



## ACADEMIC PROGRAM REVIEW

**Program: BA program in English**  
*Submitted by Dr. Tonya Howe, Chair*

**Date:3/15/20**

### ***Background – Program Context***

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#### **Official Program Description:**

The study of literature and writing deepens students' understanding of the moral questions at the center of the human experience and of our shared humanity across cultures and across time. Marymount's English major and minor develop students' range of experience and cultural understanding by examining texts that represent a variety of points of view and historical perspectives. It also provides students with valuable skills in writing, analysis, and critical thinking.

The English major and minor provide preparation for entry into graduate study, professional schools, and a wide variety of meaningful career fields, including research, creative, editorial, teaching, advocacy, and governmental fields. English majors have the option of choosing a track in literature, media and performance studies, or writing, or a secondary-teaching licensure program.

Through the literature and writing courses required for the major, students develop valuable writing, critical reading, and research skills. The study of literature provides tools of critical analysis, awareness of major authors and literary traditions, and insight into how literary developments mirror and influence major societal developments. The writing courses teach the principles of clear and effective writing for a variety of purposes and audiences.

All English majors complete an internship, which provides valuable practical experience and the opportunity to apply skills in a professional context. In addition to the required internship, seniors must successfully complete a senior research seminar.

By choosing minors in such areas as gender and society, media and performance, writing, politics, and psychology, students can prepare themselves to apply their skills in the professional world. The English major, meanwhile, is a lifelong resource in providing a broad liberal arts education.

Upon successful completion of the English program, students will be able to respond to a literary text in a way that reflects an awareness of aesthetic values, historical context, ideological orientation, and critical approach; write coherent, well-organized essays that establish a clear focus, provide appropriate evidence, and are grammatically correct; conduct appropriate research and synthesize their own original ideas with those advanced by literary critics and other scholars; demonstrate a thoughtful understanding of their own writing process; analyze literary works — in all genres — with respect to structure, style, and theme; demonstrate information and technological literacy in research and

competence in Modern Language Association (MLA) documentation; and deliver oral presentations that are focused, well-organized, and effective and that establish a connection with the audience.

Residency Requirements: Students must complete at least 21 credits in English at Marymount. Those credits must include EN 200 Elements of Literary Study; EN 290 Literary Theory and Practice or EN 240 Introduction to Film and Visual Studies; three credits in English at the 400 level; and nine additional credits at the 300 level or above. This degree requires a total of 120 credits.

### **Status of the Discipline:**

Due to market pressure to directly tie to professional and employment outcomes, undergraduate study in English across the United States is evolving dramatically to address declines in enrollment. Conferred BA degrees are down nationally by 20% since 2012, according to the 2018 Association of Departments of English ad-hoc report on “A Changing Major.”<sup>1</sup> In keeping with nation-wide trends, our program numbers had remained quite healthy prior to 2013, with an average five-year major enrollment of 30.7. In the past five years, however, our average major enrollment has dropped by 15% to 26.7. We are aware of this broad trend and are actively seeking ways to address the problem through developments both in marketing and curriculum, using current research on the discipline to do so.

A key challenge to the major, which we feel we are in the process of meeting, is curricular diversification. Our program has long been both diversified with tracks and characterized by a strong emphasis on writing. While we cannot be all things to all people, we are actively working to inject more digital and global focus, with career preparation, into our curriculum. However, as a service department, we must serve the needs of the Core as we serve those of our majors and minors, and we are currently facing two unfilled tenure track lines--one that we hope to fill with a new media writing specialist (ideally, who also has expertise in global literatures) and a linguist to support computational analysis in the program as well as our English Education track. The ADE notes that a significant part of the challenge to the English major today is conveying its value to our audience, and with declining marketing budgets, we worry that this essential component to success will be left to the side.

We also note, however, that our minor enrollment (across all minors served by the program) has grown notably over the past 5 years, from 11 in Fall 2014 to 34 in Spring 2018. We have been very active in recruiting second majors and minors, and we feel that this is an important aspect of Marymount’s service to its students. As a university, we should encourage and enable double majoring and minoring wherever possible, as research clearly shows employers are seeking well-rounded job candidates with context knowledge, writing skills, critical reasoning skills, and empathy.<sup>2</sup>

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<sup>1</sup> See “[A Changing Major: The Report of the 2016–17 ADE Ad Hoc Committee on the English Major](#)” (2018) and Colleen Flaherty, “[The Evolving English Major](#),” *Inside Higher Education* (2018).

<sup>2</sup> 40% of all college degrees are awarded in professional disciplines that face serious underemployment. As [Aimee Picci](#) notes, reporting for CBS News on the [2018 Burning Glass report](#) about underemployment among college graduates, these professional programs “are aimed at preparing students for specific fields,” but “they are failing to graduate ‘job ready’ adults.... Students in these majors may not be learning communication and critical thinking skills, which means they may lack the writing and reasoning abilities that employers want in new hires.”

During the summer of 2018, the department participated in a series of visioning workshops, designed to help us think through and address some of the causes of this trend. In Spring 2019 we invited a Modern Language Association/Association of Departments of English consultant to review our curriculum and provide another set of eyes. We developed a departmental mission that foregrounds storytelling as a core hub connecting writing, research, analysis, argument, and the human skills of empathy. We used this departmental mission to strengthen curricular revisions calculated to pair with program review and jump-start future work.

**Changes Made Since Last Program Review:**

The last program review was conducted in 2013. In that review, APBP found the program viable and essential to the University’s mission; the self-report and the external reviewer’s report were received by APBP as revealing a vibrant and effective program critical to the success of the liberal arts core and the University’s writing intensive initiative. Additionally, the program report revealed “a solid curriculum...ahead of the curve in its digital emphasis.” The two areas of concern that emerged in last program review were related to staffing, and we have partially addressed them through the hiring of Post-Doctoral Teaching Fellows and the continuing development of faculty. At last program review, all but two faculty members were junior and untenured; currently, all tenure-track faculty are at Associate level, with two full Professors. However, the prior recommendations were to hire at the advanced level, and that did not happen; due to budget constraints, we hired at the Assistant level, and have since lost that hire to CMU; an additional faculty member has since retired. Faculty continue to be highly active in the academic functioning of the university as a whole. External review also noted that the program relies too heavily on poorly-paid adjunct faculty, and APBP endorsed our goal to hire more stable and well-paid part-time faculty. In the last five years, we have hired more Lecturers who, while technically adjunct, have higher per-class pay and are expected to perform service in the department, leading to closer community among faculty and students as well as persistence that benefits student retention. One of our goals was to increase slightly the number of majors; APBP also endorsed this goal, as well as that of tracking minors and second majors; APBP also recommended a reduction in the number of credit hours in the major as a way to attract second major, and we lowered the number of credits from 48 to 39 credits in 2014. The faculty agreed with these recommendations, both from the external reviewer and APBP.

GOAL	ACTION TAKEN	IMPACT ON PROGRAM
2 replacement tenure-track faculty	One replacement tenure-track faculty member was hired in 2014.	This faculty member was a great asset to our program while here at Marymount, enhancing both our linguistics and our digital humanities and digital writing offerings. However, that faculty member has since departed, leaving us with the same number of full time faculty as last program review--and the same curricular gaps.
1-2 term or postdoctoral term appointments to	We hired two term postdoctoral faculty to work in 100 and 200 level courses.	A better ratio of full time to part time faculty; a rich diversity of expertise brought to the program. Most postdoctoral faculty have become gainfully employed in academic contexts; however, we lack the time to provide required mentorship. As a result, we

<p>work in 100 and 200 level courses</p>		<p>transitioned one teaching fellow into two lecturers to enhance the adjunct experience, help us retain qualified part-time faculty, and improve the experience of first-year students. .</p>
<p>Engage the community beyond Marymount</p>	<p>Connected instagram, facebook, twitter accounts through a central social media hub, HootSuite; enhance our email and print marketing efforts especially to invite the community onto campus at our high-profile events. Developed our <a href="#">first ever departmental mission / vision statement</a> to guide our work in the future. Invite high-profile poets, scholars, and speakers to campus. Hosted the 2015 Virginia Humanities Conference, bringing nearly 90 non-MU-affiliated students, faculty, and public intellectuals to campus.</p>	<p>Our social media following has grown dramatically, and we now have over 200 followers on twitter, and over 100 each on facebook, and instagram; we have consolidated our facebook profile and group into a page, which we use to inform alumni and current students about events and keep in touch. We have also started a linkedin account for the department. We routinely advertise our high-profile events to the community through social media, and typically get ~10 community members to attend the Bisson Lecture and the Visiting Author Series. Our departmental mission / vision statement has begun to guide our curricular revisions, and as a topic of departmental conversation, it guides our daily pedagogical choices and the kind of speakers and events we host. We have hosted Pulitzer-Prize-winning authors and notable scholars at a variety of annual events, raising the profile of our university and our program, including: Katherine Boo (author, <i>Behind the Beautiful Forevers</i>), Julie Otsuka (author, <i>When the Emperor Was Divine</i>), Junot Diaz (author, <i>The Brief and Wondrous Life of Oscar Wao</i>), Mary Karr (author, <i>The Liar's Club</i>), Elizabeth Strout (author, <i>Olive Kitteridge</i>), Dorsey Armstrong (Professor of English and Medieval Literature at Purdue University, Lecturer for The Great Courses); Brigitte Fielder (Assistant Professor of Comparative Literature, University of Wisconsin-Madison); Jonathan Deiss (Citizen Archivist, National Archives), Marlene Tromp (Professor of English and Women's Studies, Dean of the New College of Interdisciplinary Arts and Sciences at Arizona State University), Steven Lubar (Professor, American Studies, History, and History of Art and Architecture, Brown University), Peter Donaldson (Professor of Literature and Ford Foundation Professor in the Humanities, MIT), and Julie Ellison (Professor of American Culture and English, University of Michigan). The <a href="#">2015 VHC, "The</a></p>

		<p><a href="#">Humanities and the Public Sphere,</a>” was another high profile event for Marymount and our program, raising our profile in the region.</p>
<p>Continue to diversify the curriculum by offering classes on multicultural &amp; global literature, community engagement, and digital research and writing</p>	<p>We developed three new courses, EN345: Ethnic Literary Traditions, EN208 : Digital Approaches to Literature, and EN357: Topics in Literature before 1800 to diversify and strengthen our curriculum. We have also developed a new BA program in Digital Writing and Narrative Design, including a minor, to speak to the strengths and interests of faculty and students. Existing courses, especially in writing and creative writing, routinely incorporate service learning into the curriculum, though these are not “service learning courses” as the university understands it. We are in the process of refining our survey offerings from American literature and World literature to American, World, and British literature, to increase opportunities for global literature and to make our program more visible for transfer. Our students have been given opportunities to write for the Department blog.</p>	<p>Today, EN345, and EN208 are among the most popular courses we offer and they routinely fill. These new courses have diversified our curriculum and led to the creation of the new Digital Writing and Narrative Design program.</p> <p>We will monitor the impact of the DRWT program on the English BA, and will need to be careful that our commitments to program majors, minors, and the core can still be maintained with the added charge and given the faculty hiring freeze.</p> <p>Majors and minors routinely write for our program blog, providing an avenue for further writing development and professionalization; nearly 10 student-authored articles can be found there.</p> <p>We plan to continue to diversify our curriculum with the redesign of our survey courses and the addition of select new courses at the 200 and 300 levels.</p>
<p>Limited and specific growth of majors, target even distribution of majors among tracks</p>	<p>While our minor enrollment has grown substantially over the last 5 years, our major enrollment shrank. Across the country, institutions saw downward enrollment trends in the major. We have not been able to track minors and second majors as effectively as we’d like, but available PIE data now shows majors, minors, and second majors in the program. In last program review, resources to achieve this goal of growth in the major included marketing and performance space.</p> <p>The University as a whole moved to centralized advising; we feel that this may be a detriment to our major enrollment, given the workload of the advisors and the focus on professional degrees more broadly across campus. However, we plan to monitor this situation and collaborate as</p>	<p>The growth of minors and second majors in our program has required us to keep track of different curricular needs, and the variety of programs we support means that our attention is shifting. However, we do hope that the DRWT program becomes a draw for students to English, as well.</p> <p>Among our minors, writing and Spanish have grown more quickly, suggesting the need for a full time languages instructor (currently, we rely on a lecturer supported by SDAH). Overall, it would be helpful if the University could better help faculty and advisors view and track minors and second majors.</p>

	<p>much as possible with the AAC. Our film club has recently disbanded due to changes in Student Activities.</p> <p>Added units on marketability and employment in EN200 and EN424 to stimulate growth.</p> <p>Began developing print materials and a database of high school counsellors and community college faculty to target with in-program marketing.</p>	<p>To stimulate growth, we added units on marketability and employment in our gateway and capstone courses, and we will continue to track student feedback in these areas.</p> <p>Increased on-campus outreach has coincided with a notable growth in minor enrollment over the past five years.</p>
<p>Reduction in credit hours for the major to attract second majors (APBP request)</p>	<p>Decreased the major from 48 to 38 credits in 2014.</p>	<p>In 2014, we decreased the number of credits in the major from 48 to 39, and injected more flexibility into the survey requirements. The stated goal of this shift was to attract second majors. 39 credits in the major is in line with our comparison programs.</p> <p>We are currently combining gateway courses to afford more opportunities for upper-level EN elective study.</p>

**Additional Context:**

One goal we had set for ourselves at last program review--developing dedicated flexible classroom and multimedia/performance spaces on campus--has not been achieved. Many conversations with campus partners and stakeholders, as well as conversations with Arlington Economic Development, have been promising, but have not resulted in action on this front, primarily due to funding. We continue to point out the need for flexible, thoughtfully designed spaces that can accommodate a variety of performance, presentation, and mixed-use activities, while also providing new students the amenities and opportunities they are accustomed to before coming to Marymount.

We also sought to hire one replacement tenure-track faculty member in linguistics, who had expertise in computational linguistics, ESL instruction, and digital humanities. We successfully hired in 2016, but that faculty member has since left. Additionally, a long-serving faculty member retired, leaving a second tenure-track position vacant. We have launched a new BA program in Digital Writing and Narrative Design, but note that for this program to be successful, we need these hires who are to support linguistics and computational linguistics, as well as new media writing. We feel confident we can hire faculty with the multiple proficiencies we require--one in digital/new media writing/ESL, and one in linguistics/computational linguistics/languages.

**Program Review Process:**

Since the undergraduate and graduate programs are closely aligned, the chair worked closely with the graduate program director to align the BA/MA program review processes. Beginning in Spring 2019, the department had an external consultant from the MLA/ADE visit and give feedback on both the undergraduate and graduate programs and their efficacy as well as their position in the currently shifting marketplace.

