense of satisfaction?
- Are there things you want to be doing that you currently are not doing?
- If there is one part of your job that you want to do more of, what is it?
- Is there a part of your current job that you would like to not be doing in the future, what is it?
- In relation to your work, do you see yourself changing roles over time? If so, what does your next role look like?
- What skills will you need to be successful in this next role?

**Values**

- What do you value most in work and life?
- What motivates you to work the hardest?
  - Doing good for yourself?
  - For a colleague or friend?
  - For your community?
  - For society at large?
- Do you need certain types of challenges to keep from getting bored? Are those challenges physical? mental? intellectual?
- Do you do your best work while working alone or in groups?

**Strengths and Development Opportunities**

- Technical Knowledge or Skills
- Personal Skills  
*Managing time, taking initiative, planning and organizing, solving problems...*
- Interpersonal Skills  
*Collaborating with others, working in teams, influencing, listening, resolving conflict...*
- Management and Leadership Skills  
*Motivating others, delegating, coaching, giving feedback, setting goals, strategic planning...*

WAYNE STATE  
UNIVERSITY  
COLLEGE OF LIBERAL ARTS  
AND SCIENCES

**MEMORANDUM**

**To:** Composition Committee  
**From:** Jeff Pruchnic, Director of Composition  
Clay Walker, Chair, Composition Assessment Committee  
**Date:** May 30, 2019  
**Re:** ENG 1020 Assessment of Reading Outcome (AY 19/20)

During the AY 18/19 academic year the Composition Assessment Committee created, tested, and refined new assessment rubrics for all ENG 1020 learning outcomes. In mid-May, a team of ten raters, composed of six full-time faculty and four graduate teaching assistants, spent a total of two days in normed scoring sessions of the “Researched Argument Project” assignment in ENG 1020 (Project 3.1 in the ENG 1020 common syllabus). Essays for this reading were selected and anonymized using a randomization protocol and drawn from the entire corpus of such projects submitted in the Fall 2018 semester in sections of ENG 1020. A total of 100 unique essays were scored, and each essay was scored by five unique raters.

<b>Rubric for Reading Outcome (#1):</b> Use reading strategies in college-level texts and other media in order to analyze, evaluate, and respond to arguments, rhetorical elements, and genre conventions						
	6	5	4	3	2	1
	Excellent	Good		Limited		No
Responds to, evaluates, and/or analyzes college level texts/media	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

These quantitative scoring showed that the average score of all 100 essays was **4.2**.

Category	#Scored in Category	Percentage of Total
Excellent (5.1-6)	7	7%
Good (3.6-5)	76	76%
Limited (1.5-3.5)	16	16%
No (0-1.5)	1	1%

## Assessment Analysis

- As part of a rich features analysis, a selected subset of full research essays were targeted based on their scores and evaluated by an assessment team consisting of the Director of Composition, the Assistant Director of Composition, the Chair of the Composition Assessment Committee, and the incoming Chair of the Composition Curriculum committee. These group identified relevant features of high-scoring essays to include (1) connections made between multiple quoted material, (2) the complex glossing of source quotations, and (3) attention to the research design of scholarly research used as sources.

## Action Plan

- Early in the Fall 2019 semester (preferably September), the department should a workshop for instructors focused on teaching reading skills. Ideally this workshop would facilitated by Composition Assessment Committee Chair Clay Walker and closely connected to these assessment findings (and thus also help spread awareness of the assessment process and the goal of continuous improvement based on the annual assessment cycle). Haas and Flowers' "Rhetorical Reading Strategies and the Construction of Meaning" (1988) might be a particularly useful reading for that workshop.
- The Composition Assessment Committee should review the rubrics associated with learning outcomes relevant to research, reading, and citation to determine if they can be better distinguished or more efficiently combined for the purposes of quantitative assessment.

A handwritten signature in dark ink, appearing to read "Clay Walker", with a long horizontal flourish extending to the right.

WAYNE STATE  
UNIVERSITY  
COLLEGE OF LIBERAL ARTS  
AND SCIENCES

**MEMORANDUM**

**To:** Composition Committee  
**From:** Jeff Pruchnic, Director of Composition  
Clay Walker, Chair, Composition Assessment Committee  
**Date:** May 30, 2019  
**Re:** ENG 1020 Assessment of Research Outcome (AY 19/20)

During the AY 18/19 academic year the Composition Assessment Committee created, tested, and refined new assessment rubrics for all ENG 1020 learning outcomes. In mid-May, a team of ten raters, composed of six full-time faculty and four graduate teaching assistants, spent a total of two days in normed scoring sessions of the “Researched Argument Project” assignment in ENG 1020 (Project 3.1 in the ENG 1020 common syllabus). Essays for this reading were selected and anonymized using a randomization protocol and drawn from the entire corpus of such projects submitted in the Fall 2018 semester in sections of ENG 1020. A total of 100 unique essays were scored, and each essay was scored by five unique raters.

<b>Rubric for BC Outcome #2 (Research):</b> Learn flexible research methods in order to effectively identify, select, evaluate, and apply secondary research that is appropriate to the scope and topic of a persuasive argument.						
	6	5	4	3	2	1
	Excellent	Good		Limited		No
Selection of multiple varied resources (including popular and academic) sources in text and/or works cited	6	5	4	3	2	1

These quantitative scoring showed that the average score of all 100 essays was **4.1**.

Category	#Scored in Category	Percentage of Total
Excellent (5.1-6)	9	9%
Good (3.6-5)	74	74%
Limited (1.5-3.5)	15	15%
No (0-1.5)	2	2%

### Assessment Analysis

- As part of a rich features analysis, a selected subset of full research essays were targeted based on their scores and evaluated by an assessment team consisting of the Director of Composition, the Assistant Director of Composition, the Chair of the Composition Assessment Committee, and the incoming Chair of the Composition Curriculum committee. These group identified relevant features of high-scoring essays to include (1) a larger percentage of peer-reviewed sources as part of the total number of sources cited (as compared to lower-scoring essays), (2) rich descriptions of a source's context, and (3) detailed rationales for why a reader should consider a source to be credible (what one faculty member called "validity signaling").

### Action Plan

- For AY 19/20, the commons syllabus assignment description for the "Researched Argument" project should be rewritten to require that a majority of sources for that assignment be peer-reviewed.
- Teaching effective research methods should be a focus of the Fall 2019 ENG 1020 instructor orientation. During that session the facilitator could focus on training instructors to teach students to make use of idea maps and synthesis matrices as part of their research process. Ruth Boeder, the incoming Chair of the Curriculum Committee (who possess an MLIS degree and has recently conducted empirical testing of approaches to teaching research), would be an ideal facilitator for that session.
- The Composition Assessment Committee should review the rubrics associated with learning outcomes relevant to research, reading, and citation to determine if they can be better distinguished or more efficiently combined for the purposes of quantitative assessment.



## ***White Paper on GTA Training (February 2015)***

This document reviews the recent history and current state of GTA teacher training as conducted by the Composition Program, as well as concerns about its current state and suggestions for improvements.

### **Background**

The Composition Program's structure for GTA training has made remarkable strides over the past ten years. Prior to 2006, the only organized training or mentoring Graduate Teaching Assistants received took place in the (then) Writing Center during their required tutoring hours, and was directed by senior GTA co-directors of the WC. In 2005, the first iteration of the required GTA practicum (ENG 6001) was launched (previously the course number had been used to provide earned credit hours for GTAs for their informal training in the WC). While initially designed as part of the department's Digital Literacy Initiative, it quickly became a robust training site for the general training of instructors in pedagogical methods relevant to teaching ENG 1020 at Wayne State.

By 2008, GTA training had expanded in two additional areas. The assignment of a full-time faculty member as Director of the Writing Center made it possible for that location to become a bona fide secondary training site for first-year GTAs. The first iteration of the GTA mentoring program began in 2008, with a pairing of new GTAs with more senior GTA mentors. This latter endeavor has grown significantly over the years under the guidance of the Composition Mentoring Committee. Finally, from 2008 to the 2014, we saw expansion of GTA training take place in three different avenues. The addition of teaching circles has been a significant enhancement to GTA teacher training, as has been the increase in both the quality and quantity of pedagogical workshops. Finally, the addition of a second pedagogical practicum (ENG 6004) in academic years 11/12 through 13/14 also greatly expanded opportunities for the formal training of GTAs in pedagogy.

**Concerns**

While I think our current structure for GTA training is still quite impressive as compared to peer institutions, it is undeniable that we have seen a decrease in contact hours available for GTA training over the last two years through the removal of first-year GTAs as WRT Zone tutors and the dissolution of ENG 6004 as a required course for first-year GTAs. Both of these changes were the results of circumstances beyond the control of the Composition Program; the end of GTA tutoring assignments was driven by a need to increase credit hours generated by non-contingent faculty, and the elimination of ENG 6004 was a result of the department's rearrangement of course credit hours ahead of the University's next reaccreditation review. However, these same factors have put additional pressures on GTAs at that same time as they have diminished their pedagogical training; the course teaching load of first-year GTAs has tripled from what it was two years ago, and students must now also take more courses than before in order to meet the required credit minimums of the PhD program.

**Proposal for Revision**

Given the current situation, we feel a need for a comprehensive solution to weaknesses in GTA training that would change current practices in all areas of the endeavor. Specifically, we recommend the following changes:

**GTA Practica**

One obvious enhancement to GTA teacher training would be the resurrection of the second-semester practicum, ENG 6004, as a required course for all first-year GTAs. The return of ENG 6004 would allow the focus of ENG 6001 to be restricted to instruction of teaching in ENG 1020 and for responding to issues and concerns that arise in real-time as instructors teach that course for the first time. ENG 6004, then, could focus on higher-level pedagogical training and such issues as teaching with technology (the intended focus of ENG 6001 in its first iteration), while also allowing the opportunity to provide some rudimentary training in teaching courses in the sequence other than ENG 1020. We thus propose the resurrection of ENG



6004 as a required course for first-year GTAs and have submitted (on 02/03) a proposal for the same for the consideration of the Graduate Committee.

### GTA Assignments

The tendency for GTAs in Literary & Cultural Studies and Film & Media Studies (i.e., about 75% of our typical GTA cohort at any given time) to resist teaching courses in the sequence other than ENG 1020 has had many negative impacts on the ways we schedule courses; it also, we think, has detracted from the marketability of graduates in those areas once they complete their degree and enter the job market, as well as put disproportional pressure on FTF having ENG 1020 as a specialty when it comes to GTA training. We propose that it become normative that GTAs teach two courses other than ENG 1020 prior to moving into any non-composition course offering. It would likely make sense to target a GTAs movement to a “second” course to take place the summer of the first year (because that is likely to be the only way in which first-year GTAs might obtain a summer teaching assignment their first year, and so that they could trained for that course in ENG 6004 during their first winter semester). Their change to a third course would likely best take place in the fall of the third year of a GTA’s assistantship.

### Teaching Circles

While teaching circles have been a generally successful addition to pedagogical training, in the past year at least, their reach has been largely restricted to first-year students and their status in regard to being an obligatory or optional activity for that cohort has been only ambiguously defined. We propose that bi-weekly teaching circles become explicitly mandatory for GTAs in their first fall and winter semesters, but be more organically integrated into the practica (perhaps by actually taking place during the final hour of the practica’s scheduled times on specified dates, if logistically possible). We also propose that attending teaching circles be a mandatory activity for GTAs teaching a new class and/or teaching online for the first time, which would expand their impact beyond the first-year cohort. Both changes

could be integrated into the upcoming revision of the “mentoring policy” section of the by-laws.

### Pedagogical Workshops

We have already made a significant change to the format of pedagogical workshops for two reasons: 1) a concern that their length may have been detrimental to their effectiveness and 2) the challenge of making the workshops relevant to all members of instructional cohorts, which often resulted in an unfortunate generality in chosen topics. Presuming the approach being piloted this semester—in which a larger number of more specific workshops are offered, with instructors required to attend a fraction of the total amount—is determined to be an improvement, we propose that it should become our standard format.

### Observations and Evaluations

Currently, GTAs are observed twice during their first year of teaching; an informal formative observation is conducted in the fall semester by the GTA’s assigned FTF mentor, and a formal summative observation is conducted in the Winter semester by a different FTF member. Additional, formative observations are conducted upon the request of GTAs and additional summative observations may be conducted for cause on the recommendation of the Chair or Associate Chair. While this mentoring and evaluating system has been very effective for first year GTAs, under the current system instructors in this cohort can go as long as five years without being observed. Similarly, while GTAs receive formative and summative observations regarding their teaching of ENG 1020, they do not receive relevant feedback when teaching other courses in the sequence (given the normative teaching assignment for first-year GTAs). The former deficit is of concern in regard to general oversight of effectiveness of teaching in the sequence, while the latter will become of increasing concern if we follow through on the above proposal of moving GTAs more actively through the course sequence. We thus propose that an additional, annual, summative evaluation be put in place for all GTAs in all years subsequent to the first in which they hold a teaching assistantship. In years in which a student is teaching a

new course and/or online for the first time, the observation would take place in the semester in which they are first teaching that course if at all possible. This proposal would require a change in the department by-laws covering the observation policy for faculty. It would also require a commitment on behalf of the lecturer cohort in the Composition Program to undertake an average of around three observations per year.

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*Jeff Pruchnic, Director of Composition*

*Chris Susak, Assistant Director of Composition*

# COMMUNITY WRITING@WSU

NEWSLETTER OF THE WAYNE STATE UNIVERSITY  
COMMUNITY WRITING PROGRAM



## COMMUNITY PARTNERS

- 826MICHIGAN
- ADVOCATES FOR BABA BAXTER
- ARTS & SCRAPS
- BRIGHTMOOR ARTISANS COLLECTIVE
- BRILLIANT DETROIT
- DETROIT COMMUNITY WEALTH FUND
- DETROIT BLACK COMMUNITY FOOD SERVICE NETWORK
- DETROIT PUBLIC SCHOOLS
- DETROIT RESCUE MISSION MINISTRIES
- GLEANERS FOOD BANK
- HANNAN CENTER FOR LIFELONG LEARNING
- MAURICE AND JANE SUGAR LAW CENTER FOR ECONOMIC AND SOCIAL JUSTICE
- RACQUET UP!
- ST. JOSEPH'S MERCY HOSPITAL
- STARFISH FAMILY SERVICES
- WAYNE STATE FOOD PANTRY

## COMMUNITY WRITING@WSU

THOMAS TRIMBLE, SENIOR LECTURER  
WSU ENGLISH DEPARTMENT

Welcome to the first newsletter of the Community Writing Program at Wayne State University!

This initiative, which is part of the Composition and Rhetoric Program within the WSU English Department, pairs teaching about the conduct of primary research with hands-on work with community-based organizations in metropolitan Detroit.

In this issue, you'll find short profiles of projects completed this past year along with short previews of current projects.

We invite your feedback. If you have any questions or comments, please feel free to email us at [ttrimble@wayne.edu](mailto:ttrimble@wayne.edu). Thanks for reading!

# Winter 2019 Course Profiles

## ENG 6010: SECONDARY EDUCATION AND SERVICE-LEARNING

JULE  
THOMAS

Senior Lecturer

In **Secondary Education and Service Learning (ENG 6100)**, WSU students enrolled in the College of Education partnered with 826Michigan, a non-profit organization that works with school-aged students, to write with skill and confidence in collaboration with adult volunteers in their communities.