Aspects of the program review were discussed at each monthly department meeting in Fall 2019. Faculty paired up to draft parts of the program review and, if necessary, collect additional data. All information in the draft report was shared with tenure and tenure-track faculty via a google doc link, and feedback on each area was incorporated over the winter break.

Student input was sought via traditional graduating student and alumni surveys, as well as a focus group of majors.

### ***Component 1 -- Review of the Current Program: Curriculum***

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#### **Student Learning Outcomes:**

Our Learning Outcomes are cohesive and intentional, written to make clear connections between our program's focus on textual analysis and self-expression and the university's liberal arts core, writing intensive courses, and inquiry-based learning. We have 7 Learning Outcomes, and we assess 2-3 outcomes in rotation each year, with all faculty contributing to the assessment process. Each outcome is assessed at a minimum of every 4 years. The pivotal courses for students in each of our tracks (EN 200, 290, 301, 308, 385, 490 and 424) scaffold Learning Outcomes appropriately, as represented by the consistent student achievement of Learning Outcomes at or above an acceptable level over the last 5 years on assessment reports, and improvements from cycle to cycle. Assessment reports since our last program review show that most students meet or exceed our standards for acceptable writing, research, and analysis at all levels. Few to no students fail to meet our minimum goals. Assessments from our capstone class often include scores in the highest category, demonstrating mastery at the senior level. In addition, we have eight Inquiry-designated courses ranging from the 200 to the 400 level. Our students are assured of having an inquiry learning experience at all levels of the major.

#### **Map of Curriculum and Program Learning Outcomes**

Our curriculum map reflects the close relationship among our tracks, with special marks used to identify courses specifically required for certain tracks (Writing, Media and Performance, Secondary Education).

List and label (e.g., 1-6) the learning outcomes.

1. respond to a literary text in a way that reflects an awareness of aesthetic values, historical context, ideological orientation, and critical approach;
2. write coherent, well-organized essays that establish a clear focus, provide appropriate evidence, and are grammatically correct;

3. conduct appropriate research and synthesize their own original ideas with those advanced by literary critics and other scholars;
4. demonstrate a thoughtful understanding of their own writing process;
5. analyze literary works — in all genres — with respect to structure, style, and theme;
6. demonstrate information and technological literacy in research and competence in Modern Language Association (MLA) documentation; and
7. deliver oral presentations that are focused, well-organized, and effective, and establish a connection with the audience.

List all required courses for the major in column on the left.

For each course indicate which outcomes are addressed using the following key.

*Level of instruction: I – Introduced, R-reinforced and opportunity to practice, M-mastery at the senior or exit level*

*Assessment: PR- project, P-paper, E-exam, PO – Portfolio, O-oral presentation, I-internship, OT-Other (explain briefly)*

Course	LEARNING OUTCOMES													
	Learning Outcome 1		Learning Outcome 2		Learning Outcome 3		Learning Outcome 4		Learning Outcome 5		Learning Outcome 6		Learning Outcome 7	
	Level	Assessment	Level	Assessment	Level	Assessment	Level	Assessment	Level	Assessment	Level	Assessment	Level	Assessment
200*^	I	P,O,E	I	P	I	P,O			I	P,E	I	P	I	O
201														
202														
203`														
204`														
205`														
206`	I	P,E	I	P	I	P			I	P,E				
207*														
	I	P,E	I	P	I	P								
211^`			I	P									I	O
212*`	I	P,O							I	P,E			I	O
225														
227	I	P,E	I	P	I	P	I	P	I	P,E				
208	I	PR,P,E	I	P	I	PR,P			I	PR,P,E				



220*														
230`														
240*														
270*^	I	P,O	I	P			I	P,O	I	P,O				
290*^^	R	P,E,O	I	P	R	P,O			R	P,E	R	P	R	O
301^														
308^			R	P	R	P,O	R	P,O			R	P,O		
303^														
305*^			R	P	R	P,O	R	P,O	R	P,O				
321														
322														
323														
330														
340														
345														
350														
351														
355														
357	R	P,E			R	P			R	P,E				
385`			R	P	R	P					R	P,PR		
400*^			M	P									M	O
424*^^`	M	P,E,O	M	P	M	P,O	M	P	M	P,E	M	P	M	O
426														
428														
429*														
490`	M	P	M	P	M	P			M	P	M	P		

\* Media and Performance Studies track; ^ Writing track; ` Secondary Ed track; **Crosslisted with other departments**

List all the courses in the discipline in the column on the left.

Identify the type of course using the following key: R – Program requirement, E – Program Elective, C – Core, UR – University requirement

For each course indicate which competencies are included using the following key.

*Level of instruction:* I – Introduced, R-reinforced and opportunity to practice, M-mastery at the senior or exit level

*Assessment:* A – Assessment, P-paper, E-exam, O-oral presentation, I-internship, OT-Other (explain briefly)

CORE COMPETENCIES—All Department courses

Map of Courses and Core Competencies (*Undergraduate Programs Only*)

Course	Type	Critical Thinking		Inquiry		Information Literacy		Written Communication	
		Level	Assess	Level	Asses	Level	Assess	Level	Assess
090	Remedial								
100	E								
101	UR					I	P,O	I	P,E
102	UR					I	P,O	I	P,E
105	E								
150	E								
200	R, UR	I	P,O,E	I	P,O	R	P,O	R	P
201, 202, 203, 204, 205, 206, 207, 220, 230	C*	I	P, E					R	P, E
208	C*, UR^			I	P, O				
211	R	I	E					R	P, E
212	E	I	P, O, E			R	E	R	P
225, 227, 240	C*, UR#	I	P					R	P
270	E, UR#	I	P,O					I	P
290	R	R	P,O			R	P	R	P
301, 303, 305, 308	E, UR#	R	P, O			R	P, O	M	P

321, 340, 345, 350, 426, 429	C**, UR#	M	P, O, E	M	O, P	R	P	M	P
322, 330, 351, 355, 357, 428	C**	M	P, O, E			R	P	R	P, E
385	E			R	P, OT (observe)			R	P
400	R, UR			M	P				
421, 433	E	M	P	M	P, O			M	P
424, (490)	R, (C**), UR#	M	P			M	P	M	P

\* LT-1 \*\*LT-2 #WI ^INQ

## ***Component 2 – Review of the Current Program: Faculty, Resources, and Cooperation***

### **Faculty Qualifications and Activity:**

Our faculty is extraordinarily highly qualified and very engaged. Two faculty members have received grants from the National Endowment for the Humanities to support their research, one in cooperation with faculty from The University of Virginia. Faculty continue to publish work in their field in top-tier peer reviewed journals; all have presented at national and international conferences in their field within the past 18 months. Full CVs are available on request.

Each faculty member teaches 3 courses per term, and chair and program directors take 1-2 course releases per academic year to support their administrative work. Course releases outside of this administrative work rarely impact our ability to teach our courses as contracted. However, in the period under examination, we had three faculty members on sabbatical, which necessitated the hiring of additional adjunct faculty, and we have lost two full time faculty members (to retirement and headhunting), which necessitated the hiring of additional Visiting Assistant Professors and lecturers. A very small number of faculty in the program take overloads, often in DSC or to support our composition teaching needs. If we can hire at least one full-time tenure track faculty member in the next year, our credit hours to full-time faculty ratio will be improved notably, from 166 credit hours per FTE to 184 per FTE, which is on par with Nursing, Biology/Physical Sciences, Marketing, and Psychology.

Due in part to the loss of two full time faculty members, we have three holes in our program expertise--linguistics, digital writing, and global literature.

### **Roster: ENGLISH, BA, FACULTY ROSTER 2018-19 AND FALL 2019**

*\*does not indicate graduate-level courses, or project/internship classes..*

Name (FT, PT)	Rank	Tenure Status	Courses Taught Including term, course number & title, credit hours	Academic Degrees and Coursework Relevant to courses taught, including institution and major List specific graduate coursework, if needed	Other Qualifications and Comments Related to courses taught	Expertise/Research Interests
Bock, Caroline (PT)	Adjunct, Lecturer		<p><b>18/FA</b> EN-102 Composition II, 3 EN-305 Topics in Creative Writing, 3</p> <p><b>19/SP</b> EN350 The American Dream (3)</p> <p><b>19/FA</b> EN100 Intro to College Writing (2) EN102 Composition II EN305 (independent study) Topics in Creative Writing (3)</p>	<p><b>Doctorate or Terminal</b> Master of Fine Arts (Creative Writing), 2011, CITY COLL</p>	<p>Author of the young adult novels <i>LIE</i> and <i>Before My Eyes</i> (St. Martin's Press) as well as the short story collection <i>Carry Her Home</i> (winner, 2018 Fiction Award from the Washington Writers' Publishing House).</p>	<p>Composition and Rhetoric, Fiction Writing, Writing</p>
Carroll, Cathryn (PT)	Adjunct		<p><b>18/FA</b> EN-100 Introduction to College Writing, 2</p>	<p><b>Doctorate or Terminal</b> Ph.D. (Special Educ: Ph), 2003, GALLAUDET COLL</p> <p><b>Master's</b> Master of Arts (Liberal Education), 1983, ST JOHNS COLL MD</p>	<p>Author, biographical entries for <i>Encyclopedia of History of Disability</i>, Facts on File (2009)</p>	<p>Disability and Deaf Culture, Composition and Rhetoric</p>

Ficke, Sarah (FT)	Associate Professor	With tenure	<p><b>18/FA</b> EN-101 Composition I, 3 EN-426 Studies in the Novel, 3</p> <p><b>19/SP -- Sabbatical</b></p> <p><b>19/SU</b> EN230</p> <p><b>19/FA</b> EN101 Composition I 3 EN225 Literary Superheros 3 EN322 19<sup>th</sup> Century British Literature 3</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (English), 2011, UNIV NC AT CHAPEL HILL</p> <p><b>Master's</b> Master of Arts (English), 2005, UNIV NC AT CHAPEL HILL</p>	<p>Author, "Pauline Hopkins: Rewriting the Imperial Adventure." <i>Cultural Dynamics of Globalization &amp; African Literature</i>. Edited by Sandra Dixon, and Janice Spleth. <i>Africa World</i>, (2016). Author, "Constructing a Post-Victorian Empire: Rupert Gray, a Tale in Black and White." <i>Studies in the Novel</i>, 47.4 (2015). Author, "From Text to Tags: The Digital Humanities in an Introductory Literature Course." <i>CEA Critic: An Official Journal of the College English Association</i>, 76.2 (2014).</p>	<p>19th century British literature, African American literature, Digital Humanities, popular literature and culture, science fiction, popular romance</p>
Fox, Bess (FT)	Associate Professor	With tenure	<p><b>18/FA</b> EN-101 Composition I, 3 EN-206 American Literature II, 3</p> <p><b>19/SP</b> EN102 Composition II (3) EN490 Major Authors (3)</p> <p><b>19/FA</b> EN301 The Writing Process 3 EN90 Intro to College Reading, 2</p>	<p><b>Doctorate or Terminal</b> Ph.D., University of Kentucky</p> <p><b>Master's</b> Master of Arts (English), 1998, UNIV MISSOURI COLUMB</p>	<p>Director of First-Year Composition Program. Author, "Embodying the Writer in the Multimodal Classroom through Disability Studies." <i>Computers and Composition: An International Journal for Teachers of Writing</i>, 30.4 (2013). Author, "Mary McCarthy's Disembodied Authorship: Class, Authority, and the Twentieth-Century Intellectual." <i>Women's Studies: An Interdisciplinary Journal</i>, 44.6 (2015).</p>	<p>20th century American Literature, Literary Journalism, Composition/Rhetoric</p>
Gaffey, Michelle (PT)	Visiting Faculty	Not on tenure track	<p><b>18/FA</b> EN-102 Composition II, 3</p> <p><b>19/SP</b> EN-102 Composition II, 3 EN301 The Writing Process, 3</p> <p><b>19/FA</b> EN101 Composition I, 3 EN101 Composition I, 3 EN102 Composition II, 3 EN102 Composition II, 3</p>	<p><b>Candidacy for Ph.D.</b> Candidacy for Phd (Women's and Gender Studies), DUQUESNE UNIVERSITY</p> <p><b>Master's or less</b> Master of Arts (English), 2004, DUQUESNE UNIVERSITY</p>	<p>Author, "Sweatshop and Resistance in the 20th and 21st Centuries," <i>Fragments from the Fire: The Triangle Shirtwaist Company Fire of March 25, 1911</i>. 30th Anniversary Ed, Sky'es the Limit P, 2016. Editor, <i>Fragments from the Fire</i>, by Chris Llewellyn, 2016. Presenter, "Engagement and Empowerment: Teaching Foundational Skills with Complex Disciplinary Texts, Lilly International Conference on Evidence-based College and University Teaching and Learning (2016). Presenter, "A Recipe for Careful thought and Active Participation: Index Cards in the College Classroom," NEMLA (2014)</p>	<p>Comp/rhet, poetics, contemporary American literature</p>

Griggs, Donna (PT)	Adjunct, Lecturer	Not on tenure track	<p><b>18/FA</b> EN-101 Composition I, 3</p> <p><b>19/SP</b> EN-101 Composition II, 3 EN206 American Literature II, 3</p> <p><b>19/FA</b> EN101 Composition I, 3 EN206 American Literature II, 3</p>	<p><b>Master's or less</b> Master of Arts (English), 2015, WESTRN NEW MEXICO U</p>		Composition and rhetoric, generalist literature and drama
Hallisey, Sara (PT)	Adjunct, Lecturer		<p><b>18/FA</b> EN-101 Composition I, 3</p> <p><b>19/SP</b> EN205 American Literature I, 3</p> <p><b>19/SU</b> EN102</p> <p><b>19/FA</b> EN101 Composition I, 3 EN101 Composition I, 3</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (English), 2003, TUFTS UNIV JACKSON C</p>	Online writing tutor, University writing tutor. Author, "Imperial Hunger: The Cost of Consumption in the Raj Romance," <i>Victorian Literature and Culture</i> (under review)	Postcolonial British Literature, Indian literature, Victorian literature, global anglophone
Hatcher, Thomas (PT)	Adjunct		<p><b>18/FA</b> EN-100 Introduction to College Writing, 2</p> <p><b>19/SP</b> EN101 Composition 1, 3</p>	<p><b>Doctorate or Terminal</b> Master of Fine Arts (Creative Writing), 2017, AMERICAN UNIVERSITY</p>		Composition and rhetoric, fiction writing
Hobson, Brian (PT)	Adjunct		<p><b>18/FA</b> FR-101 Introductory French I, 3 FR-201 Intermediate French I, 3</p> <p><b>19/SP</b> FR-102 Introductory French II, 3 FR202 Intermediate French II, 3</p>	<p><b>Master's or less</b> MA, French (1996), Bowling Green State University</p>		French language and literature

Hoskins, John (PT)	Adjunct		<p><b>18/FA</b> EN-101 Composition I, 3 EN-225 Literary Superheroes, 3</p>	<p><b>Master's or less</b> Master of Arts (English Language/Lit), 2006, UNIV GEORGIA ATHENS</p>		Composition and rhetoric, fiction writing, American literature
Howe, Tonya-Marie (FT)	Professor	With tenure	<p><b>18/FA</b> EN-200 Elements of Literary Study, 3 EN-203 World Literature: Renaissance through Enlightenment, 3 EN-400 Internship, 3</p> <p><b>19/SP</b> EN208 Digital Approaches to Literature, 3 EN-400 Internship, 3</p> <p><b>19/FA</b> EN101, Composition I, 3 EN240, Introduction to Film and Visual Studies, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English Language/Lit), 2005, UNIV MICHIGAN ANN AR</p>	<p>Chair, Department of Literature &amp; Languages. Externally-funded grant from NEH (\$75k, 2018) to support digital humanities work. Author, "Crawlspace and the Kinski Swerve." <i>Klaus Kinski, Beast of Cinema: Critical Essays and Fellow Filmmaker Interviews</i>. Edited by Matthew Edwards. McFarland (2016) . Author, "'All Deformed Shapes': Figuring the Posture-Master as Popular Performer in Early Eighteenth-Century England." <i>Journal for Early Modern Cultural Studies</i>, vol. 12, no. 4, 2012. Author, with John O'Brien, and John O'Brien. "Open Anthologies and the 18th-Century Reader." <i>The Eighteenth-Century Common</i>. 27 June 2016. Author, "Abject, Delude, Create: The Aesthetic Self-Consciousness of Early Eighteenth-Century Farce." <i>Restoration and 18th Century Theatre Research</i>, vol. 25, no. 1, 2010. 2019 recipient of the Virginia Foundation for Independent Colleges award for instructional technology.</p>	Eighteenth-Century British Literature, Drama, Film, Digital Humanities
Hughes, Erica (PT)	Adjunct		<p><b>18/FA</b> EN-090 Introduction to College Reading, 2</p> <p><b>19/FA</b> EN100 Intro to College Writing, 2</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (Archeology), 2016, UNIVERSITY LIVERPOOL</p>	TESOL Advanced Certificate, Harrow Linguistic Institute	ESL
Johnson, Leigh (FT)	Associate Professor	With tenure	<p><b>AY18-19—Sabbatical</b></p> <p><b>19/FA</b> EN101 Composition 1, 3 EN340 Major Women Writers, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D., University of New Mexico, 2011.</p>	<p>Director, Liberal Studies program; Coordinator, Gender &amp; Society minor. Author. "Community Organizing in Chicana/o Cinema: Politics of Race, Class, and Gender." <i>Rejoinder: Borders, Bodies, Homes</i>.1.2 (2017). Author. "La Llorona and La Malinche in Re-Vision: Chicana Poets Countering Traditions and Claiming Voice." <i>Women Versed in Myth: Essays on Modern Poets</i>. Edited by Colleen S. Harris, and Valerie E. Frankel. McFarland, 2016.</p>	American Literature, Chicano/a Literature and Culture, Borderlands, Postcolonial and Gender Studies

					<p>Author, "Unsexin I Am Joaquín through Chicana Feminist Poetic Revisions." <i>A Sense of Regard: Essays on Poetry and Race</i>. Edited by Laura McCullough. U of Georgia P, 2015.</p> <p>Author, "Covert Wars in the Bedroom and Nation: Motherwork, Transnationalism, and Domestic Violence in Black Widow's Wardrobe and Mother Tongue." <i>Meridians: Feminism, Race, Transnationalism</i>, vol. 11, no. 2, 2013, pp. 149-171.</p> <p>Author, "Foreign Incursions: Stephen Crane and Katherine Anne Porter's Tourist Violence in Mexico." <i>Journal of Postcolonial Cultures and Societies</i>, vol. 2, no. 1-2, 2011.</p>	
Jones, Billie (PT)	Adjunct		<p><b>18/FA</b> EN-102 Composition II, 3</p> <p><b>19/SP</b> EN102 Composition II, 3</p> <p><b>19/FA</b> EN90 Introduction to College Reading, 2 EN90 Introduction to College Reading, 2</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (Rhetoric and Writing), 1998, BOWLING GREEN STATE UNIVERSITY</p> <p><b>Master's</b> Master of Arts (Rhetoric and Writing), 1996, BOWLING GREEN STATE UNIVERSITY</p>	Teaches at several colleges and universities in the DC metro area	Composition and Rhetoric
Karapetkova, Hollynd (FT)	Professor	With tenure	<p><b>18/FA</b> EN-100 Introduction to College Writing, 2 EN-101 Composition I, 3</p> <p><b>19/SP</b> EN-102 Composition II, 3 EN270 Approaches to Creative Writing, 3</p> <p><b>19/FA</b> EN102 Composition II, 3 EN200 Elements of Literary Study, 3 EN428, Studies in Contemporary literature, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English), 2005, UNIV CINCINNATI MFA Georgia State University</p>	Author of two full-length collections of poetry, <i>Towline</i> , winner of the Vern Rutsala Poetry Contest (Cloudbank Books 2016) and <i>Words We Might One Day Say</i> , winner of the Washington Writers' Publishing House contest (2010). Other publications include over one hundred individual poems and translations in journals such as <i>The Southern Review</i> , <i>Blackbird</i> , and <i>Alaska Quarterly Review</i> .	Contemporary Poetry, Translation, Writing



Koppy, Kate (FT)	Visiting Faculty	Not on tenure track	<p><b>18/FA</b> EN-101 Composition I, 3 EN-201 World Literature: The Ancient World, 3 EN-350 The American Dream, 3</p> <p><b>19/SP</b> EN-101 Composition I, 3 EN-204 World Literature: Romanticism through Post-Modernism, 3 EN-340 Major Women Writers, 3</p> <p><b>19/FA</b> EN101 EN101 EN205 EN227</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (Comparative Literature), 2015, PURDUE UNIV W LAFYTE</p>	<p>Author, "The Findern Codex and the Blog in the Middle: Understanding Middle English Vernacular Manuscripts through the Lens of Social Media in the Twenty-First Century." <i>The Dynamics of the Medieval Manuscript. Text Collections from a European Perspective</i>. Edited by Karen Pratt, et al. Vandenhoeck &amp; Ruprecht, 2017. Author, "Putting Words in their Mouths: Russian Byliny as Discursive Space." <i>Folklorica: The Journal of the Slavic, East European and Eurasian Folklore Association</i>, vol. 20, 2016.</p>	<p>Folklore studies, Russian literature, Medieval literature, Medievalism, World Literature, Global Anglophone literature</p>
Marsters, Alexandria (PT)	Adjunct, Lecturer		<p><b>18/FA</b> EN-211 Principles of Language, 3</p>	<p><b>Master's or less</b> Master of Science (Linguistics), 2015, GEORGETOWN UNIVERSITY</p>	<p>2 co-authored articles on applied linguistics in the Annual Review of Applied Linguistics and Journal of Speech, Language and the Law (2015). Co-presenter on linguistic profiling at the 82nd Southeastern Conference on Linguistics (April 2015).</p>	<p>Sociolinguistics; linguistic profiling; pedagogy and linguistics.</p>
Minogue, Megan (PT)	Adjunct		<p><b>19/SP</b> EN-270 Approaches to Creative Writing, 3</p> <p><b>19/FA</b> EN-270 Approaches to Creative Writing, 3</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (English), 2014, QUEEN'S UNIVERSITY BELFAST</p> <p><b>Master's</b> Master of Arts (English), 2010, QUEEN'S UNIVERSITY BELFAST</p>	<p>Dual enrollment faculty, teaching at Academy of the Holy Cross</p>	<p>Irish literature, writing</p>
McCartney, Alicia (PT)	Adjunct		<p><b>19/FA</b> EN-100 Introduction to College Writing, 2</p>	<p><b>Doctorate or Terminal</b> PhD (English), Baylor University (2019),</p>	<p>Author, "Child Prodigies Exploring the World: How Homeschooled Students Narrate their Literacy in the Digital Archive of Literacy Narratives," <i>Literacy in Composition Studies</i> 7.1 (2019). Author, "'No Mouth can Speke Hit': Silence and Inexpressibility in Sir Thomas Malory's <i>Morte Darthur</i>," <i>Arthuriana</i> 29.3 (2019).</p>	<p>19th century literature, literacy, composition and rhetoric</p>

Mockler, Susan (PT)	Adjunct, Lecturer	Not on tenure track	<p><b>18/FA</b> EN-101 Composition I, 3 EN-350 The American Dream, 3</p> <p><b>19/SP</b> EN-101 Composition I, 3 EN-102 Composition II, 3</p> <p><b>19/FA</b> EN-100 Introduction to College Writing, 2 EN-101 Composition I, 3</p>	<p><b>Master's or less</b> Master of Arts (English/Writing), 1982, UNIV SOUTHWESTERN LA</p>		Composition and rhetoric, creative writing, American literature
Murphy, Julia (PT)	Adjunct		<p><b>18/FA</b> EN-101 Composition I, 3 EN-340 Major Women Writers, 3</p> <p><b>19/SP</b> EN-101 Composition I, 3</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (English), , MOSCOW MEDICAL INSTITUTE</p> <p><b>Candidacy for Ph.D.</b> Candidacy for Phd (English), , CATHOLIC UNIVERSITY AMERICA</p>		Linguistics, World literature, Russian literature, Composition/Rhetoric; 19th century American literature, poetry
Norton, Eric (FT)	Associate Professor	With tenure	<p><b>18/FA</b> EN-102 Composition II, 3 EN-205 American Literature I, 3 EN-424 Senior Seminar, 3</p> <p><b>19/SP</b> EN-102 Composition II, 3 EN-345 Ethnic Literary Traditions, 3 EN-290 Literary Theory and Practice, 3</p> <p><b>19/FA</b> EN102 Composition II, 3 EN345Honors Ethnic Literary Traditions, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English), 2012, PENN STATE UNIV U PK</p> <p><b>Master's</b> Master of Arts (English), 2004, BOSTON UNIVERSITY</p>	Author, "Temperance Friction," Studies in the Novel 49, no. 2 (2017): 170-88.	Nineteenth Century American literature, African-American literature and culture, gender and sexuality, Environmental Humanities

Nystrom, Duane (PT)	Adjunct		<p><b>18/FA</b> EN-101 Composition I, 3</p> <p><b>19/SP</b> EN-101 Composition I, 3</p> <p><b>19/FA</b> EN101 Composition I, 3 EN101 Composition II, 3</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (English Literature), 1983, CATHOLIC UNIVERSITY AMERICA</p> <p><b>Master's (II)</b> Master of Education (Secondary Education), 2004, MARYMOUNT UNIVERSITY</p> <p><b>Master's (I)</b> Master of Arts (), 1973, UNIV MAINE AT ORONO</p>	Secondary Education licensure. Editorial director for Committee on Environment and Public Works, US Senate (1994-2004)	Composition and rhetoric, writing
Otten, Robert (PT)	Lecturer, Adjunct	Not on tenure track	<p><b>18/FA</b> EN-230 American Multicultural Literature, 3 EN-345 Ethnic Literary Traditions, 3</p> <p><b>19/SP</b> EN-351 Literature of Childhood and Adolescence, 3</p> <p><b>19/SU</b> EN204 World Literature Romantic through Post-Modern, 3 EN351 Literature of Childhood and Adolescence, 3</p> <p><b>19/FA</b> EN102 EN350</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English), 1974, UNIV NOTRE DAME</p>	Emeritus Professor	Children's Literature, Eighteenth-Century Literature

Pascucci, Michele (PT)	Adjunct, Lecturer	Not on tenure track	<p><b>18/FA</b> SP-101 Introductory Spanish I, 3 SP-201 Intermediate Spanish I, 3</p> <p><b>19/SP</b> SP-102 Introductory Spanish II, 3 SP-202 Intermediate Spanish II, 3 SP-305 Topics in Spanish and Latin American Literature, 3</p> <p><b>19/FA</b> SP-101 Introductory Spanish I, 3 SP-201 Intermediate Spanish I, 3 SP-301 Communicating in Spanish, 3</p>	<p><b>Doctorate or Terminal</b> PhD, Spanish and Hispanic Literature (2008), Universidad de Salamanca</p>		Spanish Language and Literature
Peebles, Katie (FT)	Associate Professor	With tenure	<p><b>18/FA -- Sabbatical</b></p> <p><b>19/SP</b> EN-102 Composition II, 3 EN-202 World Literature: The Middle Ages, 3 EN-330 Chaucer and the Courtly Love Tradition, 3</p> <p><b>19/SU</b> EN351 Literature of Childhood and Adolescence, 3</p> <p><b>19/FA</b> EN-100 Introduction to College Writing, 2 EN-101 Composition I, 3 EN-201 World Literature: The Ancient World, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English), 2010, INDIANA UNIVERSITY BLOOMINGTON</p> <p><b>Master's (II)</b> Master of Arts (English), 2008, INDIANA UNIVERSITY BLOOMINGTON</p> <p><b>Master's (I)</b> Master of Arts (Folklore), 2000, INDIANA UNIVERSITY BLOOMINGTON</p>	<p>Languages Coordinator. Author, "Fragmentary Dreams: John Aubrey's Medieval Heritage Construction." <i>Studies in Medievalism</i> 16 (2017): 45-65. "Arguing from Foreign Grounds: John Gower's Leveraging of Spain in English Politics." <i>ES. Revista de Filología Inglesa</i> 33.1 (2012): 97-113. "Inheriting the Crown: St. Lucia's Day in American Clothing." <i>Midwestern Folklore</i> 32 (2006): 99-117. "Renovating Ruins: The Construction of Anglo-Saxon Cultural Heritage." <i>Midwestern Folklore</i> 31 (2005): 5-15.</p>	Medievalism, Arthurian literature, medieval legends, foodways