Students enrolled in the course explored and investigated theories of tutoring and secondary education pedagogy. Alongside the course work, students connected theory and practice by completing 20 service-learning hours as tutors at 826Michigan. Students could also complete their service hours through a variety of workshops (poetry, storytelling, songwriting), field trips, publication of student work, and in-school tutoring. The service-learning hours provided 6010 students with the opportunity to connect theoretical and pedagogical knowledge with real-life practices.

*Jule Thomas is a Senior Lecturer in the English Department and directs the writing center at WSU. Her research interests include genre theory, Writing In the Disciplines (WID), and mixed-methods research.*





Students in two sections of **Community and Writing (ENG 3020)** worked with four community partners: Arts & Scraps, the Maurice and Jane Sugar Law Center for Economic and Social Justice (the SLC), Advocates for Baba Baxter (A4BB), and the Detroit Community Wealth Fund (DCWF).

Arts & Scraps, an “Education, Arts & Culture, and Environmentalism” 501(c)(3) nonprofit organization, has helped educate communities since 1989 by re-imagining recycled industrial materials to inspire people of all ages to think, create, and learn. They operate nationally with a specific focus on the low-income children of Southeastern Michigan. Students partnered with Arts & Scraps produced grant applications, redesigned their social media platforms, produced a donation marketing schema, designed a monthly teacher communication newsletter, and redesigned their marketing materials.

The SLC is a non-profit organization dedicated to providing advocacy and support to poor and working people on important societal issues with national impact. The SLC provides legal assistance, advocacy, and technical support to individuals, community organizations, unions, attorneys, and other people who are working for economic and social justice. Students who worked with the SLC interviewed current and former employees and advocates for the SLC and compiled a written narrative history from the SLCs origins in the 1960s.

A4BB is a grassroots disability justice organization named for Baba Baxter Jones, “a beloved elder, a wheelchair user, and renowned activist.” They focus on the concerns of people with disabilities and their caregivers and fight for the radical inclusion and representation of people with disabilities. Their work is intersectional and aligns with other justice issues, including housing and water rights, LGBTQIA+ rights, racial justice, and economic justice. Students partnered with A4BB wrote CRIO complaints regarding ableism in Detroit, wrote articles for Riverwise Detroit, produced social media posts and videos, and researched disability pension laws for advocacy campaigns.

DCWF empowers innovative historically marginalized Detroiters by providing non-extractive and supportive loans to cooperatives and community-based businesses. DCWF acts as a partner and helps focus on the stability and growth of businesses based in and built to serve low-income neighborhoods in Detroit. DCWF does not take any money from the people they work with that hasn't come from income generated through collaboration with DCWF. Students who partnered with DCWF interviewed members of cooperative businesses in Detroit, created a booklet for DCWF to share that described cooperative principles, and created infographics and slide decks to support DCWF in growing their community.

*Rachel Dortin is a PhD Candidate in Rhetoric and Composition. Her research focuses on the nexus of embodiment, identity, and community-engaged learning.*

In this section of **Community and Writing (ENG 3020)**, the majority of students worked with one of two community partners. Racquet Up! Detroit is a nonprofit which “focuses intensively on the long-term development of Detroit youth by promoting their education, health, and character development through academic tutoring, health and fitness coaching, and youth development. In all, ten students contributed roughly 180 hours of service, mostly involving the tutoring of children and adolescents between the age of 10-18.

Three students engaged in service-learning with the Detroit Black Community Food Service Network (DBCFSN), whose mission is to “address food insecurity in Detroit’s Black community and to organize members of that community to play a more active leadership role in the local food security movement.” The bulk of the students’ work for DBCFSN was in the form of assisting with the agricultural development at the organization’s D-Town Farms location. In March and April, students worked for roughly 60 hours at D-Town Farms. As one student noted in an end-of-semester reflection: “The work we were doing not only aligned with the values of the people working there, but also the values of everyone looking out for the best interest of the community.”

The seven remaining students contributed close to 120 hours at the following local nonprofits: Detroit Rescue Mission Ministries, Starfish Family Services, Brilliant Detroit, Gleaners Food Bank, St. Joseph’s Mercy Hospital, Detroit Public Schools, and Wayne State’s food pantry.

In addition to the service hours, the course consisted of two major writing assignments and numerous smaller assignments. The first major assignment was a group assignment which asked students to decide upon and make the case for 5-10 key principles of service-learning courses. The groups were tasked with selecting the principles from the service-learning scholarship they read at the beginning of the semester, and to develop a rationale for why these principles should be seen as essential to community writing or service-learning courses. The middle portion of the semester was dedicated to reading Sarah Van Gelder’s 2017 book, *The Revolution Where You Live: Stories from a 12,000-Mile Journey Through a New America*.

The course’s major assignment was a 12-15 page research proposal. In this assignment—some version of which is required of all intermediate composition courses at Wayne State—students developed a research question pertaining to an issue affecting the Detroit or greater Detroit area. In the proposal, students developed a rationale for the importance of the issue, composed a 6-8 page literature review, designed and proposed a study to address the issue, and discussed the potential benefits of carrying out such a study.

The semester ended with students presenting reflective writing or multimedia productions which conveyed important lessons gained from their work at their community partner sites.

*Ryan Flaherty is a lecturer in the English Department's Composition and Rhetoric Program.*

## FALL 2019 Courses

### **ENG 3020: Community and Writing - The Black Bottom Project**

**Thomas Trimble, Senior Lecturer**

In partnership with Detroit's Hannan Center for Lifelong Learning, this section of ENG 3020 connects WSU undergraduates with older adults enrolled in the Hannan Center's lifelong learning program to explore Detroit's historic Black Bottom community and the legacy of the Paradise Valley arts district. While undergraduates conduct primary research using archival material from WSU's Reuther Labor Library and the Detroit Public Library's Burton Historical Collection, students from the Hannan Center write short narrative and creative pieces which will be used by the Detroit Symphony Orchestra's Community Jazz Ensemble in a future performance dedicated to the legacy of Black Bottom.

### **ENG 3020: Community and Writing - Brightmoor Artisans Collective**

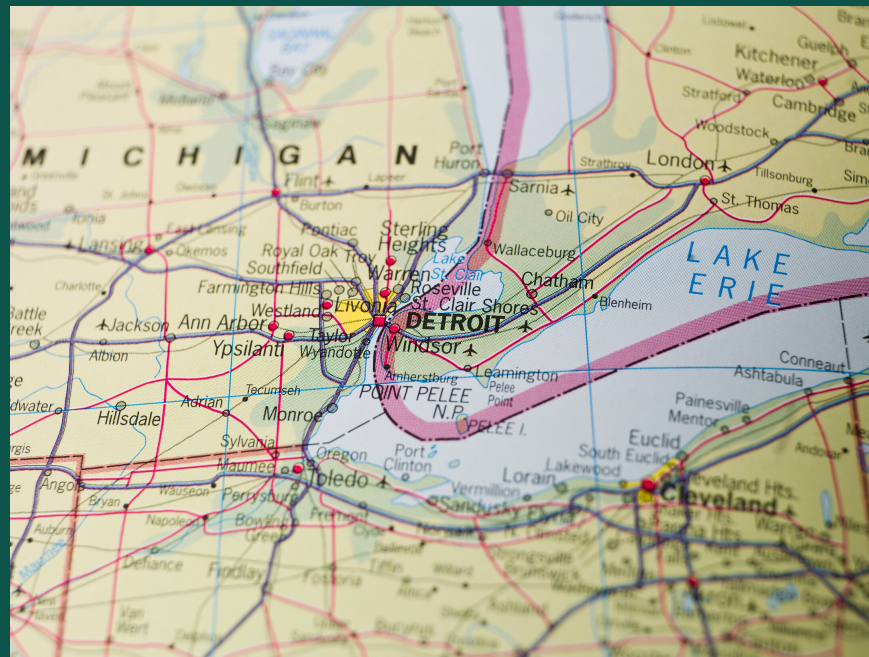
**Christopher Susak, Lecturer**

This section of ENG 3020 is a partnership with Detroit's Brightmoor Artisans Collective.

### **ENG 3020: Community and Writing**

**Ryan Flaherty, Lecturer**

This section of ENG 3020 includes partnerships with a number of organizations, including Raquet Up! and the Detroit Black Community Food Service Network.





## ***White Paper on Composition Curricula (January 2015)***

This document describes curricular changes in the majority of the English Department's Composition Sequence (ENG 1010, 1020, 3010, 3050, and 3060) over the past seven years as well concerns about its current structure and suggestions for revision.

### **Background**

In the past seven years, the curricula of the Composition Program have undergone two major revisions. From 2007-2009, extensive changes were made to all courses, notably the revision of learning outcomes and the creation of a standard assignment sequence and other deliverables (page count, etc.) across the curricula. These changes were inaugurated in response to the discovery, during informal assessment organized around the department's Digital Literacy Initiative, that there was little consistency in page requirements or types of assignments in courses (a large number of sections of all courses, in particular, were discovered to be focused on the reading and interpretation of literature). In this revision of the curricula, the distinction between the primary foci of related courses was also made more explicit (e.g., ENG 1020 as focused on argument, ENG 3010 as focused on research), as were distinctions between approaches (e.g., the "rhetorical approach" of ENG 1020 versus the WAC/WID approach of ENG 3010), as well as more general curricular practices (e.g., ENG 3050 focused on single-authored writing and ENG 3060 based on collaborative multimodal projects). ENG 1020 was also designated as the location for instruction in digital media, an objective that was the rationale for the department's Digital Literacy Initiative proposal, an undertaking that brought the department two tenure-lines, a dedicated IT Specialist, and an open-ended "lease" on three State Hall computer classrooms (SH 029, 335, and 337). These changes were integrated into instruction across teaching cohorts through (1) the revised "New Common" syllabi for each course, (2) training in the GTA practica, ENG 6001 and ENG 6004, and (3) the organization of now-mandatory program workshops based on common assignments and initiatives.

The more recent curricular revision, one much more familiar to the readers of this document, affected ENG 1010, 1020, and 3010, and took place between 2010 and 2014 in concert with the program's effort to develop and perform program assessment ahead of the AY 16/17 accreditation review. In this revision, consistency between courses, in regard to learning outcomes and approach, were made more consistent, but an assignment sequence was eliminated for ENG 1020 and ENG 3010 with the exception of a required Reflective Argument/Portfolio in both courses (in ENG 1010, required assignment "genres" were maintained). The learning outcomes for the three courses were streamlined and made more similar across the sequence, and this consistency was also enforced by the integration of four common foundational concepts for the courses (discourse community, rhetorical situation, genre, and reflection) as well as, starting in F 2013, a single required custom text for all three courses. A focus on transfer, as a concomitant or combinatory effect of these concepts, also united these three courses within the new curriculum. A focus on digital media exists as part of a learning outcome in each course, but is now most prominent in ENG 1010 as opposed to ENG 1020, and was eliminated as a focus in the GTA Practicum starting in F 2013.

This curricular revision was integrated into instruction across teaching cohorts using the same methods as the above, but it is worth emphasizing that (1) the provision of multiple sample syllabi with differing assignments took the place of a common assignment sequence in the "common" syllabi for the courses and (2) instructors have been given much more freedom in designing course assignments and lesson plans around their interpretation of the course learning outcomes, in contrast to the earlier use of mandated or suggested assignments and activities.

## **Concerns**

The most recent curricular revision has successfully updated course learning outcomes in accordance with contemporary field research and recommendations as well as provided a coherent pedagogical philosophy for the courses in the composition sequence. However, there are two prominent areas of concern regarding the current curricula, both of which appear to be unintended consequences of the “loosening” of curricular requirements and recommended assignment sequences. On the one hand, there is too large of a variety of assignments and activities across different sections of the same courses; and on the other, there is often too much similarity between activities and assignments taught in different courses. In other words, the present curricula, as taught by GTAs and PTF, seem to suffer from both too much divergence (across sections within a course) and too much overlap (across courses). These problems, in turn, lead to two undesirable effects: (1) students undertaking very different objectives in different sections of the same course and (2) students undertaking very similar objectives in two different courses.

The notion that these problems co-exist may appear contradictory; how can both too much *convergence* and too much *divergence* be taking place simultaneously? However, while they take place in different registers (across sections within a course and across separate courses), they would seem to share a common cause; taken as a whole, these problems suggest a lack of a distinct identity for ENG 1020 and ENG 3010 as *different* courses with distinct objectives and outcomes as well as a general lack of understanding of what kinds of activities and projects belong in ENG 1020 *as opposed to* ENG 3010 and vice versa. More succinctly, the problem seems to be that there is too little regulation or guidance as to the curricula for these two courses, leading to a situation wherein one can teach a broad range of projects and activities across both course, perhaps even the same projects in both courses (and it would appear that some PTF teaching both 1020 and 3010 are teaching at least some very similar projects in each course). By contrast, while within ENG 1010, the most recently revised course, there also seems to be a problematic variety in approaches to the assigned genres, it seems to have maintained a fairly distinct

identity when considered alongside the other courses in the sequence, as has ENG 3050 (a course just revised this past semester and being piloted in its new form in W 2015).

These issues, considered by course:

### *ENG 1010*

While there is yet to be even an informal assessment of the recent curricular changes to ENG 1010, a review of the F 14 syllabi for the course suggests that it is not suffering from the problems with overlap seen in ENG 1020 and ENG 3010; similarly, while there is still a problematic range through which instructors have created projects fitting the assigned genres, there is again much more consistency in this area as opposed to the other courses. The difference is likely attributable to three factors: (1) as a de facto preparation course for ENG 1020, the relationship between the two courses has a longer history and follows a fairly well-defined route, (2) there is an unusually high percentage of ENG 1010 sections taught by FTF and long-serving PTF, and (3) the assigned genres limit the variety of projects that may be taught (in contrast to ENG 1020 and ENG 3010, in which projects are only restricted in regard to instructors' interpretation of the learning outcomes for the course). However, there is still reason to be concerned about divergence in project design; instructors in F 14 have, for instance, technically followed the assigned genres of summary, response, and analysis, but arranged all assignments around the study of poetry or fiction, while others have taught rather idiosyncratic projects that can only very generously be considered to fit the assigned genres.

### *ENG 1020*

A review of syllabi for F 2014 ENG 1020 courses suggests a clear pattern of three adaptation behaviors in response to the introduction of the current curriculum. Ignoring syllabi from sections taught by FTF and GTAs teaching

an assigned syllabus (i.e., students who were enrolled in ENG 6001 or teaching an online section in F 14), the range of curricular approaches can be summarized as follows: (1) a little more than a third of relevant instructors seem to be teaching in a manner that meets both the letter and the spirit of the current curriculum; 2) a little less than a third of instructors are teaching the “old curriculum” with no obvious changes aside from the new learning outcomes and the portfolio assignment (indeed, reading teaching observations for new PTF this semester suggests they are even maintaining specific lesson plans they learned in the Practicum years ago); and (3) about a third of instructors are teaching in a way that matches neither the new or old curriculum, most commonly by teaching ENG 1020 in a manner akin to the “Literature and Writing” courses in the department that meet the IC requirement. There are also fairly clear breakdowns by instructor demographic within these categories:

- By far, the new curriculum has been most accurately integrated by new PTF in the department who had not previously taught as part of another instruction cohort (i.e., as a GTA).
- Instructors teaching the “old” curriculum are most commonly GTAs who received their practicum training two+ years ago as well as new PTF who previously served as GTAs.
- Instructors teaching neither approach are most commonly senior GTAs who have had experience teaching Literature & Writing courses as well as some PTF (the latter of whom may be adapting assignments from courses they are teaching elsewhere).

As a whole, this review of syllabi suggests too large of a divergence in curricula approach and also emphasizes the difficulty of determining whether a particular assignment or approach is allowable in the new curriculum; some instructors teaching “off curriculum” may not realize they are doing so, while from the other end of the spectrum, it is difficult to explain how such an approach is problematic succinctly to an instructor, given the relatively loose restrictions on teaching the course.

*ENG 3010*

We have covered what is likely the largest issue with instruction in ENG 3010 when discussing the current state of our custom text: while the vast majority of PTF and GTAs teaching ENG 3010 take a WAC/WID approach to the course, *The Wayne Writer* seems, at best, to only support a WAW approach. Other concerns with the course parallel those of ENG 1020; in addition to the overlap between the two courses, insofar the WAC/WID approach was also the dominant one in the old curriculum, it is fair to say that many instructors appear to be following the “old curriculum” with little change aside from the learning outcomes and required portfolio assignment. ENG 3010 has also, like ENG 1020, witnessed an increase in literature-based approaches to the courses, the elimination of which was a primary concern of the 2007-2009 revision. As mentioned previously, there we may have cause to be particularly concerned about 3010 as the default IC course in the university given the ongoing proposal to reform general education requirements; while ENG 3010 has been very well supported by the office of Undergraduate Affairs, evidence would suggest that this support is premised on a version of this course’s curriculum that no longer exists in a recognizable and distinct form.

**Proposed Revisions**

While we are essentially dealing with two problems—a lack of a distinct identity ENG 1020 and ENG 3010 and a failure on the part of most instructors to (whether knowingly or not) follow the new curriculum in ENG 1010, 1020, and 3010—there may be a single solution that addresses both: the introduction of an assignment sequence. An assignment sequence for each course would, on the one hand, create a guideline for the curriculum of each course in a much more specific way than learning outcomes alone (or, in the case of ENG 1010, assigned “genres”). On the other hand, an assignment sequence would also be an effective and efficient way to distinguish the courses from each other and to avoid the current scenario through

which the exact same assignment can be taught in both ENG 1020 and ENG 3010. Finally, an assignment sequence would also make it much easier to explain curricular emphases and requirements to instructors and to detect when an instructor is diverging from them.

While it is a fairly simple solution, there are of course a number of conceptual and logistical issues regarding the crafting of a sequence that must be determined ahead of time. These issues, considered:

#### *Sequence Restrictions*

As discussed previously, assignment sequences in our department have typically applied only to PTF and GTAs (FTF, on the other hand, have typically been free to design their own assignments with little oversight beyond the use of standard learning outcomes); it would make sense to apply the same format to ENG 1010, 1020, and 3010 (as well as 3050 and 3060, and, eventually, 3020). At the same time however, the rationale for making an exception for FTF—that allowing them to design their own assignments leads to innovation in the curriculum as well as the use of one’s teaching for research purposes—would also apply to at least some PTF and GTAs. For this reason, it would likely make sense to allow instructors to diverge from the assignment sequence as long as they had the alternate assignment approved by the D of C prior to the start of the semester (or, for practical purposes, perhaps three weeks prior to the start of a semester). This latter condition would also allow us to “crowd source” appropriate alternative assignments to make available to all instructors.

#### *Timeline for Implementation*

Since this was the first semester after the latest curricular revision in which syllabi were analyzed, it is difficult to be sure of what patterns or trends of divergence may have been occurring of the past few years; however, from anecdotal evidence, it seems likely that divergence is increasing over time

(and it seems to particularly be the case that some instructors “divergent projects” are being adopted by other instructors). For this reason, it makes sense to institute an assignment sequence as soon as possible. Given that it would be almost impossible to introduce such a change without first giving instructors reasonable advance notice as well as having the opportunity to demonstrate the new assignments, it would seem our target integration date would be Fall 2015, with the sequence released to instructors prior to the start of summer, and demonstrated for them in detail during the F 15 Composition Orientation.

*Process for Assignment Sequence Construction*

We have, I think, an extant model for undertaking this project, one demonstrated in the revision of ENG 3050 undertaken by a task force of FTF, PTF, and GTAs in F 14 (the same group is continuing this process for ENG 3060 in the current semester). In that arrangement, a small group, led a faculty member who had no deep investment in any previous version of the course, met for an hour each week to revise learning outcomes and create assignment descriptions for the course. We propose the launch of three parallel task forces (one each for ENG 1010, 1020, and 3010) to replicate this process for in W 15 with a target submission to the D of C of 04/30/15 and planned distribution to instructors prior to 05/31/15. The charge for each of these groups would be to (1) create a standard assignment sequence, (2) revise learning outcome (if necessary), (3) determine assessment artifact (if different than current), and (4) select appropriate secondary scholarship (in R, C, or WS) to recommend to instructors as reading assignments for students, keyed to particular projects in the new sequence.

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*Jeff Pruchnic, Director of Composition*

*Chris Susak, Assistant Director of Composition*



## Slouching Toward Sustainability: Mixed Methods in the Direct Assessment of Student Writing

by Jeff Pruchnic, Chris Susak, Jared Grogan, Sarah Primeau, Joe Torok, Thomas Trimble, Tanina Foster, and Ellen Barton, Wayne State University

The development of present-day assessment culture in higher education has led to a disciplinary turn away from statistical definitions of reliability and validity in favor of methods argued to have more potential for positive curricular change. Such interest in redefining reliability and validity also may be inspired by the unsustainable demands that large-scale quantitative assessment would place on composition programs. In response to this dilemma, we tested a mixed-methods approach to writing assessment that combined large-scale quantitative assessment using thin-slice methods with targeted, smaller-scale qualitative assessment of selected student writing using rich features analysis. We suggest that such an approach will allow composition programs to (a) directly assess a representative sample of student writing with excellent reliability, (b) significantly reduce total assessment time, and (c) preserve the autonomy and contextualized quality of assessment sought in current definitions of validity.

Things fall apart.

--William Butler Yeats, *The Second Coming*, 1919

Writing program administrators often find themselves torn between devoting time and resources to pursuing the quantitative assessment of a large sample size of student writing or the qualitative assessment of a smaller sample size. The former approach is likely the evaluation that will be most convincing to external stakeholders, while the latter is often more likely to provide a richer basis for instituting the kinds of curricular changes that will improve instruction. Each alone can also be time-intensive and thus resource-consuming, a situation that, particularly in austere times, can leave faculty with a difficult decision to make. Indeed, this predicament provides an important context for scholarly debates over how to prioritize different types of validity in writing assessment: those based on traditional quantitative measures like interrater reliability and representative sample size or those based on qualitative measures that provide insight for curricular improvements. While they may be equally important in different situations, the time and resources needed to fulfill both types of validity are likely to exceed the resources of many programs.

In this article, we suggest one solution to this problem might be the integration of “thin slice” processes for scoring texts into our assessment methods. While they are a quantitative method more common to research in Behavioral Psychology, we document our success in using a thin slice process as part of a broader mixed-methods approach to writing assessment that combines large-scale quantitative assessment with targeted, smaller-scale qualitative assessment. In particular, we suggest that the efficiency of thin slice methods for quantitative scoring can allow large writing programs to reduce assessment time while also increasing the interrater reliability and sample size of their assessment process.

## Literature Review

### Reliability

The recent growth of assessment mandates and expectations for writing assessment have coincided with shifts in scholarly debates over the best ways to define or measure reliability in these processes. Indeed, the turn toward increased expectations for formal assessment of writing in higher education led almost immediately to a turn against statistical definitions of reliability and validity in assessment scholarship. When met with the pressures of what White, Elliot, and Peckham (2015) have called the “Age of Accountability” (p. 17) in writing assessment, many scholars and instructors took issue with the problematic decontextualization of program goals and student achievement that can occur in large-scale quantitative assessment. More specifically, writing assessment scholars came to increasingly question the dominant position of inter-rater reliability (IRR), a statistical measurement of the consistency of scores produced by multiple evaluators, in validating assessment practices and results.

An important early critique of IRR’s privileged position in writing assessment by Cherry and Meyer (1993) focused on two common mistakes that they suggested led to its outsized influence on assessment practices. First, there was the simple mistake of equating reliability with validity, that is, that proving reliability would guarantee validity automatically. As Cherry and Meyer (1993) reminded us, reliability is necessary for but not itself constitutive of validity: “A test cannot be valid unless it is reliable, but the opposite is not true: a test can be reliable but still not be valid” (p. 110). Second, Cherry and Meyer also suggested that while there may have been a problematically large emphasis on reliability in assessment scholarship, there was also a problematically small conception of different kinds of reliability as useful in the evaluation of assessment practices. More specifically, they detailed, some scholars seemed to presume IRR as the only reliability measurement worthy of consideration, but IRR is one of multiple types of reliability available to researchers. Such concerns about the presumed overemphasis on reliability, and IRR specifically, were soon met with more expansive and innovative reconsiderations of reliability. These approaches would go beyond correcting the conflation of reliability with validity to query whether validity measures needed to account for reliability at all. On the one hand, scholars increasingly came to answer in the affirmative to the titular question of Moss’s 1994 essay, “Can There Be Validity Without Reliability?” (O’Neill, 2011). On the other hand, however, there is certainly the need to validate assessment through the use of formal criteria that would overlap with reliability: As O’Neill (2011) wrote, while for many scholars of writing assessment “a purely quantitative, statistical approach to reliability does not fit well with what we value” (“Reframing Reliability,” para. 7), many of the same individuals also “recognize the significance of reliability and that there are some positive, useful values that reliability supports, so we cannot dismiss it out of hand” (“Reframing Reliability,” para. 7).

### Validity

A number of efforts to reframe validity in writing assessment have coalesced around the privileging of the impact of an assessment practice on creating positive curricular change rather than its coherence with respect to IRR or other statistical methods for measuring consistency of evaluation. In many ways following a similar reaction to the push for large-scale writing assessment in K-12 education that led researchers to argue for “the importance of expanding the concept of validity to include explicit consideration of the consequences of assessment use” (Moss, 1992, p. 229), educational measurement scholars and writing assessment scholars in higher education were soon advocating not only for internal stakeholder control of program outcomes relevant to assessment, but also for assessment methods determined by those same stakeholders to have the best potential for curricular change, as opposed to methods requiring the achievement of statistical reliability and validity. For such scholars, validity is defined and determined not by the consistency of raters’ results (IRR) but instead by how consequential a method proves to be in producing effective curricular change. In this redefinition, reliability is measured not by the degree to which an assessment method produces consistent rankings across readers, but rather by the degree to which a given method can form a “critical standard with which communities of knowledgeable stakeholders make important and valid decisions” (Huot, 1996, p. 558). More specifically, this conceptualization repositioned validity as both a framework and a consideration of the consequences of assessment. In contrast to statistical evidence indicating validity, defined as the match between the measuring instrument and the construct being measured, the new definition instead prioritized the social impact of measurement on persons or programs being evaluated and the reasonableness of using specific assessment results as warrants for particular actions (Kane, 2006; Messick, 1989; O’Neill, Moore, & Huot, 2009; White et al., 2015). This expanded definition of validity, once controversial, is now widely accepted across fields and is codified in the *Standards for Educational and Psychological Testing* (2014), collaboratively published by the American Psychological Association, American Educational Research Association, and National Council of Measurement in Education (White et al., 2015, p. 82). Both White et al. (2015) and Elliot (2015) emphasized the importance of Messick’s (1989) contribution to this changing definition of validity. Messick (1989) called for a definition of validity as:

an integrated evaluative judgement of the degree to which empirical evidence and theoretical rationales support the *adequacy* and *appropriateness of inferences and actions* based on test scores or other modes of assessment... Broadly speaking, then, validity is an inductive summary of both the existing evidence for and the potential consequences of score interpretation and use. (p. 13)

As further evidence of the move toward consequences or uses of assessment results, scholars began using the term “validation” to distinguish between the process of evaluating the use and interpretations of an assessment and statistical definitions of validity (Elliot, 2015; White et al., 2015).

Elbow (2012) presented a concise and effective argument for the value of validation measures in his essay “Good Enough Evaluation: When it is Feasible and When is Evaluation Not Worth Having?” In that text, part of a collection honoring Ed White, Elbow adapted White’s focus on “balancing” the pragmatic need for assessment with the possible dangers of inaccurate or damaging assessment results (when assessment is “not worth having”). In particular, Elbow worried over the ratio of danger versus value in quantitative methods in which “numbers” are used to justify the validity of an assessment design as well as to present the significance of its results. Elbow suggested even in cases when positive “numbers” are produced by large-scale quantitative assessment, these data are often not particularly useful to a program without additional curricular context or instructor insight. For Elbow, the problem is that quantitative measurements seem to satisfy stakeholders in upper administration but often fail to provide the curricular insight gleaned from qualitative approaches that shift available assessment time away from scoring and toward discussion. While he did not present a specific solution to this conundrum, Elbow suggested programs can concentrate on using valid assessment methods for the purposes of identifying useful trends of assessed criteria in larger groups of sample student portfolios. With this approach,

Programmatic evaluations could validly identify writers whose before and after portfolios show their degree of improvement near the top of what can be expected—and also those whose degree of non-improvement puts them at the bottom. These more trustworthy single numbers would be suggestive and useful, even though they speak of only a minority of students. (Elbow, 2012, p. 320)

However, for some, Elbow’s solution might lead assessment personnel to too quickly abandon quantitative measures that may be valuable to programs and may also be preferred by external stakeholders. Richard Haswell (2012) addressed both of these points in his chapter in the same collection, “Fighting Number with Number.” Haswell traced what he identified as an outright fear of quantitative data in recent assessment scholarship in Writing Studies: “Numbers are like microbes and fires—people both need and fear them” (p. 413). But in Writing Studies, the contradiction takes on an added irony, leading Haswell (2012) to question, “Why shouldn’t our profession, which studies and teaches the way language does dubious business with art and truth, buy into numbering as a profitable trade in persuasion and argumentation?” (pp. 413-414). He presented five case studies in which a program’s generation of quantitative assessment data successfully helped programs to respond to criticisms or aggressive inquiries about student learning from external. Thus, despite the many positive outcomes of spending the majority of assessment efforts on qualitative interpretation and curricular reform as opposed to quantitative assessment, Haswell (2012) suggested this practice might also leave the same programs vulnerable to external stakeholders’ critiques of the reliability of their assessment results and/or with little defense against assessments performed by external stakeholders that make use of quantitative data. When quantitative assessment and the fulfillment of statistical conditions for IRR or a representative sample size are absent, program coordinators cannot defend themselves through recourse to quantitative data, or, in Haswell’s (2012) colorful words, they no longer have the ability to “fight numbers with numbers” (p. 414).

Taken together, Haswell (2012) and Elbow (2012) identified the often-conflicting stakeholders that have to be considered in assessment design. Elbow, in accordance with the influential critiques of psychometric assessment practices made by scholars like

Moss (1992, 1994) and Huot (1996), emphasized how writing instructors and program directors will benefit more from contextualized qualitative assessment of student writing, even if that assessment is modest in regard to its sample size and fails to meet (or ignores entirely) reliability in scoring. Haswell drew attention to the ways in which neglecting quantitative measurements and factors like IRR and representative sample sizes might undermine the autonomy of a program's assessment efforts insofar as these factors are often important, perhaps essential, to members of an institution's upper administration as well as external stakeholders that can impact a university's standing and resources.