Rippy, Marguerite (FT)	Professor	With tenure	<p><b>18/FA</b> EN-321 Modern Drama, 3</p> <p><b>19/SP</b> EN-220 The Movie Or the Book? Narrative Adaptation in the Cinema, 3 EN-429 Topics in Performance, 3</p> <p><b>19/FA</b> EN-321 Modern Drama, 3 EN-424 Senior Seminar, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English), 1999, INDIANA UNIVERSITY BLOOMINGTON</p> <p><b>Master's</b> M.A. (English), 1990, VANDERBILT UNIV</p>	Director, MA program in English and Humanities. Author, <i>Orson Welles and the Unfinished RKO Projects</i> (Southern Illinois UP, 2009); co-author <i>Welles, Kurosawa, Zeffirelli</i> (Bloomsbury, 2013); NEH summer stipend grant award 2006, 2019; SACSCOC external reviewer 2016-18.	Performance Studies, Modern and Contemporary American Literature, Drama, Film
Rubio, Maria (PT)	Adjunct		<p><b>19/SP</b> SP-201 Intermediate Spanish I, 3</p>	<p><b>Master's</b> MA, The Catholic University of America, Spanish Language and Literature</p>	Dual enrollment Spanish language, Bishop O'Connell High School	Spanish literature & language
Scott-Douglas, Amy (FT)	Associate Professor	With tenure	<p><b>18/FA</b> EN-101 Composition I, 3 EN-220 The Movie Or the Book? Narrative Adaptation in the Cinema, 3 EN-355 Shakespeare, 3</p> <p><b>19/SP</b> EN-102 Composition II, 3 EN-207 Theater History, 3 EN-225 Literary Superheroes, 3</p> <p><b>19/FA</b> EN-101 Composition I, 3 EN-203 World Literature: Renaissance through Enlightenment, 3 EN-212 Topics in Acting, 3</p>	<p><b>Doctorate or Terminal</b> Ph.D. (English), 2000, UNIV OKLAHOMA</p>	Author of <i>Shakespeare Inside: The Bard Behind Bars</i> (Continuum, 2007) and the "Theater" section of <i>Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture</i> (Greenwood, 2006). Essays on women authors and on Shakespeare in <i>Pretexs</i> (2000), <i>Shakespeare the Movie, Part II</i> (Routledge, 2003), <i>Cavendish and Shakespeare: Interconnections</i> (Ashgate, 2006), <i>Borrowers and Lenders</i> (2009, 2013), "The Public's Open to Us All": <i>Essays on Women and Performance in Eighteenth-Century England</i> (Cambridge Scholars Press, 2009), <i>Weyward Macbeth: Non-Traditional Casting and the African-American Experience</i> (Palgrave, 2009), <i>The Edinburgh Companion to Shakespeare and the Arts</i> (Edinburgh UP, 2011), <i>The Noble Flame of Katherine Philips: A Poetics of Culture, Politics, and Friendships</i> (Dusquesne UP, 2015), and <i>Cambridge World Shakespeare Encyclopedia</i> (Cambridge UP, 2016).	Shakespeare, Early Modern British Literature, Performance

Stover, Lois (FT)	Professor  **NOT IN DEPT OF LITERATURE AND LANGUAGES	With tenure	<b>18/FA</b> EN-351 Literature of Childhood and Adolescence, 3  <b>19/SP</b> EN-351 Literature of Childhood and Adolescence, 3	<b>Doctorate or Terminal</b> Doctorate in Education (Ed./Curr. & Instruct, Education & Human Services), 1985, UNIVERSITY VIRGINIA  <b>Master's</b> Master of Education (English, Education & Human Services), 1979, UNIV VERMONT	Director, First-Year Discover Program; Former Dean, School of Education and Human Services	Children's literature, secondary education and licensure, educational psychology
Trembath, Sarah (PT)	Adjunct		<b>SU19</b> EN206	<b>Master's</b> MA, English (1996) Howard University		African-American and African diasporic literature
Waters, Karen (PT)	Adjunct		<b>SU19</b> EN340	<b>Doctorate or Terminal</b> Ph.D., University of Maryland	Emerita Faculty	Victorian literature, Race/Gender/Empire
Webb, Whitney (PT)	Adjunct		<b>19/SP</b> FR-201 Intermediate French I, 3	<b>Doctorate or Terminal</b> PhD candidate, GMU, Multicultural/Multilingual Education and World Languages Education  <b>Master's or less</b> MA, UVA (2004), French Language & Literature	Dual-enrollment faculty, Bishop O'Connell High School	French language & literature
Whitehead, Elizabeth (PT)	Adjunct, Lecturer	Not on tenure track	<b>18/FA</b> EN-101 Composition I, 3  <b>19/SP</b> EN-102 Composition II, 3	<b>Doctorate or Terminal</b> Doctor of Philosophy (English), 2015, INDIANA UNIVERSITY - PENNSYLVANIA  <b>Master's</b> Master of Arts (English), 2006, UNIV VERMONT		Composition and TESOL, British and German Romanticism

Zaleski, Michelle (FT)	Post-doctoral Teaching Fellow	Not on tenure track	<p><b>18/FA</b> EN-101 Composition I, 3</p> <p><b>19/SP</b> EN-102 Composition II, 3 EN-340 Major Women Writers, 3</p> <p><b>19/FA</b> EN101 EN230</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (English), 2018, PENNSYLVANIA STATE UNIVERSITY</p> <p><b>Master's</b> Master of Arts (English), 2014, PENNSYLVANIA STATE UNIVERSITY</p>	<p>Author, "Word Made Secular: Religious Rhetoric and the New University at the Turn of the Twentieth Century." <i>College English</i>, vol. 80. No. 2, 2017, pp. 159-183. Author, "Beyond Words: Missionary Grammars and the Construction of Language in Tamil Country." <i>Encounters between Jesuits and Protestants in Asia and the Americas</i>, edited by Jorge Cañizares-Esguerra, R.P. Hsia, and Robert A. Maryks, Brill, Aug. 2018, pp. 159-176. Author, with D. Worden, B.R. Schreiber, L. Kurtz, and E. Lee, "Collaborative Power: Graduate Students Creating and Implementing Faculty Development Workshops on Multilingual Writing Pedagogy." <i>Teaching/Writing: The Journal of Writing Teacher Education</i>, Spring 2015, pp. 28-45.</p>	Jesuit writings, 17th century global literature, religion and literature, rhetoric
Zlabek, Katherine (FT)	Post-doctoral Teaching Fellow	Not on tenure track	<p><b>18/FA</b> EN-101 Composition I, 3 EN-227 Short Fiction, 3 EN-308 Style and Revision, 3</p> <p><b>19/SU</b> EN102 EN227</p> <p><b>19/SP</b> EN-102 (Honors) Composition II, 3 EN-227 Short Fiction, 3 EN-303 Literary Nonfiction, 3</p>	<p><b>Doctorate or Terminal</b> Doctor of Philosophy (2014), UNIV CINCINNATI, English and Comparative Literature</p> <p><b>Master's</b> MFA, Fiction Writing UNIV of WESTERN MICHIGAN (2010)</p>	<p>Author, <i>Let the Rivers Clap Their Hands</i>, Ricochet Editions (2015). Author of over 20 published pieces of short fiction. Finalist, 2017 Katherine Anne Porter Prize. Full CV available on request.</p>	History of the novel, modern American fiction, fiction writing, composition

### Service and Cooperation:

We serve the broader Marymount University community through our deep commitment to the Liberal Arts Core, especially through the teaching of literature and culture, writing, research skills, and creative, critical thinking. Our faculty serve regularly on key Faculty Council and University committees. Our program engages the larger Washington, D.C. community through cultural outings to theaters and museums, student-faculty research at the Library of Congress and area libraries, and internship placements. In partnership with the Arlington Public Library, our [Visiting Author Series](#) brings an internationally-known, prize-winning author to campus each spring as part of our Composition Program, connecting all first-year students to the wider cultural resources of the university. Each year, we invite a regional or national scholar to campus to give the Sigma Tau

Delta lecture, and we partner with the MA program in English and Humanities to invite a renowned speaker to share expertise on topics related to the public humanities at the annual [Bisson Lecture](#). We recently partnered with the Arlington Economic Development Commission to mount a collaborative student/faculty/professional panel on the economic and cultural value of theater and storytelling. Award-winning poets visit campus each year, often co-sponsored by the VCLA. Our social media presence has become more robust than ever, allowing us to reach out to and connect with a wider public audience.

#### External Grants:

- [National Endowment for the Humanities, Level 2 Digital Advancement Grant, Office of Digital Humanities \(T. Howe, Marymount; J. O'Brien, UVA; C. Ruotolo, UVA\). Jan 2018-Dec 2019. \\$72,542.](#)
- [National Endowment for the Humanities, Research Stipend \(M. Rippy\). Mar 2019. \\$6000.](#)

#### Community Partners and Service:

- Arlington Reads, partnering with Marymount composition program for the spring Visiting Author Series
- Bishop O'Connell High School, [Dual Enrollment Program](#)
- Academy of the Holy Cross, [Dual Enrollment Program](#)
- Virginia Center for Literary Arts (VCLA) partnership co-sponsoring campus visits for authors
- Co-curricular service learning units in EN101, EN270, and EN559 with KEEN (Kids Enjoying Exercise Now), HART (Homeless Animals Rescue Team), 826DC (Organization providing writing support for K-12 students in low-income DC neighborhoods/schools), One Journey Festival
- Virginia Humanities Conference partnership, bringing VHC to Marymount in 2015
- MU Center for Global Education partnership; our program offers 1 global classroom experience per AY
- MU Honors Program partnership; our program offers 2 honors courses per AY, and options for tutorials

#### Physical Resources:

We have no unique dedicated space, and we require minimal technological support to function. However, to function fully, to make use of faculty expertise, and to serve student interest, we continue to advocate for a multifunctional performance space and a screening room to support the study of visual and performance works, as well as flexible spaces that serve the program effectively. In collaboration with faculty from Communication, we completed a small renovation of Gailhac G115 to accommodate high-definition film projection and to work as a flexible, collaborative writing space, but it lacks collaborative furniture, an effective and integrated audio system, and separate integrated DVD player. We host readings in the Barry and Cody Galleries, or for larger events like the Bisson lecture in the Ballston or Reinsch auditoria. However, the technology in each of these spaces doesn't easily support the kind of presentation technology that creative arts performers and speakers need most (the ability to fully control lighting and sound, for instance, and access to chairs and podia that can be reconfigured). As a result, some of our high profile events are marred by a lack of technological efficiency, leading to the public perception of an underfunded program.

### ***Component 3 – Benchmarking of Program***

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## Findings:

All schools from the 2018 peer and aspirant list supplied by the university offer English degrees and comparable minor offerings, though the demographic differences are notable. MU is more diverse than all the benchmarked universities, especially in enrollment of international students or non-resident aliens (we are at 15%; the closest benchmarked university is Valparaiso, with 6.4%). All benchmarked programs have multiple tracks, with some division between literature, theater/film/performance, and writing, and minors in the same. However, we serve minors in French and Spanish, while all other programs have at least one major in language and several minors. Our major program is less focused on historical coverage than Hood, and more in line with the focus on writing and education we see in Valparaiso and the focus on media/digital studies we see in CBU. Only CBU has a writing and “digital studies” focus. However, CBU is a much larger school, with close to 10,000 students. Valparaiso has a minor in TESOL, as well as differentiated majors and minors in both creative writing and professional writing; Valparaiso also has a secondary education licensure program, similar in some ways to ours. Only CBU’s program is not called “English,” but the more diverse and inclusive “Literature and Languages,” which speaks to our multifaceted identity. Hood and Valparaiso are both more traditional in their literature offerings. It is interesting to note that our curriculum is like the much larger program at CBU, despite the noted disparity in size. This might suggest that we are positioned well for the future, especially with the new program in Digital Writing and Narrative Design. None of our comparison schools are located in as rich a cultural market as Washington, DC, leading us to stronger and more plentiful high impact practices in cultural engagement, internships, and opportunities for civic engagement.

## Benchmarking Summary Sheet

University Name:	Hood College	California Baptist University	Valparaiso University
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Briefly explain why the program was chosen.	Hood is a regional liberal arts core college that is geographically similar to MU and like in terms of enrollment numbers, but not demographics. Hood is on our list of comparison universities as an aspirant university. Also have an interdisciplinary Humanities MA program. Offers online graduate programs, online and hybrid courses at UG.	CBU has a highly diverse student population, like MU. They offer a BA and MA in English. They offer a major/minor in Digital Writing. Their department offers a major/minor in Spanish. They offer hybrid and online degrees. Religious affiliation.	Valparaiso is on our list of comparison schools as an aspirant university. Also have an MA in English and Communication Studies. Highly diverse student body, like MU. Religious affiliation. Online/Hybrid graduate professional programs, online courses at UG.
What similarities exist between Marymount’s	Hood’s English major has an array of tracks, with three concentrations: creative writing,	CBU’s English program is housed in the Department of Modern Languages and Literature in the College of Arts	Valparaiso’s program has an array of tracks/specializations, including literature,

<p>program and the institution?</p>	<p>drama and theater, and literature. We, too, have different tracks focusing on writing, literature, and media/performance studies. According to NCES data, Hood graduates ~18 majors annually, which like our graduation rates at last program review.</p> <p>A BA to MBA program is open to students from all majors but English is one of the four targeted programs that has an advisor and curriculum map. MU, too, has a similar program.</p> <p>Minor offerings are similar.</p>	<p>and Sciences. In addition to the English major and minor with concentrations in Writing and Digital Studies, Creative Writing, and Education-focused concentrations (i.e. Children’s Literature, Intercultural Studies, and TESOL), the department also offers a Spanish major and minor, with a possible concentration in Spanish for Health Professions. CBU provides the closest comparison to our new program in Digital Writing and Narrative Design. CBU’s Digital Writing curriculum is housed in the English department but is interdisciplinary.</p> <p>Course names are streamlined and primarily British, American, Global, Multicultural, and Digital, lower division and upper division. Their survey course structure mirrors ours.</p>	<p>creative writing, professional writing, and a focused double major in literature and secondary education. Similar credit requirements. Three required courses in the major that generally mirror 200, 290, and 424.</p> <p>NCES data shows that Valparaiso graduates ~12 English majors annually.</p> <p>Both traditional curricular elements and more contemporary emergent elements, including digital writing / humanities options. Strong focus on disciplinary / professional writing. Include linguistics courses.</p>
<p>What differences exist between Marymount’s program and the institution’s?</p>	<p>Our BA to MBA program does not actively target particular programs, though 15 programs are “eligible,” including English.</p> <p>Hood graduates more BAs in English.</p> <p>Hood’s curriculum is fairly traditional, with flexibility added through thematic, genre topics, and “writers of significance” courses. Regularly-offered courses are creative writing, theater history 1 and 2, British literature through the 18th century, world literature, and American literature surveys, and one course on literature in popular culture.</p> <p>Our tracks are more flexible, and our courses tend to be less author- and history-focused.</p> <p>Hood does not have a secondary licensure track.</p>	<p>CBU is much larger than MU, and is a predominantly undergraduate institution, and it graduates more BAs in English.</p> <p>Students can complete their English degree entirely online; hybrid courses are also offered.</p> <p>While the course requirements/offerings for the minors are interdisciplinary, the course requirements for the major are not.</p> <p>Majors are required to take upper division course in either Shakespeare or Classical Lit.</p> <p>The English program does not offer any tracks or even coursework in Theatre, Media, Performance Studies, Women’s Studies, Grammar/Linguistics, Film, or in Literature + Environment, Race, or Sexuality.</p>	<p>Valparaiso does not have a track in media/performance.</p> <p>TESOL focus: Has an MA and an undergraduate minor in TESOL</p> <p>Unlike our program, Valparaiso has specific courses in the major focusing on service and a specific course that prepares students to work in the Writing Center.</p> <p>Secondary education specialization requires more study in literature--in fact, requires 36 credits in EN, often focused on literature. This is notably more than our program, but our program is a combined BA + licensure.</p> <p>Has named composition courses for non-native speakers. We have designated a section.</p>