An obvious answer to this dilemma would be to have the best of both worlds and balance quantitative assessment with validity factors like IRR and the use of representative sample size with validation factors more likely to directly lead to the improvement of writing curricula. However, it is often time-consuming (and thus resource intensive) to conduct assessment meeting statistics-driven reliability and validity factors by itself, and to combine it with qualitative assessment measures geared towards producing concrete curricular reform would, of course, only increase the necessary time and labor needed for assessment. Indeed, in addition to concerns regarding social impact and context of assessment, the move toward validation approaches to assessment may itself have been additionally inspired by the seemingly unsustainable demands that large-scale quantitative assessment would place on (often understaffed and resource-strapped) composition programs.

Historically, innovation in writing assessment methods has been affected by the desire to reduce strain on time and program resources. Though many Writing Studies scholars rightly defend the value of portfolio assessment, citing the wealth of context-rich data gleaned from assessing student writing portfolios (Condon, 2011), it has become increasingly difficult to reconcile a commitment to authentic assessment of writing portfolios on the one hand and, on the other, the need to generate datasets based on statistically representative sample sizes at large public research universities. Ed White's (2005) Phase 2 Portfolio Assessment is often celebrated as "a means for scoring portfolios that [...] allows for relatively efficient grading where portfolio scores are needed and where time and money are in short supply" (p. 583). However, even this streamlined process still leaves WPAs at larger institutions to somehow balance the sum time and cost of training readers, scoring hundreds of portfolios, analyzing data, and presenting valid arguments about student outcomes with less resources, short timelines, and high stakes. In the current assessment culture, "the financial burden of this method is too great because of the investment in time and human resources" (Behizadeh, 2014, p. 6) required to generate data and make the sorts of claims about student outcomes that administrators and legislators expect.

It was also, of course, the markedly time-intensive process of direct writing assessment that inspired the trend toward standardized testing of writing skills in mid-twentieth century educational writing assessment (Elliot, Plata, & Zelhart, 1990, pp. 35-40); it is therefore not at all surprising that writing scholars near the end of the century would be alarmed when faced with the prospect of assessing a representative sample of student writing, particularly when they were also expected to achieve statistical IRR and validity. Thus, the move toward redefining validity to emphasize an assessment's potential for positive curricular change often intersected with concerns about the sustainability of writing assessment methods that would satisfy more homodox definitions of validity. Indeed, these two concerns are connected: The more time one spends attempting to perform quantitative assessment at the size and scope that would satisfy statistical reliability and validity, the less time, it seems, one would have to spend determining and implementing the curricular practices that would support the learning that instructors truly value.

### Thin-Slice Methods

Responding to calls for mixed methods approaches in the assessment literature, particularly White et al. (2015), we found our approach to the direct assessment of a representative sample of student writing in an unlikely place—a quantitative approach from Behavioral Psychology called thin-slice methods (Ambady, Bernieri, & Richeson, 2000). (Thin-slice methods were popularized as "fast cognition" in Gladwell's 2005 best-seller *Blink*.) Originally developed to decrease coding time and burden in observational studies of lengthy face-to-face social and institutional interactions, thin-slice methods select and assess relatively small representative "slices" of longer interactions for multiple raters to score with a common instrument. In comparison to full observational coding of entire interactions, such as medical appointments or teaching sessions, thin-slice methods have proven to be surprisingly reliable. For example, raters could predict end-of-term teacher evaluation scores by assessing and scoring a set of three 10-second silent video slices of a teaching session as well as raters assessing and scoring the entire teaching session (Ambady & Rosenthal, 1993). Similarly, raters could predict the incidence of surgery malpractice claims by assessing and scoring two 10-second audio clips from the beginning and end of a medical appointment as well as raters who assessed and scored the full appointment (Ambady, LaPlante, Nguyen, Rosenthal, Chaumerton, & Levinson, 2002).

Thin-slice methods have been used to support research in multiple and diverse domains such as education (Kulik, 2001); marketing (Ambady, Krabbenhoft, & Hogan, 2006); computer science (Stecher & Counts, 2008); medicine and behavioral health (Ambady, Koo, Rosenthal, & Winograd, 2002; Carcone et al., 2015; Henry & Eggly, 2013), and multiple branches of psychology (Grahe & Bernieri, 1999; Lippa & Dietz, 2000; Murphy, 2005; Murphy, Hall, & Colvin, 2003; Peracchio & Luna, 2006). Many thin-slice studies have been based on written transcripts of social interactions; recently, however, thin-slice researchers have begun to examine written language directly as data. For example, Stecher and Counts (2008) examined online social media profiles, finding that raters' impressions of thin-sliced profiles reliably predicted raters' impressions of full profiles. Our research is the first thin-slice study to investigate written language in an educational context and also the first study to apply and test thin-slice methods within the domain of assessment in Writing Studies.

We offer an intervention into the dilemma that seeks to combine the best elements of quantitative and qualitative assessment methods, and of statistical definitions of reliability and validity—and to do so in a time-efficient (and thus sustainable) manner. More specifically, we report here the results of an experiment integrating "thin slice" approaches for scoring texts quickly as part of a broader mixed-methods approach to writing. Through leveraging a thin slice approach, we were able to achieve excellent IRR in a large-scale direct assessment of student writing while significantly reducing assessment time. We were then able to use those results to anchor qualitative assessment driven toward curricular reform. We suggest that such a mixed methods approach allows writing programs to satisfy the demands of present-day assessment culture while maintaining the autonomy and contextualized quality of assessment sought in current definitions of validity and to do so in a resource-conscious manner.

## Methods

For the field of Writing Studies, the affordances of thin-slice methods offer the possibilities of fully representative sampling and statistical measurements of reliability and validity, thereby providing a method to achieve high quality and sustainable large-scale direct assessment of student writing, when that is warranted in a particular assessment context. To test these affordances, we designed a mixed-methods study comparing the results of raters scoring thin-sliced versions of students' end-of-semester reflective essays in FYC with raters scoring full versions of the same reflective essays.

### Research Questions

Our quantitative and qualitative research questions (RQs) were the following:

1. In scoring the full reflective essays, what was the IRR of the Regular Team?
2. In scoring the thin-sliced reflective essays, what was the IRR of the Research Team?
3. What was the correlation of scores between the Regular and Research Teams?
4. What were the scoring times (by teams and by readers) for the Regular and Research Teams?
5. What kinds of textual features characterized reflective essays scored as sufficient (rubric categories 6, 5, 4) or insufficient (rubric categories 3, 2, 1) with respect to the judgment that a student writer had achieved or not achieved the Reflection outcome?

### Study Site

This research took place at Wayne State University (WSU), a large urban public research university, with 27,500 students in over 380 degree programs in 13 schools and colleges. Approximately 18,000 students at WSU are undergraduates, many of them first generation college students and most of them working full- or part-time. The student body is 54% White and 36% racial/ethnic minority, with Black or African American students making up 21% of the total student body. At WSU, 64% of undergraduates attend college full-time, but 36% do not, a significant difference from flagship or regional universities. In 2014, WSU's retention rate for first-to-second-year full-time students was 76%, much lower than the 83.5% average retention rate across peer institutions. Also, WSU's 6-year graduation rate of 34.3% was well below the 59.25% average 6-year graduate rate across its peer institutions (Office of Budget, Planning, and Analysis, n.d.).

The Composition Program at WSU is located in the English Department. The first-year sequence features two courses: a basic writing course for students with ACT English scores of 20 and below (ENG 1010), and a traditional first-year composition (FYC) course for students with ACT English scores of 21 and above (ENG 1020). Approximately 65-70% of all freshmen place into ENG 1020, and every fall semester, around 1,200 students enroll in the course across approximately 65 sections. The FYC course has a common syllabus featuring standardized learning outcomes across four knowledge and practice domains: reading, writing, researching, and reflecting. These outcomes anchor an assignment sequence consisting of projects in rhetorical analysis, research-based argumentation, and visual argumentation. The course's current pass rate averages around 75%, and recent institutional research by the University has established the importance of passing FYC to student retention into the second year and forward to graduation in six years.

Approximately 58% of FYC sections at WSU are taught by graduate teaching assistants, with approximately 23% taught by full-time faculty, primarily lecturers, and 19% by part-time contingent faculty. Teaching assistants are trained to teach the course's common syllabus in a pedagogical practicum course taken during the first two semesters of their assistantship. Part-time faculty may audit the practicum course but are not required to attend. Both part-time instructors and teaching assistants are required, however, to attend a full-day teaching orientation at the beginning of each fall semester and must attend at least three hour-long teaching workshops held throughout the academic year. Both the fall orientation and academic year workshops are designed and facilitated by full-time lecturers, tenure-track faculty, and advanced part-time faculty and graduate teaching assistants who designed the course's common syllabus and assignment sequence.

The final student task in FYC's assignment sequence is a reflective argument essay based on White's (2005) Phase 2 assessment model. Since 2010, the Composition Program has used a version of White's end-of-semester essay as the primary assessment instrument for our first-year writing course and our two intermediate writing courses. The primary artifacts of Phase 2 assessment are the end-of-semester reflective essay and a traditional portfolio featuring a range of written products. We chose White's system for assessment based on his argument that the Phase 2 design has two important benefits for sustainable assessment. First, by focusing raters' attention on the shorter four- to six-page reflective essay, the model reduces the amount of time required to review and score student portfolios, which often run 30 to 40 pages in length. Second, because the reflective essay asks students to cite work within their portfolio as evidence of their achievements, raters can use their reading of essays to learn about the overall effectiveness of the curriculum and instructional approach (White, 2005).

Our use of the Phase 2 assessment model for FYC previously consisted of a reading and scoring activity held at the end of each semester in which a group of around 10 experienced instructors worked in pairs to read and score a randomly selected sample of end-of-semester essays, using a scaled rubric grounded in each of our FYC learning outcomes. Consistent with White's (2005) model and his description of other programs that use the model, our reading pairs used consensus scoring, first scoring each paper individually and then negotiating a final score. In cases where consensus could not be reached, a third reader scored the essay in question and then the average of all three scores was calculated to determine the essay's final score. Scoring data for the entire sample were then forwarded to the Director of Composition for distribution to other committees and administrators within the Composition Program.

Our Program's adoption of the Phase 2 model has fostered engagement with writing assessment within our department and garnered

recognition from our University's administration, which, as many readers will recognize, is increasingly impacted by the culture of evaluation and assessment across higher education. However, despite these positive developments, our assessment program faced sustainability issues and methodological concerns. Portfolio assessment is labor-intensive and time-consuming. In fact, the Assessment Committee was aware that they had, over time, pragmatically chosen to assess less student writing, first eliminating reading material from the portfolio in 2011 and 2012, and then suggesting in 2015 that we use the reflective essay as the single artifact of assessment. Even reading the reflective essay alone still posed methodological problems in that it is hard to scale; it is difficult to evaluate a representative, randomized sample of student writing across all sections of the FYC course, and thus, hard to provide evidence meeting standards of validity and reliability in Phase 2 scoring. As a result, we have not been able to ask and answer important programmatic questions about, for example, the efficacy of our current curriculum, whether and how to revise it, and how to execute more targeted assessment of student writing in FYC. Even more problematically, we were making decisions about curricular and other matters that were not based upon a solid understanding of the writing of our entire student body because it was not based on a representative sample. Further, we found it increasingly difficult to practically sustain our efforts, even after abandoning full portfolio reading in favor of directly assessing students' reflective essay introductions to their portfolio. Just as importantly, we have also found it difficult to maintain the methodological validity of our current adaptation of the Phase 2 model and its potential to produce meaningful, data-based curricular improvement and professional development. Since assessment of FYC began in 2010, we estimate that each of our adaptations of Phase 2 scoring allowed us to assess writing from only 6-12% of the total course enrollments, which is far from a representative sample (around 26%) of all students finishing FYC.

We thus sought alternative methods for the direct assessment of student writing, methods that would allow us to assess a representative sample of student writing and that were sustainable in the context of a Composition Program with limited resources.

### Data Collection

**Teams.** In previous FYC assessments, our Composition Program used 10-person teams. For this assessment of FYC reflective essays in Fall 2015, we recruited members to form two 10-person teams: the Regular Team, which would use Phase 2 assessment methods, and the Research Team, which would use thin-slice assessment methods. Unfortunately, two members of the Regular Team dropped out unexpectedly, so we conducted the assessment with an 8-member Regular Team and a 10-member Research Team. This must stand as a limitation of our study, although it does reflect the realities of conducting assessment in context.

Both teams were made up of experienced composition instructors, with similar breakdowns for rank. The Regular Team included three full-time faculty, two part-time faculty, and three graduate teaching assistants; the Research Team included four full-time faculty, three part-time faculty, and three graduate teaching assistants.

**Representative sample.** In Fall 2015, 1,377 students received a grade in FYC. For this assessment, we included only class sections that used the common reflective essay assignment. (Six sections of FYC were excluded because the instructors were piloting a different reflective assignment.) Across sections using the common reflective essay assignment, students submitted to instructors a total of 1,174 reflective essays. Using a sampling calculator, we determined that a representative sample of 1,174 essays was 290 (National Statistical Service, n.d.). We asked instructors to submit for assessment a random sample of six reflective essays (i.e., essays #4, 9, 12, 13, 14, and 19 from the alphabetical roster of each section). Our randomly selected representative sample consisted of 291 essays.

**Materials.** To develop a rubric for scoring our sample of reflective essays, we turned to the standardized reflective essay assignment in our FYC common syllabus, which ensured we were assessing students based upon what we actually asked them to write (see Appendix A). In the common syllabus for all sections of FYC in our Composition Program, the learning outcome for reflection was written with three key terms: "Use written reflection to *plan*, *monitor*, and *evaluate* one's own learning and writing." Two of these terms—*plan* and *monitor*—were metacognitive terms not mentioned in the reflective essay assignment prompt. Instead, the standardized assignment sheet for the reflective essay focused exclusively on the evaluative component of the learning outcome:

Make an argument that analyzes your work in ENG 1020 in relationship to the course learning outcomes listed on the syllabus for the course. The body paragraphs of your essay should develop your main claim with evidence from your major works and experiences in this course.

Though planning and monitoring are important parts of other assignments in the course, those aspects of the reflection outcome were not assessed here because they are not described in the reflective essay assignment.

For our rubric (see Appendix B), we followed the emphasis of the assignment prompt in the description of the learning outcome to be assessed: "Use written reflection to evaluate one's own learning and writing." We also followed the assignment prompt in selecting and defining the two traits of our rubric: *argument*, defined as thesis, claim, relation to course outcomes; and *evidence*, defined as examples, analysis, experiences, discussion. On the advice of our statistician, we used a six-point Likert scale in the rubric for two reasons (Chang, 1994). First, the advantage of the six-point Likert scale is that it increases reliability when raters are knowledgeable in the domain of the study by offering categories for essays judged to be at the extreme ends of the continuum of the scale, thereby guarding against category inflation and deflation. Second, the specific assessment question in this study was whether a reflective essay demonstrated the student writer's achievement of the Reflection learning outcome. A six-point Likert scale forced raters to make that judgment—was a student's reflective essay sufficient to determine his/her achievement of the learning outcome (categories 6, 5, 4) or not (categories 3, 2, 1)—without allowing the rater to be undecided or neutral. Since all raters were experienced composition instructors, we expected them to be able to score using all points on a 6-point scale and to make an overall judgment in an assessment context.

Both the Regular Team and the Research Team used this common rubric for scoring their samples of reflective essays.

**Procedures.** All members of the Regular and Research Teams attended a 1-hour norming session on the first day of assessment, led by our Coordinator of the Assessment Committee in the Composition Program, who used the norming process previously used in regular assessment. The norming was based on two randomly selected reflective essays. All members of both teams read the full papers and gave them a score using the rubric. The scores were recorded on a white board, and the Coordinator then led a group discussion of why readers gave the scores they did with respect to the rubric. Both teams also attended a half-hour norming session on the second day of assessment, again led by the Coordinator. The process for the second norming was the same, but only one full essay was read, scored, and discussed.

**Regular team assessment methods.** Following the principles of White's (2005) Phase 2 assessment, the Regular Team conducted paired readings and consensus scoring of the reflective essays as described by Haefner (2011): Two readers read the entire essay, used the rubric to score it individually, discussed the essays and their scores, and then came to a consensus score for each essay, with a third reading if necessary.

In this process, each essay was read and scored by only one two-member team. For this study, however, every fifth essay (20% of the essays) was read and scored by a second team in order to measure the IRR of the Regular Team (see Data Analysis below). Double-coding 20% of the data is routine for calculating IRR in the sciences and social sciences, a practice also used in observational studies in education, such as the well-regarded Teachstone Classroom Assessment Scoring System (CLASS) for PK-12 developed at the University of Virginia: "Research groups are often required to double-code 20% ... to prove that they are reliable" (Vitiello, 2016, "Double Code," para. 1).

**Research team assessment methods.** In describing the principles of thin-slice methodology, Ambady et al. (2000) suggested if observational data come from an interaction that has a definite beginning, middle, and end, the slices should come from these segments. We thus selected our thin slices from the beginning, middle, and end of the reflective essays, which happen to be the traditional categories of essay structure: the first paragraph (introduction), one paragraph from the middle page of the essay (body paragraph), and the final paragraph (conclusion). The first full paragraph on the middle page of the paper (e.g., page 3 of a five-page paper) was excerpted for the body paragraph. When an essay contained two middle pages, the second was used as the middle page (e.g., page 4 of a six-page essay). Ambady et al. (2000) did not identify a specific number of raters for any given thin-slice study: The studies they reported used a wide range of raters, from three to 193. Speaking methodologically and pragmatically, our study statistician noted the number of raters depends upon both the research questions of the study and the resources available for scoring. To compare the scoring times of the Regular Team and the Research Team, we designed our study to have two 10-member teams. In what we deemed to be the most efficient deployment of the 10 members of the Research Team, we divided the Research Team into two sub-teams of five, each scoring roughly half of the reflective essays: Five members scored 145 reflective essays, and five members scored 146 essays.

The members of the Research Team were given the title of the essay (if present) and the thin-slice paragraphs only for assessment, without access to the rest of the essay, and members of the Research Team did not consult each other during the readings. The Research Team read the thin-sliced reflective essays and scored them individually using the rubric. The final score for the essay was the average of the five raters' scores.

## **Data Analysis**

**Quantitative Analysis.** To answer RQs #1 and #2, we measured IRR of the Regular Team and the Research Team using the Intra-Class Correlation Coefficient (ICC) (Hallgren, 2012). IRR measures the degree of agreement among raters' scores (the covariance of scores). We chose to use the ICC as our measure of reliability because it is an inferential measure used for interval (numerical) data scored by multiple raters. An ICC measurement will be high when there is little variation between raters' scores, and low when there is greater variation between raters' scores (Figure 1).

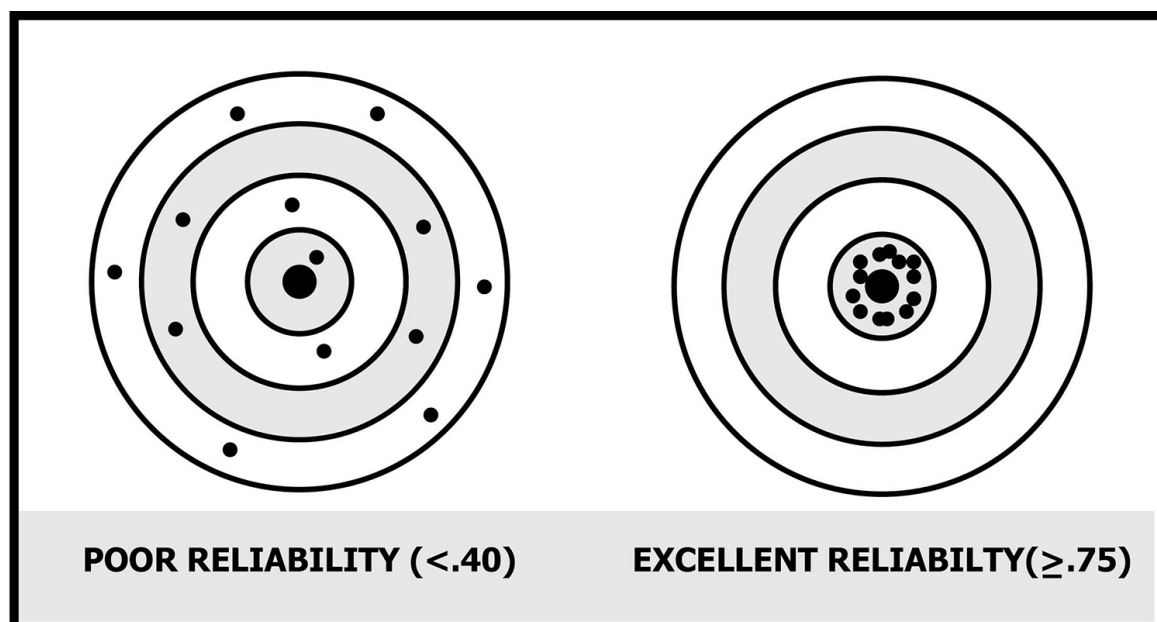


Figure 1 *Reliability*

To interpret the ICC results, we followed Cicchetti (1994): excellent reliability ( $\geq .75$ ), good reliability (.60-.74), fair reliability (.40-.59), and poor reliability ( $< .40$ ). The ICC thus indicates whether the members of the Regular Team and the Research Team were using the rubric to score the reflection essays consistently: In other words, ICC results indicate to what degree these scores would be reproducible given the same data, rubric, and conditions (Hallgren, 2012).

To answer RQ #3, we determined the correlation between the Regular and Research Teams using the Pearson Correlation Coefficient—Pearson's  $r$ —(Hinkle, Wiersma, & Jurs, 2003). We chose to use Pearson's  $r$  as our measure of correlation because our analysis used interval (numeric) data and because it is an inferential measure of similarity (a linear relationship on a line graph) between the scores of the two teams (see Figure 2).

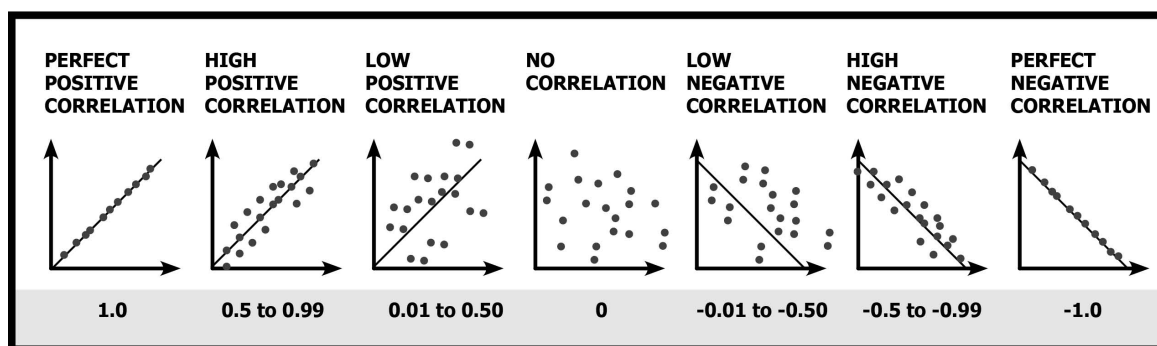


Figure 2 *Correlation*

While ICC measures the degree of variance in agreement (consistency), Pearson's  $r$  is a measure of similarity or the extent to which two sets of scores co-vary together. For example, if one rater scored in a series 1-2-3, and another rater scored in a series 2-3-4, they would be similar in that the series is the same for both raters: The lowest score (1 for the first rater or 2 for the second rater) increasing by one to the highest score (3 for the first rater or 4 for the second rater).

To interpret the results of the correlation calculation, we followed Mukaka (2012, p. 71):

- Perfect Positive Correlation +1.0
- High positive correlation +0.51 to +0.99
- Low positive correlation +0.01 to +0.50
- No correlation 0
- Low negative correlation -0.01 to -0.50
- High negative correlation -0.51 to -0.99
- Perfect Negative Correlation -1.0

The interpretation of the correlation ( $r$ ) indicates whether the Regular Team and the Research Team were scoring the reflective

essays similarly, although correlation findings must always be treated with caution: Here, a similar relationship does not mean an identical relationship, nor, as the well-known saying warns, does a correlational relationship imply causality.

To answer RQ #4, we recorded time information (hours and minutes) for both teams and all team members. We then compared the overall scoring time for each team as well as the average scoring times for team members.

Together, the ICC findings for reliability and the Pearson's  $r$  correlation findings for similarity provide evidence to determine whether the Regular Team and the Research Team were reading, assessing, and scoring the reflective essays in the same ways, that is, both consistently and similarly (RQs #1-3). The time information provides evidence to determine whether the Research Team coded more efficiently than the Regular Team, or not (RQ #4).

**Qualitative Analysis.** To answer RQ #5, we first ran a frequency analysis of the number of Research Team scores in each of the rubric categories (6-1, highest to lowest). We then randomly selected a set of 16 reflective essays from our sample, four from each of the rubric categories: Poor, Limited, Adequate, and Good. Because few essays were scored Excellent ( $n = 3$ ) and None ( $n = 2$ ), we did not select essays from these categories, although having scores in these end categories does indicate that raters were using all categories on the rubric's Likert scale as discussed above.

To analyze the reflective essays, we used rich feature analysis—a method of qualitative discourse analysis developed for Writing Studies (Barton, 2004). Rich feature analysis inductively or deductively looks for textual features that point to the relation between a text and its context. Rich features have both linguistic integrity (i.e., they are structural features of language and discourse, so they can be defined in linguistic terms and then categorized, coded, counted, and otherwise analyzed empirically) with contextual value (i.e., they can be conventionally connected to matters of function, meaning, analysis, interpretation, and significance). Meaning arises in part out of the repetitive and patterned use of rich features; if a feature is repeated within and across texts, it is likely to be typified and conventionalized as to form and function, and these conventional relations between features, patterns, and meanings describe the ways that rich features both reflect and shape the context of the text.

For our qualitative analysis, the members of the Research Team read the 16 essays holistically and listed textual features they noticed in their reading. No effort was made to focus team members' readings on the reflection outcome, the definitions of the rubric categories, the traits of the rubric, or any other deductive schema. In group sessions, members simply called out textual features they noticed from their readings. We then coded and categorized the features inductively in order to compare the differences between the rich feature profiles of essays scored as sufficient (6, 5, 4) or insufficient (3, 2, 1) with respect to the judgment that a student writer had achieved or not achieved the Reflection outcome of our FYC course.

## Results

### Quantitative Findings (RQs #1-4)

To answer RQs #1-2, we first compared the reliability of the Regular Team (Phase 2 methods) and the reliability of the Research Team (thin-slice methods) using the ICC measure (see Table 1).

Table 1

<i>ICC Results for the Regular and Research Teams</i>		
Variable	ICC	95% CI
Regular Team	0.603	[0.329, 0.766]
Research Team	0.761	[0.714, 0.802]

*Note.* ICC = Intra-Class Correlation Coefficient

Table 1 ICC Results for the Regular

and Research Teams

Following Cicchetti (1994), our ICC results were .60 for the Regular Team (good reliability) and .76 for the Research Team (excellent reliability). Notably, the ICC for both teams was at the low end of their classifications: The classification of excellent reliability begins at 0.75, and the category classification of good reliability begins at 0.60, so the reliability of the Research Team (.76) was one full classification higher than the Regular Team (.60). Also of note, the upper and lower bounds of the 95% confidence level varied considerably across the two teams, which has implications for expected reliability in a replication of this study (again, given the same data, rubric, and conditions). For the highly reliable Research Team, the tight bounds indicate that the expected range of scores would be within the ICC classifications of good (.60-.74) or excellent ( $\geq .75$ ) 95% of the time. For the less reliable Regular Team, however, the much wider bounds indicate that the expected range of scores could be within the entire set of IRR/ICC classifications, from poor ( $< .40$ ) all the way to excellent ( $\geq .75$ ).

To answer RQ #3, we then calculated the correlation between the Regular Team and the Research Team using the Pearson's  $r$  (see Figure 3).



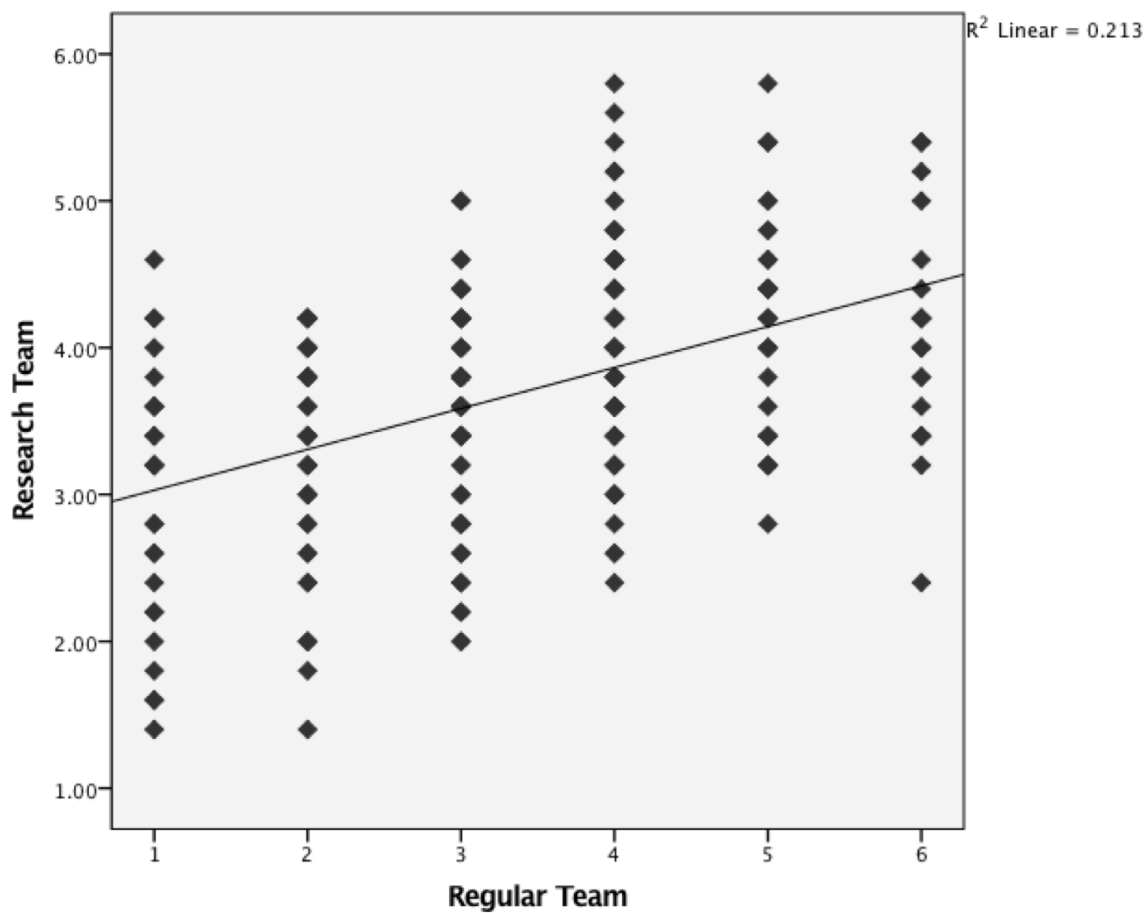
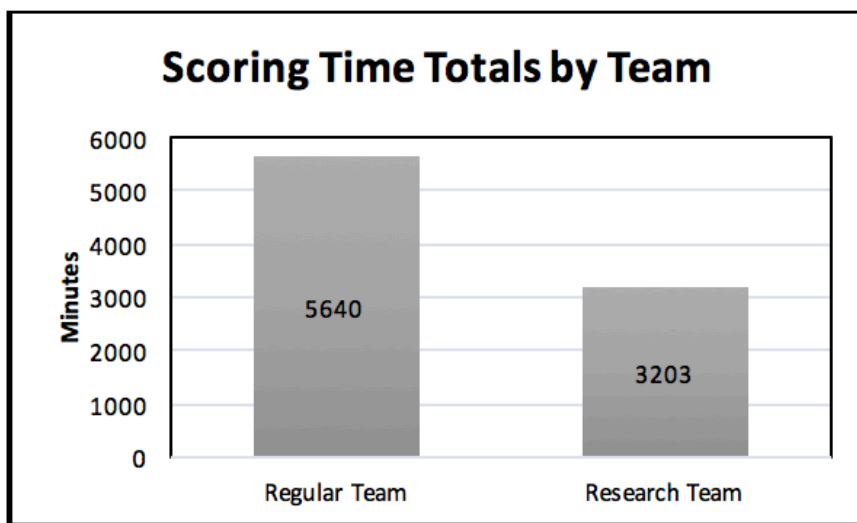


Figure 3 *Pearson's r for the Regular and Research Teams*

This graph depicts the correlation of the Regular Team scores, which assigned discrete numerical scores (x-axis) and the Research Team scores, which assigned an average of scores (y-axis). The line of best fit on the graph shows generally that the Regular Team and the Research Team scored similarly.