	<p>English BA is in the English and Communication department.</p> <p>Does not seem to offer gateway requirements, but does have a capstone.</p>		<p>Has more named global literature courses, including Middle Eastern literature and cinema courses.</p> <p>Linguistics offerings are more varied and plentiful.</p>
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## Component 4 – Enrollment, Graduation, and Alumni Outcomes

ENGLISH (B.A.)*	FA 2014	SP 2015	SU 2015	FA 2015	SP 2016	SU 2016	FA 2016	SP 2017	SU 2017	FA 2017	SP 2018	SU 2018	FA 2018	SP 2019	SU 2019
<b>Major Enrollment</b>															
Primary majors	44	42	11	39	29	8	22	19	6	20	19	4	17	16	2
Full-time	38	40	0	32	23	1	20	17	1	15	17	0	17	14	1
Part-time	6	2	11	7	6	7	2	2	5	5	2	4	0	2	1
Second majors	0	0	0	0	0	0	0	2	0	2	2	0	3	3	1
Minors**	11	11	1	17	26	3	16	20	5	23	22	5	27	34	8
English	2	3	0	4	3	1	3	6	0	2	4	1	4	3	2
French	1	2	0	2	3	0	1	0	0	5	5	1	4	4	0
Gender and Society	2	2	0	3	6	0	0	0	0	2	2	1	2	5	0
Spanish	6	4	1	4	7	2	7	8	3	8	7	1	8	13	4
Writing	0	0	0	4	7	0	4	5	2	5	4	1	9	9	2
Media Performance	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0
<b>Discipline Enrollment (All "EN" Courses)</b>															
Sections offered (excluding IS, internship, project)	53	43	10	54	42	13	54	46	12	56	46	9	53	44	9
Independent study	1	1		0	1		0	1		0	1		0	0	
Internship course	1	1	2	1	1	1	1	0	1	1	1	1	1	1	0
Project course	1	1	0	0	0	0	0	0	1	1	0	0	0	0	1
Credit hours generated (excluding IS, internship, project)	2,825	2,484	321	2,914	2,513	417	2,975	2,658	486	3,109	2,521	300	2,678	2,499	312
Independent study	3	3		0	3		0	9		0	6		0	0	
Internship course	18	9	17	14	32	14	5	0	9	9	9	9	5	14	0
Project course	3.5	9	0	0	0	0	0	0	5	4.5	0	0	0	0	3
Average course size (excluding IS, internship, project)	18.3	19.3	10.7	18.8	20.0	10.7	18.9	19.3	13.5	18.8	18.3	11.1	17.3	18.9	11.6
Independent study	1.0	1.0		0.0	1.0		0.0	3.0		0.0	2.0		0.0	0.0	
Internship course	4.0	2.0	2.0	3.0	7.0	3.0	1.0	0.0	2.0	2.0	2.0	2.0	1.0	3.0	0.0
Project course	1.0	2.0	0.0	0.0	0.0	0.0	0.0	0.0	1.0	1.0	0.0	0.0	0.0	0.0	1.0
<b>Number of Faculty (All "EN" Courses)</b>															
Full-time Faculty in Discipline (people)	12	12	6	12	11	9	12	12	6	12	11	6	9	11	4
Sections taught by full-time Faculty in Discipline	30	31	8	32	29	10	30	34	9	35	31	6	22	27	7
Sections taught by full-time Faculty from other Discipline	1	2	0	2	2	0	1	0	0	1	1	0	0	2	0
Sections taught by Adjuncts	25	13	4	21	13	4	24	13	5	22	16	4	32	16	3
<b>Degrees Conferred</b>						4									
Number of Degrees conferred (year including Summer)	11			16			4			7			6		
<b>Alumni Outcomes**</b>															
% of graduates employed (within 6 months)	80.0%			75.0%			75.0%			44.4%			80.0%		
% of graduates employed in field (any length of time)	20.0%			100.0%			100.0%			83.0%			80.0%		
% pursued additional education (any length of time)	40.0%			50.0%			25.0%			25.0%			60.0%		
Alumni Survey response rate	27.8%			12.1%			19.0%			47.4%			45.5%		
*ENG.BA.UG, ENGED.BA.UG															
**Any major, including English															
***Alumni Survey of graduates one and five years out															

Chart: PIE-supplied enrollment and offering data including summer

### Analysis:

The Department of Literature and Languages staffs 2,718 credit hours on average each academic year, with an additional 367 credit hours each summer. This number is on par with most of the highest enrolled programs at Marymount University, per Provost data distributed November 2019, including Marketing/Management, Biology/Physical

Sciences, and Psychology. The vast majority of our teaching is in writing intensive courses, first-year composition, and the Liberal Arts Core; only 3 courses per year, and none in the summer, are restricted to major and minor students.

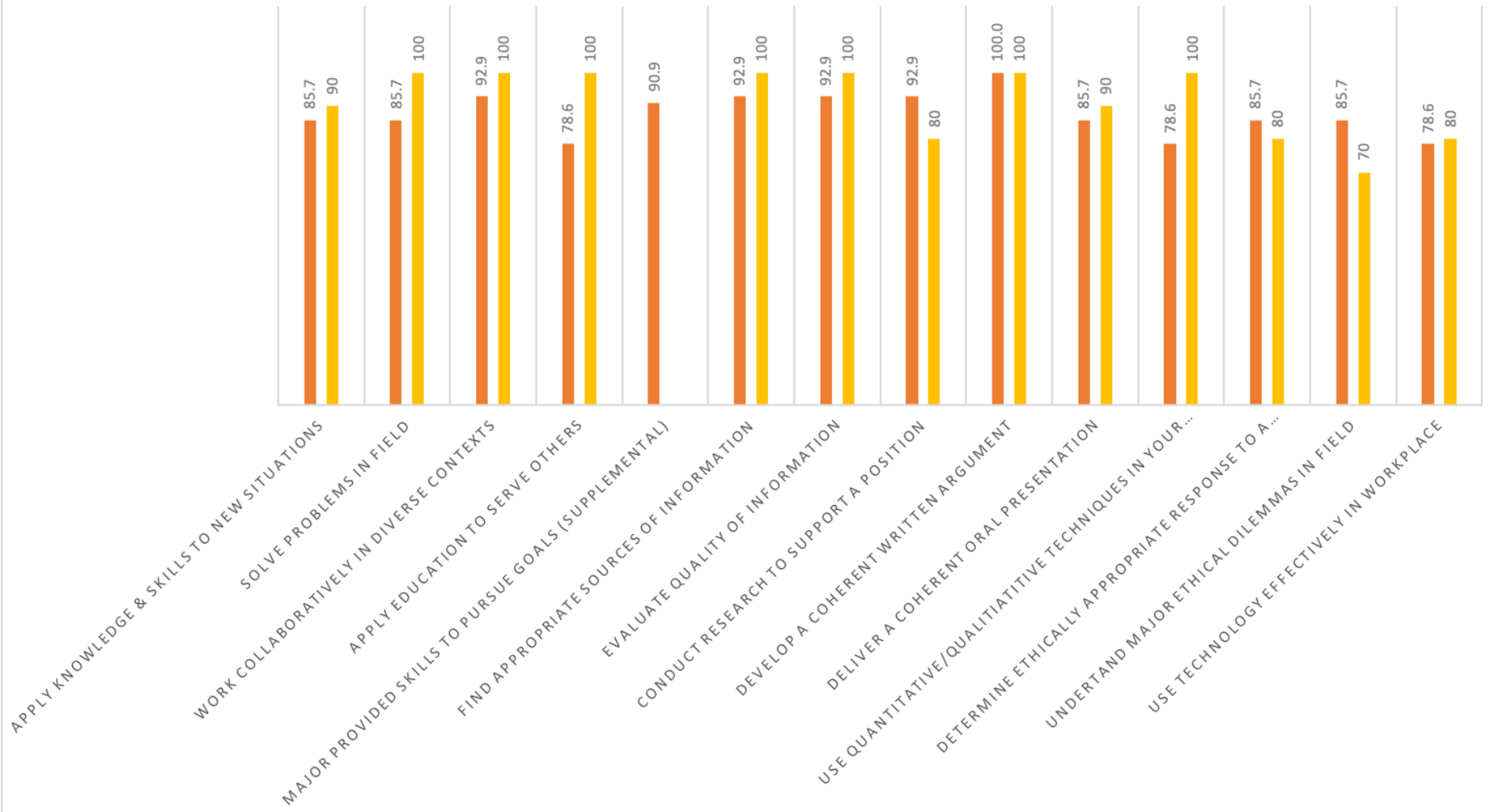
As noted above, we are concerned about the downward trend in the number of majors; the drop, however, is not as significant as it appears in this chart. For example, the 5-year average number of majors in our last program review was 30.7, and currently, it is 26.7 (consistently measured with prior 5-year average). We had an unusually large number of majors for several years (2012-2015), we think in part because we picked up a number of Communication majors while that department was undergoing a significant transition. We expected our numbers to drop once they had completed their transition, but they have dropped more than expected. English and Humanities programs across the country have noted similar trends as students gravitate toward majors with clearer career paths, as we have described above. We hope that our new program in Digital Writing and Narrative Design will respond to what students and their parents are seeking, while still instilling students with soft skills like writing and critical thinking that they will need to be nimble in an ever-changing job market. On the positive side, the number of minors we serve have increased significantly from 11 total in Fall 2014 to 34 in Spring 2019. The greatest increases have been in Spanish, an indication of the need for language skills in an increasingly global society (and the need to continue to support this minor with the lecturer position) and in the Writing minor, which indicates to us the need for the types of skills offered by our new program.

The most positive trend in this data is an increase in the number of full-time faculty in the department; however, due to open positions, these are not all tenure-track faculty. Fully staffed, we should have 11 tenure-track faculty. Due to headhunting and retirement, we now have 9 tenure-track faculty and hope to hire two more in the near future to support of our new program in Digital Writing and Narrative Design, our global courses, and our linguistics courses. Our ratios have been significantly helped by positions such as the postdoctoral teaching fellowships and continuing instructors, hired to temporarily fill the lack of tenure-track faculty, but they will be significantly better with 11 tenure track faculty. Last year the department offered a total of 97 sections, 47 of which were taught by full-time faculty in the department, 2 by full-time faculty in other departments, and 48 by adjuncts. Our average class size hovers slightly below 20 students, primarily because we teach so many writing-intensive courses, which are capped at 20 for pedagogical purposes. Composition courses (EN 101 and EN 102) make up around half of our total departmental sections; all students at the university must take these courses. Small class size is critical in providing a positive experience for students in the writing-intensive classroom, where individual feedback is essential to achieving appropriate learning outcomes.

Our majors thrive both during their time here at MU and after graduation; notably, our alumni-reported employment levels are at a 5-year high. The majority of work from majors exceeds our expectations relative to program outcomes in our annual assessment reports. The last two assessment reports are linked from this report as Appendix B and C, and this discussion draws from those materials. Assessment reports show clear improvement in performance on program outcomes as they work through the degree, and the vast majority of capstone coursework is in all outcomes assessing around 3.8-4 out of 5 (Appendix A). Alumni and graduating student surveys also indicate high rates of student satisfaction with their mastery of the Program Outcomes (see assessment reports and Figure 2, BELOW, drawn from 2019 report). 100% of both surveyed graduating students and alumni reported feeling very well prepared to develop a coherent written argument.

## PREPAREDNESS INDICATORS: SKILLS AND KNOWLEDGE % GOOD OR EXCELLENT RESPONSES FROM DIRECT SURVEY DATA

■ Alumni Surveys 2018-2109 N=13\*     
 ■ GSS 2018-2019 N=10\*



Positive feedback from internship supervisors on our assessment form consistently locates strengths in our students' writing and research skills and their ability to work independently (see assessment reports). Between 94% and 100% of surveyed graduated students and alumni rated their ability to find and evaluate appropriate sources of information, their ability to apply knowledge and skills to new situations, and their ability to solve problems in their field as good or excellent, with similar numbers in other key markers of preparedness (see chart, above). This trend persists across biennial assessments; overall, our majors feel the program prepared them well to pursue their goals. Our student journals, *Magnificat* and *Blue Ink*, give students good experience in editorial skills as well as encouraging them to publish their work and see themselves as public writers. No comparative institutions are working to integrate civic writing and public service into their writing programs to the extent that we are, so this positions us well in terms of producing majors who are comfortable writing for public service or advocacy institutions.

We are also unique among our most of our comparative institutions in our focus on multimodal writing and digital humanities, which positions our department well as we launch a new program in Digital Writing and Narrative Design, drawing on the strengths and interests of our current faculty. The only program in our comparison group that offers a digital writing program is CBU, a much larger aspirant institution with a notable endowment and the option of a fully online English degree. Recent data shows that 80% of graduating students and 79% of alumni feel the program prepared them well to use technology in the workplace, and coupled with our clear program strengths in writing and research, we are confident that we can develop majors and minors who are agile and able to adapt to a coming future. We feel that in many ways, the Digital Writing and Narrative Design program represents the future of our major.

Our program serves our alumni well. Our alumni consistently report high levels of employment, and in this cycle it is at a 5-year high. Last year they reported 80% employment within 6 months and 80% employment in the field; over the past five years we average 70.8% employment within 6 months and 76.6% employment in the field, when national averages put employment in the field of study across the majors at a much lower percentage.<sup>3</sup> Our students also pursue advanced degrees at significant rates, with 60% of alumni reporting that they had pursued additional education on last year's survey. We would like to see greater responses to our alumni surveys and we continue to work with social media and other forms of outreach to try to keep in touch with our alumni. We have two annual events, Homecoming and English Night/Spring Celebration, when alumni return to connect with faculty and current students, and we will continue to use these events, as well as the Bisson Lecture, as opportunities for outreach. We continue to work toward an accurate alumni contact list, which we hope will improve with a new Advancement & Alumni Relations VP in place.

## ***Component 5 – Student Input***

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### **Feedback from Students:**

We gather student data and feedback as a regular part of our assessment process in the GSS and the Alumni survey. This data and analysis is included in our biennial assessment reports, linked as appendices. We also gather alumni feedback at English Night/Spring Celebration, many of which are used on our [Alumni Spotlight](#) pages. In addition to these surveys and explicitly for this program review, we also gathered responses from alumni via Google Forms sent by email in spring 2019. Nine alumni responded. We also conducted a focus group with students enrolled in EN 290, one of three required courses in the major. Nine students participated.

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<sup>3</sup> In 2013, the percentage of college graduates with a job related to their major was at 27% nationally. See *The Washington Post*, <https://www.washingtonpost.com/news/wonk/wp/2013/05/20/only-27-percent-of-college-grads-have-a-job-related-to-their-major/>.

The alumni survey (like the supplemental questionnaire on the Alumni Survey sent out by PIE) asked respondents how their experiences at Marymount impacted their current work and activities. The focus group asked students to discuss the strengths and weaknesses of the program they had elected to enter.

### **Program Strengths and Areas for Improvement:**

Four of the nine alumni wrote about the valuable skills they gained in the program, including writing skills, presentation skills, critical thinking skills, and research skills. They feel these skills along with the internship program (cited specifically by two alumni) helped them “stand out in the job market.” This close connection between the program and the real world was expressed by one student who sees the program as having “Formed my identity as a writer invested in improving the community.” The former student goes on to say, “I have worn a lot of hats in an interesting and sometimes unpredictable job market, but I have always known who I am and what my values are, thanks to my Marymount education.” Not only do students feel the program connects them to the professional world and the community, one alumni reported it helped him better understand and excel while still enrolled in his other program of study - business.

Alumni reported that close connections with nurturing faculty in the program “inspired” and “challenged” them and “resulted in a sense of confidence.” Alumni also listed the formative effect of their participation and leadership in the many organizations that department faculty sponsor, including the theater club and student publications like *Magnificat* and *Blue Ink*.

Nine current students, seven majors and two minors, participated in the focus group. Three of the majors were in our writing track and three were in the literature track while one had yet to decide on a track. Other students doubled majored (or majored, if English was their minor) in a range of disciplines including sociology, health science, education, philosophy, and journalism. Given this range, it seems that students value and understand how English as a discipline compliments and bolsters other programs of study. They reported choosing the program because of its good reputation on campus (three students said this), their love of reading and writing (almost all students said this), and the versatility of English as a program of study that explores a range of literatures. Students were also attuned to how the study of English prepares them for and leads to broad opportunities in the workplace, even as several of them would challenge us to provide more professional and career support.

Like Alumni, current students reported much excitement about the extra- and co-curricular opportunities available to them in our program, such as our visiting author series in partnership with Arlington County Library where they meet famous, prize winning writers. They also value the opportunities afforded them through the work students put into our undergraduate journals, *Blue Ink* and *Magnificat*, from being able to see their critical and creative work published to taking on an editorial or production role for those publications. Students also spoke highly about the department’s many global classroom courses, participating in the annual Humanities Research Institute, and conducting research with faculty.

Current students see the strengths of the program as including its intimate size that allows them to form close connections with faculty and fellow students. Several in the focus group commented specifically on how faculty inspire and challenge them to deepen and broaden their skills and knowledge. A few of them would like to see a stronger sense of community among English majors and minors, possibly developed around shared experiences and events beyond our robust yearly slate of speakers and workshops. Many of them also rate highly the diversity of texts and perspectives that they encounter in their coursework.



Current students don't clearly articulate areas for improvement; aspects some students praised (the internship, hands-on group projects) other students found unnecessary. Likewise aspects some students saw as a strength of the program (linguistics classes, visiting authors) other students reported wanting to see happen more often. While the feedback from both alumni and current students contain anecdotal areas of improvement that coincide and reinforce our sense of specific opportunities for our program, there was not a strong unifying thread of criticism that would otherwise alert us to a serious shortcoming or urgent need. In their handwritten responses (see Appendix D) and their focus group discussion, students mostly voiced excitement and enthusiasm about the program.

**Strengths, Weaknesses, Opportunities, and Threats (SWOT) Analysis**

<p><b>Strengths (Internal to Marymount):</b></p> <ul style="list-style-type: none"> <li>● Student-faculty research</li> <li>● Flexible curriculum</li> <li>● Deep connection to the Liberal Arts Core</li> <li>● Connecting the discipline to the world through a vision of writing as social justice</li> <li>● Quality writing instruction</li> <li>● Committed, engaged faculty</li> <li>● Collaboration with the MA program in English and Humanities</li> <li>● Internships leading to employment</li> <li>● Curricular development of marketable skills such as writing, research, critical thinking, and presentational ability</li> <li>● Opportunities to take leadership roles in theater and student publications</li> </ul>	<p><b>Opportunities (External to Marymount):</b></p> <ul style="list-style-type: none"> <li>● Rebranding the discipline to speak to skills of context-knowledge, empathy, and storytelling</li> <li>● Collaboration with area institutions, organizations, and companies</li> <li>● Internship placements leading to future employment</li> <li>● Marketing the intimate, niche status of the program as distinct from GMU</li> </ul>
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<p><b>Weaknesses (Internal to Marymount):</b></p> <ul style="list-style-type: none"> <li>● Unfilled status of two tenure-track positions, one in linguistics and one in digital writing</li> <li>● Few truly flexible multi-use spaces, including performance and screening space</li> <li>● Lack of understanding across the university of what our program offers</li> <li>● Logistical difficulty of organizing campus and public events, and communicating across schools</li> <li>● Lack of a language option in the Core</li> </ul>	<p><b>Threats (External to Marymount):</b></p> <ul style="list-style-type: none"> <li>● Declining enrollment</li> <li>● Public perception of the humanities</li> <li>● Large competitor programs like GMU</li> <li>● Programs not visible on NVCC pathways</li> </ul>
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## Component 6: Advising and Mentoring

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### Review of Survey Results:

Students are very satisfied with the advising and mentorship they receive from faculty, as the data below indicates. In all areas, students feel they are getting excellent advising and mentorship from faculty. As we transition from faculty advising students into courses and to a centralized advising center, it is unsurprising that the numbers in those areas have fallen somewhat, as it takes time to learn our curriculum and offerings. More concerning is the low number, especially in 2019, of respondents, which may skew the data. However, our five year averages of student satisfaction with advising and mentorship in the program is over 4.0 in all areas.

### Program Data

English (B.A.)	2015 (n=11)	2016 (n=16)	2017 (n=5)	2018 (n=7)	2019 (n=3)	5-yr. avg.
<i>Please indicate your agreement with each of the following statements about MU faculty and advisors.</i>						
Faculty members have a high level of expertise in their fields.	4.73	4.56	4.40	4.14	4.33	4.43
Faculty members are approachable.	4.64	4.56	4.40	4.29	4.33	4.44
Faculty members are available to address my needs outside of class.	4.55	4.63	4.40	4.00	4.00	4.31
Advisers are available at convenient times.	4.64	4.44	4.40	4.57	4.33	4.48
Advisers are helpful with selecting courses.	4.64	4.38	4.40	4.71	3.67	4.36
Advisers are knowledgeable about my degree requirements.	4.64	4.38	4.40	4.57	4.00	4.40

Advisers explored my career options with me.	4.36	4.38	4.60	4.29	3.33	4.19
Advisers discussed my future education options.	4.36	4.31	4.40	4.29	3.00	4.07

**Description of the Advising and Mentoring Process:**

First-year students in our program are advised formally by the Advising Center; however, the Chair is added as an advisor to all majors and minors across the department, which provides a central point of contact and communication. All majors and minors are added to a departmental Canvas page, which provides track and minor program information. We also use the Canvas site, in conjunction with social media and print flyers, to announce events, internship opportunities, program information, research and conference opportunities, and job openings. Each student in our programs has a central faculty contact, as well. One faculty member advises all minors; one, all students in interdisciplinary minors, and one, all minors in languages. One faculty member liaises with Education to advise our English Education students, and one faculty member advises all literature and writing majors. These faculty advisors reach out regularly to students, track their performance on Starfish, and liaise with other programs on campus to support student success.

Our program also performs a notable amount of mentorship. Students serve with faculty on editorial boards of *Blue Ink* and *Magnificat*, where they can learn by doing; similarly, students spearhead the annual Marymount Film Fest with faculty mentorship. We routinely mentor majors who present capstone work at the Virginia Humanities Conference and other regional professional conferences. Each summer, several faculty mentor students in one-on-one student/faculty research as part of the Discover Summer Research initiative--in the past 2 summers, 7 student projects--21% of the total projects funded--were mentored in Literature & Languages. Faculty often mentor students in one-on-one project courses, allowing students to pursue specialized areas of interest. Finally, because we teach in the Core, our classes often contain non-majors; however, our courses produce high numbers of students who present EN course research at the Student Research Conference. In the past year. We further mentor students as they select internships, we help students craft effective resumes and cover letters, and we advise students about opportunities for advanced study and graduate work.

EN200, EN290, and EN424 are formal opportunities for connecting majors and minors to these mentorship opportunities. In each course, we have installed professionalization modules. In the gateway course, students learn about the range of skills and values embodied in the major, and how they connect to employment contexts. In the theory course, students often attend relevant professional conferences in the DC area, which we are lucky to have access to. In the capstone course, students produce high-quality resumes and cover letters, review job postings, and submit applications and/or proposals for conferences, grants, jobs, or programs for further study as they complete an original research project of significant length and substance.

**Strengths, Weaknesses, and Improvements Needed Related to Student Advising and Mentoring:**

Our clearest strength in advising and mentorship is the close one-to-one contact possible between faculty and students, which allows us to identify unique opportunities for individual students as they arise. For instance, we sent two majors to the VFIC Women’s Leadership Conference this past year, and we have sent several students to present work at the Virginia Humanities Conference, based on our knowledge of their work and the focus of the annual conference. We have a robust communication network for enrolled students via Canvas, and we are accessible and active on social media, meeting students where they are.

The biggest weaknesses we have regarding mentorship are the availability of funding to support 1.) the research activities that students do with faculty. Students who have work accepted to professional conferences should be provided the support they need to attend and present on behalf of Marymount University. Additionally, 2.) we seek additional funding to support alumni panels, internship opportunities, and other career advising initiatives that will help students connect their course of study to tangible employment and advanced study outcomes.

Additional challenges we face regarding advising are 1.) communication between the Department Chair and the Advising Center, particularly around notification of new majors or minors, as well as curricular flexibility, and 2.) inefficient multiple platform interoperability. Starfish does not connect with MUPlan, which doesn't connect clearly to Marynet, and advising information can be accessed in all three places. Often, the information included in each differs from the other. Advising work could be improved by fully connecting these platforms. Additionally, because our department serves multiple minors and double majors, it would be *incredibly helpful* to list all majors and minors on the front page of a student's MUPlan profile, instead of just the first major. Advisors must enter fully into the program information to find second majors and minors associated with a student's profile.

## ***Component 7: External Reviewer***

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### **External Reviewer's Report:**

#### **Academic Program Review**

*External Reviewer's Report  
For*

**Department of Literature and Languages  
B.A. Program in English**

**Reviewer: Kathryn Temple, J.D., Ph.D.  
Professor, Department of English  
Georgetown University**

#### **I. Visit Summary**

It was a pleasure to visit Marymount University's English Department on February 5, 2020. I arrived at 9:45 and departed shortly after 6 p.m. This was a tightly-scheduled productive day during which I met first with the Department as a whole, then with Dean Christina Clark, with both the Chair and the DGS individually, with the Vice-Provost, and briefly with the provost at the end of the day. I enjoyed lunch with five undergraduates who represented a range of student interests and an afternoon interview with a fascinating graduate student.

Prior to the visit I had reviewed the B.A. and M.A. self-study documents. Both documents aptly combined narrative with statistical analysis and assessment data and both offered comprehensive and thoughtful appraisals of their programs.

Marymount University offers an impressive array of opportunities to students in a warm and inviting atmosphere as was evident from the moment I exited my car in the parking lot and was greeted by a friendly student who happened to be passing by. He knew most of the English Department faculty and spoke enthusiastically about both the University and the Department faculty. This impression was confirmed as Chair Tonya Howe

escorted me to the Department: she greeted a number of students by name during this short walk. It was clear that Marymount cultivates a close relationship between students and faculty and that this contributes to the sense of community that I observed on campus.

This was my second visit to Marymount as I had also been privileged to serve as an external reviewer in 2013. What a difference seven years has made! When I visited in 2013, the Department faculty, especially the junior faculty, seemed overstressed to the point of exhaustion and burnout. Due to a number of retirements and departures, the Department was staffed by only one associate professor while all of the other faculty were either recently hired assistant professors or part-time adjuncts. The junior faculty had been called upon to serve on major university committees in addition to their other duties and some felt that these responsibilities were concerning given their uncertainty about tenure. At the time, they were facing very steep learning curves in all areas of faculty work: teaching, research, and service. Fast forward to 2020: At present these faculty members have successfully navigated tenure and now form a cohesive, collaborative, and experienced group that makes a strong contribution to their Department, to the School, and to the University.

These general impressions were reinforced by Dean Christina Clark who described the Department as “high performing” and “transformative,” and as a Department that makes both a powerful research contribution and a strong contribution to Marymount’s diverse student body. The Dean recognizes that the Department is staffed by “good citizens” and creative thinkers who are facing today’s challenges with an attentiveness to both pragmatics and quality programming. It was heartening to see that the Department’s hard work, commitment, and creativity was supported at the dean’s level.

## **II. Findings**

### **A. Review of Curriculum**

The curriculum seems well-designed to advance the seven learning outcomes listed on pages 7-8 of the self-study report. Courses are scaffolded so that students proceed through required entry level courses, to mid-level courses, and finally to a more specialized senior research seminar. All students complete an internship; that this is required ensures that all receive at least one high impact learning activity. In my experience, an internship requirement is unusual in English Departments and thus an admirable and forward-looking component of the program. This formal

curriculum is complemented by what might be called a shadow curriculum of events, two literary journals, a new club for humanities majors, and many departmental and public events designed to engage students.