Following Mukaka (2012), there was a statistically significant correlation between the two teams:  $r = .462$ , low positive, but clearly trending toward high positive ( $\geq .51$ ), indicating that as the Regular Team's scores increased, the Research Team's scores also increased. As noted above, this correlational result must be considered with caution: Though trending toward high positive, the correlation was low positive; however, it was a statistically significant correlation providing evidence that the members of the two teams were scoring similarly given the same essays, rubric, and conditions.

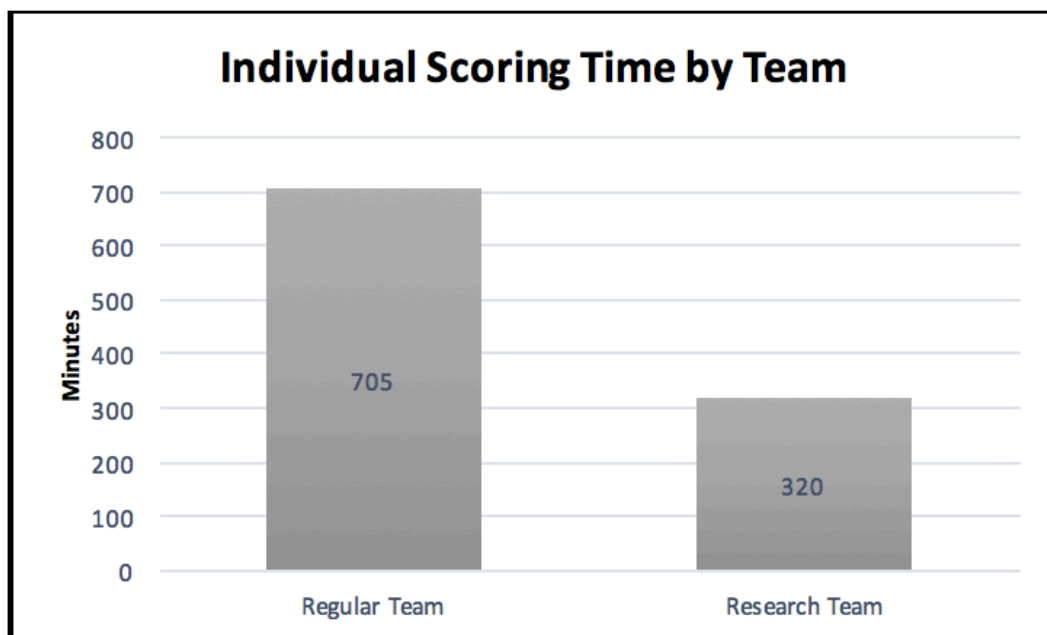
Another important finding from the quantitative component of our study was the time differential between the two teams (RQ #4). To score the entire set of reflective essays (see Figure 4), the Research Team (3,203 minutes or 53 hours and 23 minutes) spent a little more than half the time of the Regular Team (5,640 minutes or 94 hours).



**Figure 4 Overall Scoring Time Totals by Team**

Figure 4 Overall Scoring Time Totals by Team

Similarly, the average scoring time of the members of the Research Team (320 minutes or 5 hours and 20 minutes) was a little less than one half of the average scoring time of the members of the Regular Team (705 minutes or 11 hours and 45 minutes) (see Figure 5). Not included in these calculations is the time a graduate student research assistant spent preparing the essays, which totaled approximately 11 hours. We did not factor this additional time into our comparison because it included tasks that were specific to the preparation of data for a research study rather than a typical assessment reading or that would be performed by instructors if thin-slicing was our standard assessment method (e.g. duplicating essays for a comparison study and anonymizing essays to meet the requirements of our institutional review board.)



**Figure 5 Average Individual Scoring Time by Team**

Figure 5 Average Individual Scoring Time by Team

As would be expected, the use of thin-slice methods provided a considerable time savings for the direct assessment of reflective essays.

The conclusion of the quantitative component of the study was that both Phase 2 methods and thin-slice methods can reliably be used for a large-scale direct assessment of a representative sample of reflective essays written to demonstrate student writers' achievement of our FYC Reflection outcome: "Use written reflection to evaluate one's own learning and writing." In fact, however, the Research Team using thin-slice methods was more statistically reliable in its scoring than the Regular Team using Phase 2 methods, and it was significantly more efficient as well. These findings are consistent with the thin-slice literature (Ambady & Rosenthal, 1993; Ambady et al., 2000), which has regularly found that raters using thin-slice methods can be as reliable, or even

more reliable, than raters using full-slice methods (so to speak), and that the affordances of using thin-slice methods can significantly lower the time and burden of reading and scoring. In sum, we concluded that thin-slice methods can be added to the Writing Studies toolkit for large-scale direct assessment of evaluative reflective writing.

## Qualitative Findings

To move to the qualitative component of our study, we first looked at the frequency distribution scores in the rubric categories (see Table 2).

Table 2

### *Distribution of Essay Scores by Rubric Categories*

Rubric Category	Score Range	Frequency	% of Corpus
1—No argument or evidence	0-1.4	3	1.00%
2—Poor argument and evidence	1.5-2.4	24	8.30%
3—Limited argument and evidence	2.5-3.4	85	29.41%
4—Adequate argument and evidence	3.5-4.4	138	47.75%
5—Good argument and evidence	4.5-5.4	36	12.46%
6—Excellent argument and evidence	5.5+	3	1.00%

Table 2 *Distribution of Essay Scores by Rubric Categories*

We found essays scored as Adequate or Good featured well-developed arguments focused on the course learning outcomes and course concepts; these student writers also wrote reflectively about changes over time and offered supporting evidence for their reflective claims. For example, in essays that were scored Adequate or Good, students named and discussed course outcomes and concepts, provided details about their progress made in pursuit of the outcome, described their learning process, and/or provided quotations from their own writing as evidence of learning. Conversely, essays that were scored in the Poor or Limited categories spent little to no time discussing learning outcomes or course concepts; also, these student writers did not write reflectively about changes in their writing over time (i.e., they did not reflect about their struggle, improvement, or progress in the course), nor did they provide sufficient evidence for their statements and claims.

In sum, student work that scored in the Poor and Limited categories can be contrasted to work in the Adequate and Good categories on the weakness or strength of the argument and evidence. For example, thesis-driven essays in the genre of academic argument were rated higher than essays offering narratives or personal responses. Additionally, paragraph development and evidence-based development differed across the essays; those that were scored Adequate or Good typically had well-developed body paragraphs that included specific evidence to support claims about achieving course outcomes whereas essays that were scored Limited or Poor typically provided only vague generalizations concerning the writing process and made only loose connections between their actions and achievement of the learning outcome.

If one goal of assessment is to “move the needle” so more students achieve the Reflection outcome in our FYC course, the qualitative analysis indicated that low-ranked reflective essays often neglected basic elements of argumentation, frequently failed to make concrete and significant claims based on looking back at one's own learning and writing experiences, and made no explicit connection between claims and evidence of reflective learning. They also did not address how reflection can or did function as a process that leads students to regulate thinking or writing. There was also little to no evidence in these low-scoring essays of students' abilities to connect reflection to the critical thinking that is so important to the university experience.

## Discussion

We concluded above that thin-slice methods can reliably be used as a quantitative method in the large-scale direct assessment of evaluative reflective essays. Here, we return to the issues of validity raised in the introduction: Is there any evidence indicating that the methods and findings of this study were valid, and, if so, what kind(s) of related validity have been achieved? To contextualize this question, we must first emphasize that the thin-slice methods used and tested here are specific to our particular context—an exigence of sustainability and a set of methodological concerns. Our previous direct assessments of student writing were not based upon a representative sample or reliable scoring, so we were making programmatic decisions about our FYC curriculum without data-driven support from our assessment practices.

We are emphatically not making a claim that thin-slice assessment methods are right for every assessment context. We are, however, hoping to make a strong argument that the use of mixed methods, including thin-slice methods, offers important affordances to the field of Writing Studies. In our view, too many direct assessment studies are not based upon representative samples, nor are they based upon mixed methods approaches when appropriate, a perspective shared by Haswell (2012) and by White et al. (2015):

we need to be clear about our reason for advocating empirical techniques of program assessment: Preventing oversimplified measures of writing programs—measures that fail to support instruction—is simply not possible without the use of sophisticated quantitative and qualitative processes ... The use of descriptive and inferential statistics is more effective in administrative meetings than the rhetoric often employed. (White et al., 2015, p. 114)

If we are to use quantitative methods, though, we must come to terms with reliability and validity within this domain of formal assessment.

### **Institutional Implications and Implementation**

Based on our findings, we developed a series of recommendations for curricular reform, which we hope will result in improved instruction, professional development, and student achievement in our FYC course. First, we recommended making clearer distinctions between narrative and argument genres of reflective writing and placing greater emphasis and instructional scaffolding around the genre of evaluative argumentation in reflective writing. In other words, when we ask students to reflect in this manner, we need to be more explicit about advising students to make strong claims about changes they have made throughout their course experience or changes they made in relation to a particular outcome for the course. We also need to give more attention to the relationship between reflection and argument so that reflective writing is partly conceived through a rhetorical framework that encourages the use of reflection in “learning how to learn” in a composition course. More specifically, our team recommended that reflective writing be integrated to include short post-project reflective assignments prompting students to reflectively practice stasis genres (e.g., arguments based on making evaluations and developing definitions or identifying cause/consequence relationships). We further suggested that instructors provide written feedback on this series of short reflective writing activities.

Second, our rich-features analysis identified a related implication about supporting the reflective essay assignment with more explicit attention to teaching paragraph-level expressions of students’ ideas about the role of reflection in their course. We thus recommended that instructors emphasize basic paragraph development, focusing on unified expression of specific claims and adequate evidence related to course concepts, classroom discussions, or other analyses, examples, or experiences that advanced their understanding of college writing. Emphasizing paragraphing in the reflective essay can also reinforce how different forms of reflective knowledge can support the larger argument. For example, students might draft paragraphs that demonstrate declarative knowledge (about concepts, facts, skills, or subject matter that can impact student performance), procedural knowledge (about how heuristics or elements of the writing process can impact student performance) or conditional knowledge (about how and when to apply course concepts or procedures to improve student performance).

Third, it became known to the Research Team that there was considerable variety in both the amount of time instructors spend introducing the reflective essay assignment and the instructional strategies used to support it. We thus recommended that we work toward greater instructional uniformity across sections of the course, particularly in terms of how much instructional time is dedicated to the reflective essay assignment in the course schedule. We also recommended that we review the assignment prompt for the reflective essay and develop an assignment-specific grading rubric for reflective essays.

The assessment findings and our recommendations in this study were summarized in a memo and forwarded to our program’s Curriculum Committee, the body responsible for curricular reform in our program. In this way, we did not privilege the Research Team’s views over the shared governance of the program as represented in our committee structures and processes, thereby empowering the internal stakeholders of our program—the instructors of our FYC course—to use assessment information to design and implement curricular reform aimed at positively impacting our students’ reflective writing abilities as would be demonstrated in their end-of-semester reflective essays.

### **Limitations**

There were several limitations to our study. First, we examined only one outcome (Reflection) in our assessment process. In future research, our program plans to continue testing and refining thin-slice assessment methods for written language in our yearly assessments. Such studies would aim to test thin-slice methods when assessing for other outcomes such as reading or research. Similarly, our study focused on the ways that the use of a thin-slice technique can reduce time spent on assessment in large writing programs. Given this focus, we did not examine whether the method might also produce gains beyond the increase in efficiency and IRR that resulted in that context. It should, however, be kept in mind that representative sample sizes do not grow proportionally with the size of the set from which the sample is being extracted. In other words, since the percentage of texts needed for explicit assessment of student writing is actually lower when being extracted from a larger total set, assessing a representative sample can create a disproportionately larger burden for mid-size and smaller writing programs. For those reasons, thin-slice techniques are likely to increase efficiency for programs of varying sizes as long as they are using a representative sample as part of their assessment process. That said, we did not test specifically for efficiencies or improvements that might be equally advantageous to assessment in relation to smaller sample sizes. One avenue of investigation that might be pursued in that context would be studying the impact of thin-slice approaches on ease of scoring. Based on research indicating that length of a writing sample negatively impacts ease of scoring in traditional approaches to writing assessment (Wolfe, Song, & Jioa, 2016), one might hypothesize that the thin-slice technique might improve the IRR of a rating team of any size because it decreases and standardizes the samples being assessed. Having not investigated those specific conditions as part of this study, however, we can only at this time presume this effect.

Another limitation to this study was the discovery of a need to develop assessment materials and procedures such as rubrics and norming designed purposefully for thin-slice assessment of written language. This apparent limitation became clear late in this research project as plans for further testing of thin-slice methods in writing assessment were discussed. As research extends and adapts thin-slice assessment methods into written language, an infrastructure of assessment (rubrics, norming protocols, etc.) sensitive to new methods will emerge. For example, we are now developing a study to test specialized norming for the thin-slice assessment of reflective essays.

### Implications for the Field

Beyond the expected contributions of this study to curricular changes and student performance in our own program, we believe this project also makes a significant contribution to existing scholarship and identifies best practices in the large-scale direct assessment of reflective writing in FYC. Through our mixed methods approach to assessment, we were able to demonstrate a feasible method for achieving not only reliability and validity but also validation, via the high level of IRR and consistency in the quantitative analysis and in the consequential and curricular-focused process of our qualitative analysis (White et al., 2015). In other words, we maintain thin-slice methods can contribute a valuable base of quantitative evidence, including statistical reliability and validity, in order to pursue the higher-level validation sought by assessment researchers in Writing Studies.