The Department is to be commended for its attentiveness to curriculum and to the career aspirations of its students. Since the last review, the Department has diversified the curriculum, increasing its multicultural appeal by adding courses that emphasize global and ethnic literature. Equally important, as I will address in a later section of this report, the Department has energized itself around responding to a recent cultural/economic shift that has pressured English Departments to attend more to workplace skills development than to aesthetics and content. Fortunately, this energetic response does not seem to have resulted in a reduced commitment to rigorous courses or to best practices in English Departments.

One area for improvement in curriculum and assessment might be a revision of the learning outcomes in light of the Department's new emphasis on storytelling/narrative but also in light of the importance of making the transferable skills fostered by the English major visible to both students and the public. I noticed, for instance, that while the explanatory narrative in the report refers to "textual analysis," a transferable skill important in many professions, the Learning Outcomes themselves refer to "literary analysis" solely. Adding a few words to the Learning Outcomes could clarify the Department's commitment to preparation for employment. A similar disconnect appears between the Department's self-description in the report with its emphasis on teaching "morality," its current goals, and its learning outcomes. Revisions should be relatively straight-forward.

Another possible area of curricular concern involves the English Department's ability to fully respond to the range of "tracks" it offers and to the new Digital Writing and Narrative Design Program given its current staffing and other limitations on resources. Tracks include Literary Studies, Writing, Media and Performance, and Secondary Education. While "tracks" can offer students a way to organize their experience, they can also create expectations that are hard to meet. It is not clear to this external reviewer that the Department can legitimately offer a "Media and Performance" track given the limited performance spaces on campus. The new and impressively marketed Digital Writing and Narrative Design Program also deserves appropriate staffing and University support.

Finally, while the granular nature of the assessment produced by the Department is to be commended, my impression was that the value of that assessment might not be commensurate to the effort it takes to produce it. Dean Clark commented that the Department's assessment reports are considerably longer and more detailed than those of other Departments. One hesitates to recommend that a Department do less assessment, especially given the requirements of accrediting bodies and the tendency of most departments to under-assess. Additionally, it is possible that

collaborative assessment provides a value to the Department that goes beyond assessment itself, creating opportunities for collaboration and collegial efforts towards a common goal. Despite these “pluses,” I would suggest that the Department review its assessment commitments to be sure they are aligned with the larger goals of the Department and the University.

#### B. Review of Faculty, Resources, and Cooperation

This is a strong faculty that balances research and teaching commitments well. Given the teaching and administrative load, the research productivity of the faculty is impressive. Faculty with active research agendas provide great role models for students; a faculty that teaches writing and research without being research productive is to be avoided.

Although I did not interview faculty individually my impression on this visit was that faculty were handling their workloads well. The work seemed evenly divided and faculty who took on administrative roles (Chair, DGS, Writing Program Director) received appropriate course releases that allow them to devote the necessary time to administration.

That said, staffing continues to be a problem despite the Department’s numerous attempts at various solutions. When I visited in 2013 it was apparent that the use of many low-paid, part-time adjuncts had undermined both the Department’s and the University’s claims of excellence. The Department attempted to address that issue by shifting to the use of post-docs and lecturers, almost entirely eliminating part-timers. However, this presented a new and unanticipated problem: the faculty felt responsible for a greater level of mentoring when post-docs were at issue while post-docs who did not receive what they conceived of as appropriate mentoring and future opportunities felt underappreciated and exploited. Similarly, the Department sought to create some more comprehensive but still part-time positions with more predictable, less contingent timelines, i.e. “lecturers.” These positions would receive a salary rather than a per course stipend and would include some service responsibilities. This innovative approach does seem more equitable to part-time adjuncts as well as more sensitive to student needs for faculty stability and continuity. At this moment, this effort cannot be evaluated. It is hoped that it will result in greater retention and a greater sense of responsibility among part-time adjuncts who in the past sometimes resigned their positions in the middle of the semester and who, in truth, had little incentive to commit to the University. I would recommend reviewing this decision in 2022. Should this solution also prove unsustainable, I would suggest considering an additional alternative: the creation of some full-time non-tenure line positions with 4/4 loads, a commensurate salary and health benefits.



Staffing issues at the tenure level have also been a problem. Whereas when I visited in 2013, the major issue was one of imbalance in rank with the faculty heavily slanted towards the assistant professor rank, the current problem involves the lack of junior faculty. While the Department successfully hired in response to the 2013 self-study, the new hire was recruited away and the current number of faculty is the same as it was when I visited. Strong faculties are balanced faculties with at least some representation at every rank. Thus, it seems important to hire at a junior level at this juncture to avoid the situation that caused the problem I observed in 2013: too many faculty members had retired or left and the Department was forced to hire many at the junior level, thus leading to a leadership vacuum. Finally, on an administrative level, it is a shame not to hire in the current market: Marymount has the opportunity to recruit stellar faculty given the reduction in faculty lines across the country. Taking advantage of this now will pay off for years to come.

The faculty has been advocating for two tenure-line hires: the first to support both its existing needs in writing, a strength in the department and much in demand, and to support the new Digital Writing and Narrative Design (DRWT) program. DRWT was developed in part to speak to the need for novel approaches to writing and narrative, especially in an environment where the English major has been devalued. A new media writing hire would support writing classes in composition, creative writing, and other writing-focused courses but also current courses in film as well as courses in the new program. What makes this issue particularly pressing is that the approval of the new DRWT Program came with the promise of a dedicated faculty member with digital and media expertise. Given what was described as a current hiring freeze, this faculty member has not been hired. Meanwhile the DRWT Program is recruiting students and making promises that may be hard to keep. This hire would thus demonstrate and clarify the University's commitment to the DRWT program, one that appears from its web presence to be exciting and innovative. (See <https://www.marymount.edu/Academics/School-of-Design-Arts-and-Humanities/Undergraduate-Programs/Digital-Writing-Narrative-Design>.)

The Department also requests a tenure-line hire in linguistics to support its existing linguistics classes, required by the popular secondary education licensure track, as well as the ESL/EAL needs of the campus, which the Department wants to prioritize in the next years. It should go without saying that supporting both the ESL needs of non-native speaker students and foreign language instruction is crucial for a campus that recruits a diverse, multi-lingual student body, "values diversity," and "has a global perspective" (as Marymount's own mission statement puts it). Again, there seems to be an ethical obligation here: one's faculty hiring decisions should be congruent with the University's mission statement and with the needs of the students it recruits.

The one additional resource issue (other than staffing) is the lack of a sophisticated performance/media space that would allow for the responsible operation of the Performance and Media track. While providing complex space needs is a difficult issue on most campuses, this seems a matter of great concern and one hopes that future discussions will result in progress towards a solution.

### C. Comparison with Peers

Marymount's offerings stand out as unique when compared with its peers and competitors. The University itself is twice as diverse as the most diverse peers on the list provided in the report and the English Department curriculum is more oriented towards contemporary issues (diversity/new media) than the comparable programs. More importantly, both the University and the Department offer something that these comparables cannot: the *combination* of an urban location with many opportunities for internships and a rich multicultural environment *and* a warm, nurturing campus, faculty, and Departmental culture. See below under "E. Review of Student Input and Advising" for a further discussion of these advantages. One disadvantage lies in the area of foreign language offerings. As I mentioned above, it is difficult to claim to "value diversity" and to take "a global perspective" given Marymount's meager foreign language study options and ESL support.

### D. Review of Enrollment, Graduation, and Alumni Outcomes

The template for this report asks whether the program "maintains sufficient enrollment to be a sustainable major." I find this an odd question given the University's mission statement (and accompanying branding) as an institution "grounded in the liberal arts." I might reframe it to argue that it is absolutely necessary for an institution "grounded in the liberal arts" to offer a major in English (though we may call it something else, such as "Literatures and Languages"). The question then becomes one of advising, marketing, and ensuring quality rather than one of survival of the major.

That said, the Department has responded well to the current "crisis in the humanities," a crisis long simmering and exacerbated by the 2008 recession. National data reveals that English majors have decreased by about 20 percent since 2008-2009. The English Department notes a drop from 30.7 to 26.7 majors in its five-year averaging system and thus is slightly beating the national average. For comparison's sake, one might look at my own University where majors have dropped by much more than 20 percent over the past decade. Moreover, as the Department explains the five-year average data may not reflect a real drop as the number of majors had been inflated in the past when the Communications program underwent a transition.

Though students may not be declaring English as a major as often as they did in the past, they continue to be a strong presence in English Department courses, often declaring minors or taking English Department courses as electives. One might more sensibly look at how many students a Department “seats” than at its majors to measure its contribution to the University. And, in fact, the data provided on page 27 of the B.A. report reveals a drop in the number of majors but an increase in credit hours generated. Meanwhile class sizes have not dropped appreciably.

In this climate, the English major remains necessary as an anchor for the many students who may not declare a major but depend on it for their minors and electives.

Fortunately, the Department is alert to these issues and has been proactive in conducting Vision Workshops in 2018 and in bringing in an MLA consultant for advice in 2019. Moreover, the Department is forward looking in its commitment to helping students understand the truly robust job market for English majors by addressing it on the website and through alumni events. The meme of the college graduate English major who ends up working as a barista is hard to counter, but the stories the Department is telling about its own graduates, the national trends in hiring, and the value of the skills English majors develop can make powerful inroads. One is not surprised to find that alumni rate the skills they developed in their major highly. The data on page 30 of the report is very encouraging in that it speaks to the successful transfer of skills from the courses offered in the major to the work world.

Currently, the Department is still digesting the 2019 MLA consultant’s advice to focus on narrative and story-telling as offering important links between the traditional English major, new directions in new media and digital humanities and current employment needs. This advice has been central to imagining the new DRWT Program and to developing a new mission statement that makes storytelling the hub connecting the various spokes of reading, writing, research, and empathy that the Department thinks important to the major. While this new emphasis on storytelling is reflected in the Mission Statement on the Department’s website, it has not yet been developed to its full unifying potential. If storytelling is to be the Department’s defining “hub,” the Department may wish to integrate that emphasis more evenly and thoroughly in the curriculum and in course descriptions.

This issue of focus and of the integration of key concepts throughout a coherent curriculum is key to the development of English Departments in the 21<sup>st</sup> century. Already we are seeing warnings that the splintering of Departments into concentrations may result in the disappearance of the major and the trivialization of the humanities in general.\* Meanwhile, the Department’s identity is already somewhat diffused in that it

encompasses both the English major and the foreign languages and has developed several tracks and, now, a new program. The Department is to be commended, of course, for developing “tracks” that help students organize their paths through the major in a coherent fashion and that speak to the post-recession emphasis on career preparation. But as the Department moves forward along these lines and develops the new digital media program, it will be important to send a coherent message that embraces both the tracks and the new program. How are these various options related? What do they have in common? How can they all be seen as part of the same enterprise?

#### E. Review of Student Input and Advising

The students I met during my visit were uniformly enthusiastic about the Department and about the advising they received. Over and over again I heard what could only be termed a narrative of salvation from students who felt they had been invisible at their prior institutions. At Marymount and specifically in the English Department, students feel recognized for their talents and encouraged to pursue their dreams. That different students spoke highly about different aspects of the program suggests that the Department’s variety of offerings serves students well. Students clearly feel empowered to develop programming: they are currently developing a humanities “club.” But they also spoke highly of opportunities they had received to work as research assistants with faculty members and to contribute to student publications housed in the English Department. It is a point of pride to publish in the student publications sponsored by the Department. Clearly there are many opportunities beyond the classroom for student-faculty involvement and both formal and informal mentoring. This was an impressive group of students who are proud to be at Marymount and grateful for the opportunities the University and the Department offers.

These conversations contrasted a bit oddly with the statistics provided on advising that suggest a slight decline in advising and discontent with the availability of advisors. However, this decline may be related to the new advising system that moves students mostly out of the Departments. Certainly, the students I spoke to did not feel there was a deficit in advising; rather they felt cared for, seen, and valued by the faculty.

#### F. Program Strengths and Opportunities for Improvement

Program Strengths:

This is such a strong program and faculty that to list all the strengths would simply be to repeat much of this report. Still, I have highlighted some of them here:

1. A forward looking approach to curriculum.
2. A commitment to student mentoring and advising.
3. A robust research agenda.
4. A commitment to university service through both the core and the contributions to programming, including the core and interdisciplinary programs, and to University life.
5. A developed understanding of the importance of outreach to prospective students and to the community.
6. The ability to do more with less, to make the most of the resources available.
7. A well-developed understanding of what is needed to succeed in the current higher education landscape.
8. A commitment to intelligent, detailed assessment.
9. Creativity and vision.
10. A collaborative and cooperative faculty that steps up when it matters.

#### Opportunities for Improvement:

Similarly, there is not much to criticize here. Rather the “improvements” focus on doing more of what the faculty members are already doing so that the Department can continue to move forward as planned.

1. Further integrate the new emphasis on storytelling into all aspects of the curriculum, the mission statement, the website, etc.
2. Expand the already admirable outreach to alums to include more options, for instance, asking alums to serve as mentors to current students, interviewing alums for the website, etc. This could be accomplished under the guise of an internship or project in the new media program.
3. Develop an articulated rationale that connects all of the programs under the Departmental “umbrella” as part of the same design.
4. Explore the accelerated BA/MA option and implement.
5. Continue all forms of outreach to the community and to prospective students through expanding the website and other marketing efforts.
6. Monitor the use of the new part-time adjuncts, reassess in two years, and adjust if necessary.

## G. Summary of Recommendations

For the English Department: See above under opportunities for improvement.

For the University:

1. Explore hiring two tenure lines to address the deficiencies as outlined above in the report.
2. Continue efforts to secure an appropriate performance space.
3. Coordinate admissions with the Department.
4. Coordinate advising with the Department.

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\*See <https://www.ade.mla.org/content/download/98513/2276619/A-Changing-Major.pdf> and [https://www-chronicle-com.proxy.library.georgetown.edu/interactives/20191113-TheNewHumanities?cid=wcontentgrid\\_hp\\_1b](https://www-chronicle-com.proxy.library.georgetown.edu/interactives/20191113-TheNewHumanities?cid=wcontentgrid_hp_1b)

### **Program Response to Reviewer's Report:**

Dr. Temple's recommendations are reasonable and support our responses to the shifting landscape of higher education. We were very pleased that she found our program embodies a well-developed understanding of the current educational landscape, which is often hostile to humanities-based education even as employers seek the skills, attitudes, and knowledge generated by study in the humanities. The decline in first majors is a challenge that we face with other English programs across the country. However, Dr. Temple pointed out that our growth in minor enrollment speaks to our adaptability, and our proactive visioning work in 2018, to our energetic response to the current climate. She suggests that we spend some time connecting course descriptions and program outcomes to the language of our new departmental vision, and to bring our various curricular interests under a single discursive umbrella, and we agree that

there is work to be done here. The development of the Digital Writing and Narrative Design program similarly represents a strong response to the changing atmosphere, as is our interest in developing a 5-year BA to MA program in partnership with our Graduate Program in English and Humanities. Dr. Temple commended curricular developments to professionalize students and to speak to a diverse student body, and she found our curriculum innovative and unique among peer institutions; however, she noted a disjunction between the university mission and our ability to support the diverse language learning needs of the students we recruit.