Even more notably, we were able to achieve these goals via a process that was highly efficient in its required time and resources. Indeed, while the time spent per rater in this assessment study was significantly lower than in our typical assessment process (specifically, the Research Team's average assessment time per rater was less than half the time per rater of the Regular Team), thin-slice scores had a positive correlation with the Regular Team scores and an even higher degree of inter-rater reliability than the Regular Team. This efficiency in turn makes it feasible for WSU's Composition Program to assess a fully representative sample of student writing, something it had failed to achieve due to resource limits in the past. Finally, in successfully piloting thin-slice methods in writing assessment, we have offered the field a new and potentially very useful assessment method for composition and writing programs with large student enrollment. Taken together, these processes open pathways for sustainable assessment methods that might allow us to achieve the "best of both worlds" in regard to contemporary debates over programmatic autonomy and programmatic accountability, the value of quantitative and qualitative assessment methods, and the evidence of validity within the framework of validation.

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## Appendix A

### Reflective Essay Assignment Description

**Introduction/Rationale.** The Reflective Essay is a 1000-1250-word (4-5 pages) essay in which you make a case for how well you have achieved the goals of the course. To do so, you must look back over the work you produced during the semester in order to find, cite, and discuss evidence of achievement in each of the four learning outcome categories (reading, writing, research, and reflection). It is critical that your Reflective Essay includes concrete examples and discussion of what you have been able to do as a result of your work in the course.

While your discussion of achievements with respect to ENG 1020 learning outcomes is perhaps the most important goal in the Reflective Essay, the written expression of these achievements can be strengthened when it is integrated into a broader narrative that describes where you are coming from and who you are as a student. In this narrative, you may discuss, for example, how you learned and used various reading strategies in the course, or you may describe, for example, how your ability to perform effective research increased.

In sum, the Reflective Essay should make claims about your success with respect to ENG 1020 learning outcomes and support these claims with compelling evidence of achievement in order to demonstrate what you have learned and what you can do as a result of your work in the course. In this way, a successful Reflective Essay will inspire confidence that you are prepared to move forward

into your next composition courses and into the larger academic discourse community.

**Assignment Prompt:** In this assignment, you will evaluate your growth as an English 1020 student, using your choice of experiences and work on the projects to support your claims. In an essay of 4-5 pages, make an argument that analyzes your work in ENG 1020 in relationship to the course learning outcomes listed on the syllabus for the course. Explain what you have achieved for the learning outcomes by citing specific passages from your essays and other assigned writings for the course, and by explaining how those passages demonstrate the outcomes. Also, consider describing the process you used to complete this work and any background information about yourself, as listed above, that might help us better understand the work you did this semester in working toward the course learning outcomes.

You will want to choose the learning outcomes and knowledge that have developed most strongly and importantly for you. If you think there is little evidence of your growth in a particular learning outcome, no problem: just articulate why in your final essay. You should address all of the learning outcomes, but you may choose which ones you focus on. Your main claim (or thesis statement) should identify specific characteristics that you believe your experiences and work in English 1020 (which you'll use your body paragraphs to talk about) represent. The body paragraphs of your essay should develop your main claim with evidence from your major works and experiences in this course. As you choose evidence and sub-claims to make about your major assignments, you will develop your paragraphs by drawing upon the process of completing the assignment to support the claim.

In a nutshell, this assignment asks you to take a critical look at your work from this semester, and talk about it in terms your knowledge of yourself as a learner and thinker.

## Appendix B Reflective Essay Rubric

	6	5	4	3	2	1
<b>Learning Outcome</b>		<b>6, 5, 4 Sufficient</b>			<b>3, 2, 1 Insufficient</b>	
Use written reflection to evaluate one's own learning and writing.	<b>Excellent</b> argument (thesis, claim, relation to course outcomes). <b>Excellent</b> evidence (examples, analysis, experiences, discussion).	<b>Good</b> argument (thesis, claim, relation to course outcomes). <b>Good</b> evidence (examples, analysis, experiences, discussion).	<b>Adequate</b> argument (thesis, claim, relation to course outcomes). <b>Adequate</b> evidence (examples, analysis, experiences, discussion).	<b>Limited</b> argument (thesis, claim, relation to course outcomes). <b>Limited</b> evidence (examples, analysis, experiences, discussion).	<b>Poor</b> argument (thesis, claim, relation to course outcomes). <b>Poor</b> evidence (examples, analysis, experiences, discussion).	<b>No</b> argument (thesis, claim, relation to course outcomes). <b>No</b> evidence (examples, analysis, experiences, discussion).

**Logical Decision Rule:** if an essay has a mixed score, record the lower score.

Example: if an essay has excellent evidence and a good argument, then it is a 5/Good.

Example: if an essay has an adequate argument but poor evidence, then it is a 2/Poor.

### Biosketches

All authors were members of the 2015-2016 and 2016-2017 **Composition Research Committee** in the English Department of Wayne State University, Detroit, Michigan.



**Jeff Pruchnic** is Associate Professor and Director of Composition in the Department of English at Wayne State University. His work on rhetorical theory and writing pedagogy has appeared in *JAC*, *Rhetoric Review*, *Rhetoric Society Quarterly* and elsewhere.

**Chris Susak** is a Lecturer and PhD candidate in the Department of English at Wayne State University. His research interests include community writing, writing pedagogy, and rhetorical theory.

**Jared Grogan** is a Senior Lecturer in the Department of English at Wayne State University. His research interests include the history of rhetoric, science studies, ecology, technical communication, computers and composition, and writing pedagogy.

**Sarah Primeau** is a PhD student in the Department of English at Wayne State University. Her research interests include cultural rhetorics, first year writing pedagogy, and assessment.

**Joe Torok** is a Lecturer and PhD student in the Department of English at Wayne State University. His research interests include cultural rhetorics, visual rhetorics, and network studies.

**Thomas Trimble** is a Senior Lecturer in the Department of English at Wayne State University. His interests include writing assessment, community-based learning, and first year writing pedagogy.

**Tanina Foster** is the Assistant Director of the Behavioral and Field Research Core in the Population Studies and Disparities Research Program at Karmanos Cancer Institute/Wayne State University. Her research interests include understanding current and new applications of research methodology and techniques and their specific application to the understanding of human behavior, communication patterns and the subsequent impact on health care decision-making.

**Ellen Barton** is Professor of Linguistics and English and Associate Provost and Associate Vice President for Academic Personnel at Wayne State University. Her research interests include mixed methods research methodologies, and she received the 2009 *College Composition and Communication* Richard Braddock Award for her article "Further Contributions from the Ethical Turn in Composition/ Rhetoric: Analyzing Ethics in Interaction."



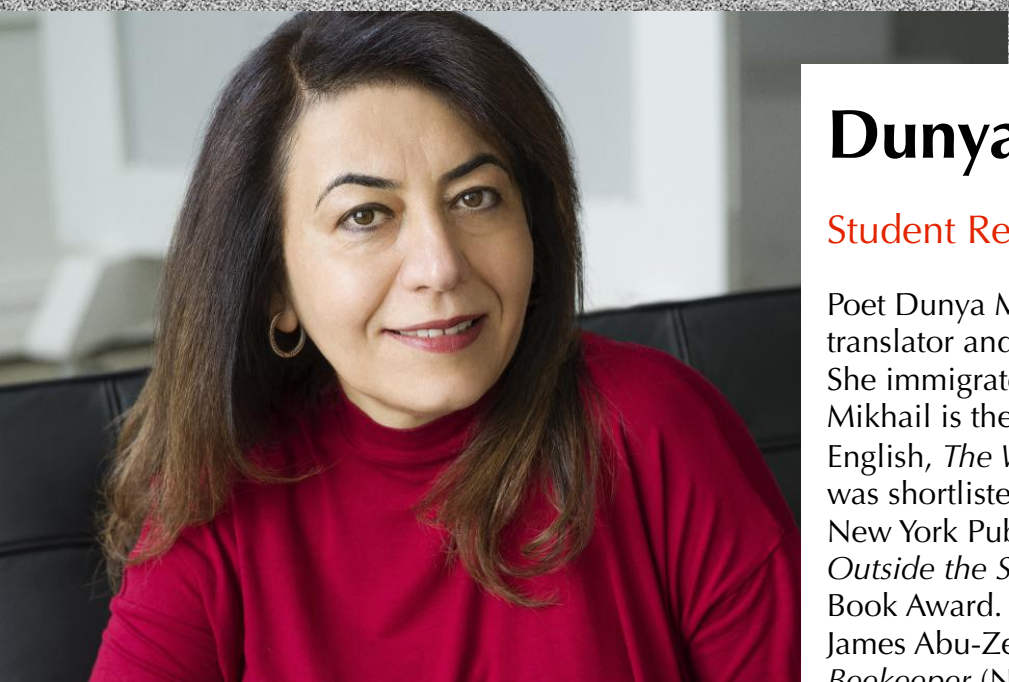
# OPEN FIELD

## Fall 2019 Reading Series

### Jess Row

**Friday, October 25, 2019**  
4:00 PM  
5057 Woodward, Room 10302

Jess Row is the author of two collections of short stories, *The Train to Lo Wu* and *Nobody Ever Gets Lost*, a novel, *Your Face in Mine*, and a new collection of essays, *White Flights: Race, Fiction, and the American Imagination*, appearing from Graywolf Press in August 2019. His fiction has appeared in *The New Yorker*, *The Atlantic*, *Tin House*, *Conjunctions*, *Ploughshares*, *Granta*, *n+1*, and elsewhere, has been anthologized three times in *The Best American Short Stories*, and has won two Pushcart Prizes and a PEN/O. Henry Award. He has received a Guggenheim fellowship, an NEA fellowship in fiction, a Whiting Writers Award, and a Whiting Creative Nonfiction Grant. In 2007, he was named a “Best Young American Novelist” by *Granta*. His nonfiction and criticism appear often in *The New Yorker*, *The New Republic*, *The New York Times Book Review*, *Bookforum*, *Threepenny Review*, and *Boston Review*, among other venues. He teaches full time at The College of New Jersey and occasionally also at NYU. He lives in New York City with his wife and their two children. A student of Zen for 25 years, he is an ordained senior dharma teacher in the Kwan Um School of Zen.



### Dunya Mikhail

**Student Reader: Laura Kraftowitz**

**Wednesday, November 6, 2019**  
1:00 PM  
5057 Woodward, Room 10302

Poet Dunya Mikhail was born in Baghdad and earned a BA at the University of Baghdad. She worked as a translator and journalist for the *Baghdad Observer* before being placed on Saddam Hussein’s enemies list. She immigrated to the United States in the mid-1990s and earned an MA at Wayne State University. Mikhail is the author of several collections of poetry published in Arabic. Her first book published in English, *The War Works Hard* (2005), translated by Elizabeth Winslow, won the PEN Translation Award, was shortlisted for the Griffin Poetry Prize, and was selected as one of the 25 Best Books of 2005 by the New York Public Library. Elena Chiti translated *The War Works Hard* into Italian in 2011. *Diary of a Wave Outside the Sea* (2009), which Mikhail co-translated with Elizabeth Winslow, won the Arab American Book Award. Mikhail's collection of poetry *The Iraqi Nights* (2014) was translated into English by Kareem James Abu-Zeid and published by New Directions. She is also the author of a book of nonfiction, *The Beekeeper* (New Directions, 2018).

### Camille Guthrie

**Wednesday, November 13, 2019**  
2:30 PM  
5057 Woodward, Room 10302

**Student Reader: Renée McKendrick**

Born in Seattle and raised in Pittsburgh, poet Camille Guthrie earned a BA at Vassar College and an MFA at Brown University. She is the author of the poetry collections *The Master Thief* (2000), *In Captivity* (2006), and *Articulated Lair: Poems for Louise Bourgeois* (2013). Her experimental long poems and inter-textual poetic sequences often engage with ongoing literary conversations and the history of ekphrasis. In an interview with *Chicago Review*, Guthrie stated, “Writing about another text or object and in poetic form often serves as a self-inflicted restraint in my work; forms are surely a kind of capture, scrupulous and absorbing rituals. Then it's satisfying to wreck them somehow, to make them imperfect.” She is the Director of Undergraduate Writing Initiatives at Bennington College.



### Anna Clark

**Tuesday, November 19, 2019**  
5:30 PM  
5057 Woodward, Room 10302

Anna Clark is the author of *The Poisoned City: Flint's Water and the American Urban Tragedy* (Metropolitan Books, 2018), which was a finalist for the NYPL Helen Bernstein Award for Excellence in Journalism, and was longlisted for the Andrew Carnegie Medal for Excellence in Nonfiction. Her writing has appeared in *Elle Magazine*, *The New York Times*, *Politico*, *Next City*, and other publications. She was a correspondent for the *Columbia Journalism Review* as part of its United States Project for nearly five years. Clark edited *A Detroit Anthology*, a 2015 Michigan Notable Book, and she is the author of *Michigan Literary Luminaries: From Elmore Leonard to Robert Hayden*. She was a founding board member and applications director for Write A House through the time that it rehabilitated three vacant homes in Detroit and gave them away to writers, for free. She was also a writer-in-residence in Detroit high schools through InsideOut Literary Arts for four years, and the founder of Literary Detroit. A graduate of the University of Michigan’s Residential College, she also holds an MFA from the Warren Wilson Program for Writers, where she focused on fiction. She lives and works in Detroit.

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**SPONSORED BY THE WAYNE STATE DEPARTMENT OF ENGLISH**



# FIRST FOLIO!

the book that gave us SHAKESPEARE

Shakespeare's First Folio, first published in 1623, is one of the world's most influential books — without it, we would not have 18 of his plays, and perhaps not know Shakespeare at all! Its value can be partially seen in dollars: in 2006, a copy sold at auction for \$5.2 million. Only 244 copies exist. To mark the 400<sup>th</sup> anniversary of Shakespeare's death, the Folger Library in Washington, D.C., will be circulating 18 of its 82 copies to one site in each state. Wayne State University, in collaboration with the Detroit Institute of Arts and the Detroit Public Library, was selected to host the First Folio in Michigan. To celebrate, a month's worth of events are planned for Michigan's part in "First Folio! The Book that Gave Us Shakespeare." Don't miss your chance to see one of the First Folios during its only stop in Michigan!

## — ONGOING EVENTS —

### JANUARY 29–MARCH 12

The Hilberry Theatre Company performs *Love's Labour's Lost*. Visit [theatreanddance.wayne.edu](http://theatreanddance.wayne.edu) for more information. Mention First Folio and get \$5 off!

### MARCH 8–APRIL 3

Shakespeare's First Folio on view at Detroit Institute of Arts, Era of Revolution gallery, third floor

### MARCH 2–APRIL 3

Exhibition panels and rotating special collections display from the Wayne State University Library System in the David Adamany Undergraduate Library atrium

### FEBRUARY 15–APRIL 1

Shakespeare exhibit on display in the Burton Historical Collection at the Detroit Public Library, featuring rare editions (the Second Folio, 1632; the Fourth Folio, 1685) and Shakespeariana from the 18<sup>th</sup> and 19<sup>th</sup> centuries

## — ONE-TIME EVENTS —

### FEBRUARY 11

#### K-12 TEACHER WORKSHOP ON SHAKESPEARE'S FIRST FOLIO

5-7 p.m., Detroit Institute of Arts, Holley Room

Led by Professor Gina DeBlase (Wayne State University, College of Education), this K-12 workshop is designed to prepare educators to guide students through learning activities related to the First Folio exhibition in March. Wayne State English professors Ken Jackson and Jaime Goodrich will also participate as content specialists. The workshop will be limited to 30 teachers. For more information, contact Jenny Angell at [JAngell@dia.org](mailto:JAngell@dia.org).

### FEBRUARY 25

#### KNOWLEDGE ON TAP: "THE BARD AT THE BAR" WITH ENGLISH DEPARTMENT CHAIR KEN JACKSON

5:30-8 p.m., HopCat Detroit, 4265 Woodward Avenue

Knowledge on Tap brings Wayne State's renowned professors and scientists face to face with the public in Midtown's restaurants and cafés. The events feature a live – and lively – discussion with some of Detroit's greatest minds. The February discussion will focus on Shakespeare and the First Folio.

### FEBRUARY 26

#### SHAKESPEARE IN DETROIT PRESENTS "JULIUS CAESAR"

7 p.m., David Adamany Undergraduate Library, Bernath Auditorium

Shakespeare in Detroit will give a full preview performance of its *Julius Caesar* production. The nonprofit, site-specific theatre company performs in the places where people live, work and play. Visit [shakespeareindetroit.com](http://shakespeareindetroit.com) for more information.

*First Folio! The Book that Gave Us Shakespeare is a national traveling exhibition organized by the Folger Shakespeare Library in Washington, D.C., to commemorate the 400<sup>th</sup> anniversary in 2016 of Shakespeare's death. It is produced in association with the American Library Association and the Cincinnati Museum Center. First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library, has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, and other generous donors.*

### MARCH 10

#### MASTER CLASS WITH MARY THOMAS CRANE

10-11 a.m., Faculty/Administration Building, Room 2339

The Wayne State Group for Early Modern Studies presents a master class for graduate students and faculty facilitated by Mary Thomas Crane (Thomas F. Rattigan Professor of English, Boston College). Professor Crane will lead a discussion of a chapter from her recent book, *Losing Touch with Nature: Literature and the New Science in Sixteenth-Century England*. RSVP required as seats are limited. For more information about this event, please contact the Group for Early Modern Studies at [gems.symposium@gmail.com](mailto:gems.symposium@gmail.com).

### MARCH 10–11

#### ACADEMIC CONFERENCE:

#### "SHAKESPEARE AND HIS CULTURE ON STAGE AND ON THE PAGE"

March 10 | 12:30-5:15 p.m., March 11 | 9 a.m.-4:45 p.m.

David Adamany Undergraduate Library

For the first time, Shakespeare scholars from a wide range of Michigan colleges and universities will be brought together in Detroit. This conference will explore the cultural, historical, literary and textual significance of the First Folio by examining the presence of Shakespeare's writings in three media: stage performance, manuscript and print. Keynote speakers include David Bevington, University of Chicago, and Mary Thomas Crane, Boston College. Free and open to the public. For more information about this event, please contact Jaime Goodrich at [goodricha@wayne.edu](mailto:goodricha@wayne.edu).

### MARCH 13

#### FILM SCREENING: THE STRATFORD FESTIVAL PRODUCTION OF "KING LEAR"

1 p.m., Detroit Film Theatre

The first in an ambitious project to record full performances of all of Shakespeare's plays over the coming decade, this stunning production features the incomparable Colm Feore in the performance of a lifetime as Lear. Visit [dia.org](http://dia.org) to purchase tickets.

### MARCH 18

#### LECTURE: "EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SHAKESPEARE BUT WERE AFRAID TO ASK"

6-8 p.m., Detroit Public Library, Explorers Room

As part of the Mary Adelaide Hester series at the Detroit Public Library, Arthur F. Marotti, distinguished professor of English emeritus at Wayne State University, will give a lecture called "Everything You Always Wanted to Know About Shakespeare But Were Afraid to Ask."

RSVP at [dplfriendsfoundation.org/#!hester/wqcdt](http://dplfriendsfoundation.org/#!hester/wqcdt).

### MARCH 22

#### WAYNE STATE INSIDERS TOUR

Noon-1 p.m., David Adamany Undergraduate Library

Join the Wayne State Insiders for a special tour of all things First Folio! This exclusive tour will take you on a guided visit with the First Folio display from the Folger Library at Wayne State, as well as an up-close experience with rare Shakespeare items from Wayne State's own collections. From there, those on the tour will have the opportunity to visit the Second and Fourth Folios at the Detroit Public Library and the First Folio on display at the Detroit Institute of Arts.

### MARCH 29

#### SPEED SHAKESPEARE!

Noon-2 p.m., David Adamany Undergraduate Library Atrium

Come learn everything you ever wanted to know about Shakespeare's plays and poems through informative and fun presentations and displays. Wayne State graduate students will share important background, surprising trivia and crucial highlights from several of Shakespeare's best-known works. Audience participation is encouraged.

### APRIL 1

#### FILM SCREENING: "ROSENCRANTZ AND GUILDENSTERN ARE DEAD"

6-8 p.m., David Adamany Undergraduate Library, Bernath Auditorium

Join the Kino Club for a free screening of the film *Rosencrantz and Guildenstern Are Dead*. Based on the play by Tom Stoppard, this film centers on two minor characters from *Hamlet* and reimagines Shakespeare's classic play from their perspective. Todd Breijak (doctoral student, English) will introduce the film.



# Rushton/2018

Undergraduate Conference in Language, Literature, and Culture

## March 2, 2018

Wayne State University  
Student Center Building, 2<sup>nd</sup> Floor  
5221 Gullen Mall  
Detroit, Michigan 48202

### AGENDA/ March 2

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SESSION I: 10:00 – 11:15

#### ROOM 289

##### Visual and Performance Art

Moderator: Georgina Adlam

1. “Chūshingura and Kanjinchō: Samurai and the Preservation of Honor” by **Lauren Valice**
2. “Chinese Calligraphy” by **Maxwell Wyche**

#### HILBERRY B

##### Russia: Yesterday and Today

Moderator: Laura Kline

1. “Mother Russia: Cultural Production, Reproduction, and Representations of Women and Mother during the Early Soviet Period” by **Blake Hart-Negrich**
2. “Using Youth: The Propagandization of Youth Culture during Krushchev’ Thaw” by **Michaela Lewalski**
3. “Russia in the 1990s: Why is Russia so Controversial Today?” by **Grace Putintsev**
4. “Russia and the West” by **Jacqueline Schrader**

#### HILBERRY C

##### Feminism: Beauty, Politics, and Media

Moderator: Deanna Laurette

1. “The Hijab and Its Role in Empowering Muslim Women” by **Rama Al-Hakim**
2. “Feminism, Technical Communication, and Social Media in the Era of Trump” by **Rachel Hackett**
3. “*Frankenstein* and Feminism” by **Miranda Keyes**
4. “Forgetting the Mirror: Margaret Atwood’s Critique of “Beauty” and Capitalism in *Oryx and Crake*” by **Colleen Kingsbury**

## AGENDA/ March 2

## LIBRARY D

## Where are We Going? Ways of Seeing Urban Form in Detroit

Moderator: Beth Fowler

1. "Detroit's Failing Emergency Medical Services System" by **Meyer Gershater**
2. "The Detroit Riverfront" by **Ruth Podgorny-Richards**
3. "Lafayette Park" by **Rumyah Rafique**

## LIBRARY E/F

## Science, Technology, and Society

Moderator: Molly Spalter

1. "Examining Difference: Re-framing Biology in the Study of Politics" by **Brett Capra**
2. "Overcoming Antibiotic Resistance: A Literature Review" by **Dalia Kassabieh**
3. "An Introduction to Archaeological Isotopic Analysis: Examples from Ancient Stonehenge and Ireland's 19<sup>th</sup> Century Potato Famine" by **Andrew Li**
4. "Reconciling the Functional with the Aesthetic: The Body and the Machine" by **Manon Nitta**

## SESSION II: 11:30 – 12:45

## ROOM 289

## Channeling the Moment: From a Quiet Walk to the Underground Punk Rock Movement

Moderator: Diana Rosenberg

1. "Frosted 4<sup>th</sup> Street" by **Joseph Gjela**
2. "The Velvet Underground" by **Kyle Hargreaves**
3. "The Funhouse: The Life of the Freezer Theater and the Rise and Fall of Early Hardcore Punk in Detroit" by **Benjamin Thomason**

## AGENDA/ March 2

## SESSION II: 11:30 – 12:45 (Continued)

## LIBRARY B

## Linguistics: Asian Languages

Moderator: Nour Selbini

1. "Trans-Friendly Pronoun Systems in Asian Languages" by **Samwell Raleigh Chase**
2. "Ubiquity of Language Contact among Far-Eastern Languages" by **Jeremiah Jean**
3. "Register in Asian Languages" by **Zechariah Jean**
4. "Morphological Analysis of Nouns in South East Asian Languages" by **Jack Marone**

## LIBRARY C

## Globalism and Colonialism

Moderator: Rasul ibn-Muhammad

1. "Contextualization in Literature: Function of Time and Place in Modern Arabic Literature" by **Hamzah Ali Farhat**
2. "Afghan Hindus and Sikhs: Continuity and Change in the Diaspora" by **Raveena Mata**
3. "Governing Cyberspace in a Globalized Era" by **Grace Putinsev**

## LIBRARY D

## Contemporary Urban Issues: A Motown Learning Community

Presentation

Moderator: Thomas Trimble

1. "What's Killing the Suburbs: The Relationship between Suburban Inequality and Opioid Abuse" by **Nicole Coleman**
2. "Riots and Diets: An Examination of the 1967 Riots and the Rise of Food Deserts in Detroit" by **Mansoor Mubeen**
3. "Broadside Press" by **Charles Sparks**
4. "The Second Foreclosure Crisis: Detroit and Its Property Taxes" by **Zain Waheed**

## LIBRARY E/F

## Cultural Issues in Medicine and Health

Moderator: Hillary Weiss

1. "Voluntourism Conceptualized as Neocolonialism: The Importance of Cultural Competency and Equitable Exchanges in Medical Relief Trips" by **Cara Mitrano**
2. "Alzheimer's Disease Explained" by **Amanda Romaya**
3. "The Foundations of Traditional Arab and Islamic Medicine (TAIM) and Its Cross-cultural Relevance" by **Waleed Vaid**

MIDDAY BREAK (Refreshments): 1:00 - 2:00

Student Center Ballroom

Remarks by: Professor Jerry Herron, Honors College Dean

Awards: 1:00 - 1:30

Guest Speaker: 1:30 - 2:00

Featured Guest: Deborah Drennan, Freedom House Detroit

## SESSION III: 2:15 – 3:30

## ALLROOM:

Poster Judging (Posters will be judged on content, design, and clarity of expression)

1. "Global Ties Detroit Internship Experience" by **Breanna Betancourt**
2. "Human Trafficking and Medical Education" by **Oksana Doubrovski**
3. "Study Abroad – Japan" by **Michelle Gardner**
4. "'The Triumph of Altruism: Explored through the Global Red Cross and Red Crescent Network'" by **Anthony Godlewski**
5. "Voluntourism Conceptualized as Neocolonialism: The Importance of Cultural Competency and Equitable Exchanges in Medical Relief Trips" by **Cara Mitrano**
6. "Reconciling the Functional with the Aesthetic: The Body and the Machine" by **Manon Nitta**
7. "Governing Cyberspace in a Globalized Era" by **Grace Putintsev**
8. "Chinese Calligraphy" by **Maxwell Wyche**

## SESSION III: 2:15 – 3:30 (Continued)

## ROOM 289

## Relationships and Acceptance: Poetry and Short Story Readings

Moderator: Sean Renkert

1. "Rattlesnake" by **Minahel Munir**
2. "Fluke" by **Steven Proudfoot**
3. "Doppelgänger" by **Cham Smadi**
4. "Upset Stomach" by **Chloe Tomasovitch**

## LIBRARY B

## Literature and History

Moderator: Ella Tucan

1. "Storytime and Atomic Holocaust: Children's Literature and Master Narratives of the Atomic Bombings of Hiroshima and Nagasaki" by **Kenneth Alyass**
2. "Antisemitism in a Crisis of Identity: An Analysis of Anti-Semitic Themes in Eliot, Lawrence, and Babel" by **Sara Dassanayake**
3. "Encouraging Intertextual Dialogue in Young Adult Novel Adaptations of Shakespeare" by **Mary Grahame Hunter**
4. "'My City Square': A Literary Analysis of *Fifteen Dogs* by Andre Alexis and *Saturday* by Ian McEwan" by **Elsa Nilaj**

## LIBRARY C

## Fantasy and Myth

Moderator: Feryal Albrehi

1. "Hyena Laughs Back: Mambéty and His Use of the Trickster" by **Leena Ghannam**
2. "Classical Myths: Their Relevancy and Continued Importance in Western Culture" by **Ayesha Montaz**
3. "Effects of Tolkien's Writing on Fantasy Literature" by **Shannon Sheridan**

## LBERRY D

## Detroit: History, Culture, and Futures

Moderator: Maysa Fawaz

1. "Muslim Spirit of Detroit" by **Sallwa Assarawie**
2. "Reactions to Civil Disturbances by National Guardsmen in the Detroit Riots of 1967" by **Fatima Dakroub**
3. "A Solution to Detroit's Homelessness Problem" by **Sukria Malique**
4. "Banglatown: Women and Gardening" by **Nushrat Rahman**

## LBERRY E/F

## Landscapes of the Mind

Moderator: Michael Anderson

1. "A Rational Analysis of Addiction: Choice v. Disease" by **Spencer Darling** and **Rama Wahbeh**
  2. "Charlie and Algernon: Emotional Evolution" by **Zeinab Hourani**
  3. "Flowers for Algernon as a Defense of Mental Illness" by **Christiane Radford**
- "Determinism and Moral Responsibility" by **Benjamine Skole**

## THE EDMUND AND NORMA RUSHTON ENDOWMENT

The Edmund and Norma Rushton Endowment was established to honor the memories of Mr. and Mrs. Rushton by members of their family. As a tribute to the Rushtons' lives, this endowment supports an annual conference for Wayne State University undergraduate students.

Both Edmund Rushton and Norma G. Rushton appreciated the diversity and scope of a liberal arts education that encouraged a questioning and deeper understanding of humanity. They were dedicated to enhancing the lives of others through participation in the communities in which they lived.

Mr. Rushton, B.B.A. 1950, M.A. 1973, spent his career as a respected member of the Detroit advertising community. He served on the Board of Directors of the Franklin Wright Settlement, Children's Hospital of Michigan, and was a member of the speaker's board of the United Way.

Mrs. Rushton, who began her studies at WSU in 1950 and received a B.A. degree in 1981 in American Studies, pursued her education while raising six children. She was instrumental in founding Children's Oncology Services of Michigan, which was responsible for raising the funds to build the Ronald McDonald House in Detroit. She served as the first patient ombudsman at Children's Hospital.

The purpose of the endowment is to emphasize the cultural richness of Detroit through an activity highlighting the interdisciplinary strengths of Wayne State University. The Rushton Conference Committee would like to thank many people for their efforts and contributions. The student, faculty, and staff volunteers, readers, and judges who helped us plan and organize this event made the Rushton Undergraduate Conference in Language, Literature, and Culture become a reality.

*Our many thanks go to . . .*

**THE RUSHTON FAMILY**