Dr. Temple's report firmly articulated the necessity of two replacement tenure hires if we want to support the new demands for integrative digital writing and the needs of our large EAL population. We strongly advocate that the replacement hires for New Media Writing and Linguistics go forward. As Dr. Temple pointed out, all our faculty now are at the Associate and Professor rank, with no junior faculty in the pipeline. This will become a problem for the institution as faculty retire, and we should take advantage of the market to secure exceptional hires that can shape the future of the liberal arts at Marymount. Dr. Temple applauded our attempt to achieve more equity among our part-time faculty through the development of lecturer positions, an innovative approach that is sensitive to needs of stability and continuity. These positions are at risk in our new budget reality, and we worry that our students will suffer, as a result.

Outside of staffing, one area of concern Dr. Temple noted is the lack of a viable multipurpose and multimedia screening/performance space on campus. Currently, the university as a whole has no reliable, high-performing space on campus where students can screen films with the rigor necessary for academic inquiry. Similarly, there is no space that can be used easily to support theater on campus. It is difficult to support our Media and Performance Studies track as well as our curricular offerings in film without such a space. With the new Digital Writing and Narrative Design program launching, we reiterate the need for flexible, curricularly-appropriate spaces. We cannot become an institution of choice without such spaces, which would support not only our programs, but many others on campus.

We look forward to addressing her recommendations regarding staffing and curriculum, and have included ways to address these concerns in the action plan that follows.

### ***Component 8: Action Plan***

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#### **Program Engagement with and Contributions to the University's Mission and Strategic Plan:**

The English program engages most fully with the strategic plan through our focus on Transformative Experiences like close mentorship, student-faculty research, integrated experiential learning, language study, and study abroad. We offer at least one GC class per year, at least two honors courses per year, numerous curricular opportunities for theater and museum outings, quality internships with high-profile institutions in the DC area, and a robust summer student-faculty

research program; our students often contribute reflection articles to our department blog, sharing their experience in writing with the larger public. We routinely send our students to present their research at regional and national professional conferences. Students have the opportunity--and frequently comment positively on the experience--to work on publications like *Blue Ink* and *Magnificat*, in both their print and digital representations. We also support institutional goals focused on the university's Sustainable Future by developing new programs and course offerings, including the new program in Digital Writing and Narrative Design; part of our action plan involves developing offerings of online and hybrid classes in responsible, pedagogically sound ways, and creating a 5-year BA/MA program. Our department has many roots in the Arlington Community, including our dual enrollment partnerships with local high schools, and our collaborations with Arlington Reads and the VCLA, as well as our continued participation in the Virginia Humanities Conference. Our program review action plan outlines several ways we hope to support the strategic plan by Investing in People and Places, especially by hiring our two replacement tenure lines and enhancing our media, performance, and collaborative writing spaces on campus.

**Five-Year Action Plan:**

Goal <sup>4</sup>	Rationale for Goal	Strategy to Achieve Goal	Resources Needed to Achieve Goal	Timeline	Indicators of Success
Develop innovative digital and multimedia approaches to writing and literary study	Student demand for more writing and more technologically sophisticated preparation for the future	Replace VAP and Lecturer positions with a tenure-track hire in new media writing.  Market the new program in Digital Writing and Narrative Design in both traditional and nontraditional venues	hire replacement tenure-track line in new media writing costs associated with marketing in print and online  a robust multipurpose film screening space on campus with appropriate sound, lighting capabilities  Add flexible/collaboration furniture to Gailhac G115 and return to schedule rotation for writing and media focused courses	Fall 2020 start for replacement hire  2020-2021 to develop promotional materials with marketing and disseminate	an increase in digital projects from upper level literature classes  faculty with expertise teaching in EN208 and EN235  a higher credit hour to FTE ratio (184)  3-4 students in DRWT program Satisfaction in GSS and alumni surveys
Make curriculum more accessible,	Our student demographic is changing, and there is an	Investigate options for online and/or minimester	Funding for faculty to complete QM training and	2020-2025	an increase in online and hybrid course offerings

<sup>4</sup> Goal: An observable, measurable end result/outcome. Goals usually have attached objectives and strategies to achieve the goal or objectives.



<p>available, and community-oriented for students</p>	<p>increased demand for more flexible course offerings to accommodate scheduling needs.</p>	<p>composition courses; develop additional online, hybrid, and minimester courses</p> <p>Combine EN200 and EN290 to make the pursuit of the minor more viable</p> <p>Enhance spaces for community building, especially the collaborative writing/media room in Gailhac</p> <p>Develop more consistent and persistent opportunities for student gathering</p> <p>Send more students to present research at professional conferences</p>	<p>support for transitioning courses to online and/or hybrid offerings in ways that do not undermine pedagogical strengths</p> <p>\$70/month for 3 months during the year to provide access to PRAXIS study materials that students can share</p> <p>Funding for student research</p>		<p>Merge 2 introductory gateway courses into one, and add an additional upper-level major elective credit to enhance coverage.</p> <p>continued undergraduate student research and presentation at professional conferences</p>
<p>Support course offerings in ESL, languages, and linguistics</p>	<p>Linguistics courses are among the most in-demand of our offerings, yet we have not had a stable full-time linguist since prior to last program review. ESL is increasingly in demand at all levels of the university. Our language minors are growing. Currently, our linguistics professor is an adjunct, which is not advisable for the graduate program.</p>	<p>Replace VAP and Lecturer with full-time tenure track faculty in linguistics/ESL</p>	<p>replacement tenure-track line in linguistics, ideally with additional expertise in computational linguistics, languages, and/or ESL</p>	<p>Fall 2021 start for replacement hire</p>	<p>clear pathway for ESL support in our curriculum; regular offering of linguistics classes; linguistics-focused capstone projects</p> <p>hire open linguistics/language faculty position</p>

<p>Strengthen pathways and collaboration with campus, local, and regional bodies</p>	<p>Our program currently partners with a variety of community organizations, and our interdisciplinary writing major and the new DRWT program speak to the demand for intra-campus collaboration; we would like to strengthen these bonds further, including by developing a clearer relationship with NVCC</p>	<p>reevaluate current partnerships (CUA 3+3) increase dual enrollment Develop visibility of the BA--&gt;MBA program at MU Build on NVCC connections and return program pathways Explore partnership opportunities with Arlington Economic Development and Arlington Arts</p>	<p>Regular course release for a designated faculty to liaise with NVCC and spearhead partnership developments.</p>	<p>2020-2025</p>	<p>Increased dual enrollment offerings; increased enrollment in the BA-&gt;MA program; English and Digital Writing &amp; Narrative Design pathway on NVCC website; continued participation by students and faculty with Virginia Humanities Conference</p>
<p>Develop a 5-year BA/MA program in partnership with the Graduate Program in English and Humanities</p>	<p>We have long planned to develop a 5-year BA/MA program, but have not done so because of faculty workload. We hope this will help grow enrollment, strengthening both programs.</p>	<p>Develop a curriculum path for a 5-year BA/MA program. Market the BA/MA in both traditional and nontraditional venues</p>	<p>Costs associated with marketing. Potential workload reconfiguration to enable effective program management and advising.</p>	<p>2020-2023</p>	<p>A visible and enrolled 5-year BA/MA program.  Development of targeted under/over courses to serve the program</p>

## Appendix A: Compiled Outcomes Assessment Data, 2015-2019

**Learning Outcome #1:** *Students will respond to a literary text in a way that reflects an awareness of aesthetic values, historical context, ideological orientation, and critical approach. (Fall 2015)*

<b>Criteria</b>	<ul style="list-style-type: none"> <li>· The paper establishes a historical, aesthetic, and/or ideological, context for its argument.</li> <li>· The paper addresses issues of form (narrator, technique, imagery, etc.), when appropriate, in establishing its argument.</li> </ul>
<b>Mean Rating</b>	4.00
<b>Number of Ratings</b>	27
<b>Average Ratings[2] - Percentage of papers in each range (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)</b>	
(1.) 1.0 to 1.4	0.0%
(2.) 1.5 to 2.4	0.0%
(3.) 2.5 to 3.4	14.8%
(4.) 3.5 to 4.4	51.9%
(5.) 4.5 to 5.0	33.3%
<b>Number of Papers</b>	13

**Learning Outcome 2:** *Students will write coherent, well-organized essays that establish a clear focus, provide appropriate evidence, and are grammatically correct. (Fall-Spring 2017-2019)*

<b>Criteria</b>	<ul style="list-style-type: none"> <li>· The paper establishes a clear purpose/focus in its introduction.</li> <li>· The paper is logically organized, and its argument is coherently presented.</li> <li>· The paper includes sufficient and appropriate evidence to supports its argument.</li> <li>· The paper is free of serious grammatical errors.</li> <li>· The paper establishes a clear sense of audience.</li> </ul>	
<b>Mean Rating</b>	Gateway: 2.92	Capstone: 4.10
<b>Number of Ratings</b>	39	29
<b>Average Ratings[3] - Percentage of papers in each range (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)</b>		
(1.) 1.0 to 1.4	0%	0.0%
(2.) 1.5 to 2.4	17. 6%	0.0%
(3.) 2.5 to 3.4	52.9%	30.8
(4.) 3.5 to 4.4	23.5%	30.8
(5.) 4.5 to 5.0	5.9%	38.5%
<b>Number of Papers</b>	17	13

**Learning Outcome 3:** Students will conduct appropriate research and synthesize their own original ideas with those advanced by literary critics and other scholars. (Inquiry Outcome) (Fall-Spring 2017-2019)

<b>Criteria</b>	<ul style="list-style-type: none"> <li>· The paper establishes a critical context for its argument and demonstrates an awareness of relevant research on the subject.</li> <li>· The paper incorporates primary and secondary sources in its discussion to support its argument when appropriate.</li> <li>· The paper takes an original position.</li> </ul>
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<b>Mean Rating</b>	Gateway: 2.97	Capstone: 4.07
<b>Number of Ratings</b>	39	29
<b>Average Ratings[4] - Percentage of papers in each range</b> (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)		
(1.) 1.0 to 1.4	0%	0.0%
(2.) 1.5 to 2.4	23.5%	0.0%
(3.) 2.5 to 3.4	41.1%	7.7%
(4.) 3.5 to 4.4	29.4%	61.5%
(5.) 4.5 to 5.0	5.9%	30.8
<b>Number of Papers</b>	17	13

**Learning Outcome #4:** *Students will demonstrate a thoughtful understanding of their own writing process. (Fall 2016 and Spring 2017)*

<b>Criteria</b>	<ul style="list-style-type: none"> <li>· writer reflects on the states of writing such as drafting, critical thinking, revision, research and editing</li> <li>· writer articulates the strengths and weaknesses of her writing and of herself as a writer</li> <li>· writer understands that writing conventions are dependent on genre, audience, and purpose</li> <li>· writer makes connections between her work and the work of published writers</li> </ul>
<b>Mean Rating</b>	3.86

<b>Number of Ratings</b>	21
<b>Average Ratings[5] - Percentage of papers in each range (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)</b>	
(1.) 1.0 to 1.4	0.0%
(2.) 1.5 to 2.4	0.0%
(3.) 2.5 to 3.4	22.2%
(4.) 3.5 to 4.4	66.7%
(5.) 4.5 to 5.0	11.1%
<b>Number of Papers</b>	9

**Learning Outcome #5:** *Students will analyze a literary work - in all genres - with respect to its structure, style, and theme .(Fall 2015)*

<b>Criteria</b>	<ul style="list-style-type: none"> <li>· The paper demonstrates awareness of the genre of literature it studies.</li> <li>· The paper recognizes conventions of form (narrator, technique, imagery, etc.), when appropriate, in establishing its argument.</li> </ul>
<b>Mean Rating</b>	3.89
<b>Number of Ratings</b>	27
<b>Average Ratings<sup>1</sup> - Percentage of papers in each range (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)</b>	
(1.) 1.0 to 1.4	0.0%
(2.) 1.5 to 2.4	0.0%

(3.) 2.5 to 3.4	14.8%
(4.) 3.5 to 4.4	59.3%
(5.) 4.5 to 5.0	25.9%
<b>Number of Papers</b>	13

**Learning Outcome 6:** Students will demonstrate information and technological literacy in research and competence in MLA documentation. (Fall-Spring 2017-2019)

<b>Mean Rating</b>	Gateway: 3.11	Capstone: 4.03
<b>Number of Ratings</b>	39	29
<b>Average Ratings[6] - Percentage of papers in each range</b> (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)		
(1.) 1.0 to 1.4	0%	0.0%
(2.) 1.5 to 2.4	11.8%	0.0%
(3.) 2.5 to 3.4	52.9%	7.7%
(4.) 3.5 to 4.4	29.4%	76.9%
(5.) 4.5 to 5.0	5.9%	15.4%
<b>Number of Papers</b>	17	13

**Learning Outcome #7:** Students will deliver oral presentations that are focused, well-organized, effective, and establish a connection with the audience. (Spring 2017)

<b>Criteria</b>	<ul style="list-style-type: none"> <li>· The presentation identifies clear purpose/objectives.</li> <li>· Content is well organized and effectively presented.</li> <li>· Speaker demonstrates a clear understanding of the subject.</li> <li>· Speaker is poised, articulate, and audible, and establishes connection with the audience.</li> </ul>
<b>Mean Rating</b>	3.48
<b>Number of Ratings</b>	27
<b>Average Ratings[7] - Percentage of papers in each range (Scale: 1 - Fails to meet criteria; 5 - Exceeds criteria)</b>	
(1.) 1.0 to 1.4	0.0%
(2.) 1.5 to 2.4	11.1%
(3.) 2.5 to 3.4	33.3%
(4.) 3.5 to 4.4	55.6%
(5.) 4.5 to 5.0	0.0%
<b>Number of Papers</b>	9



**[Appendix B: Departmental Assessment Reports 2015-2017](#)**

**[Appendix C: Departmental Assessment Reports 2017-2019](#)**

**[Appendix D: Student Focus Group Responses](#)**