

Writing Program

Learning Outcome:

Writing Program Outcome #1: Students who complete the program will be able to apply creative and advanced skills in various forms and genres of writing, demonstrating critical thinking and quantitative reasoning appropriately.

Outcome Measure:

WRI420 Portfolio Measured in the Spring of 2015 according to the three year cycle established by Writing Program faculty.

Criteria for Success (how do you judge if the students have met your standards):

Success will be 100% of the students scoring at least 11 of 16 on the AAC&U Written Communication Value Rubric (the "Sources and Evidence" category was omitted) and 80% of the students scoring 14 of 16.

Aligned with DQP Learning Areas (circle one or more but not all five):

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data:

	2014-15
Percentage at 11 or above (average score for each student)	100%
Percentage at 14 or above (average score for each student)	80%

Conclusions Drawn from Data:

The evidence indicates that the PLO was met at the 80% threshold and met at the 100% threshold. Not surprisingly, Writing majors display great proficiency in their written work.

Changes to be Made Based on Data:

The sample size is quite small, so no changes will be made on this data.

Rubric Used

AAC&U Written Communication Value Rubric (with the "Sources of Evidence" category omitted)

Writing Program

Learning Outcome:

Writing Program Outcome #2: Students who complete the program will be able to demonstrate knowledge of the conventions and terminology of creative and advanced writing within literary and non-literary texts.

Outcome Measure:

In order to assess students' acumen regarding this outcome in WRI321, 322, and 323, members of the Writing section created common objective and subjective measures for each. The objective measure is a test of students' ability to identify and comprehend the major terminology of each of the three forms of writing. This assessment was, at the professor's discretion, employed as a stand-alone assessment or as part of the midterm and/or final examination

Criteria for Success (how do you judge if the students have met your standards):

The criteria for success is that students an "adequate" knowledge of the genres.

Aligned with DQP Learning Areas (circle one or more but not all five):

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data:

Four writing majors took WRI 323 in the Fall 12 Semester and six in the Spring 13 semester. The assessment measures for this course we constructed late in the fall term and as such were not employed formally by the professor that term. However, the professor evaluated the writing of the students after the fact with the included rubric and found that all four students performed at an adequate level or better. In the spring, the average score for writing majors on the objective portion of the final examination was an 83 percent. In their subjective work, none of the writing majors performed below an adequate level, though a few of their non-major classmates did.

Due primarily to a turnover in faculty leadership in the Writing section, PLO #2 was not assessed in the 2015-2016 academic year as it should have been.

Conclusions Drawn from Data:

Students performed at an adequate level, but clearly more specific criteria is needed.

Changes to be Made Based on Data:

Develop clearer criteria for success and apply that standard to all sections of WRI321, 322, and 323.

Rubric Used

WRI 321: RUBRIC FOR ASSESSMENT OF POETRY

Evaluation based on Writing PLO #2. Evaluators are encouraged to assign a zero to elements that do not meet Benchmark standards.

	Capstone 4	Milestone 3	Milestone 2	Benchmark 1
Form, Structure, and Symbols	Demonstrates a thorough understanding of the importance of utilizing accessible and recognizable form and structure in the poem. Also, employs strong, relevant, and well-conceived symbols.	Demonstrates adequate consideration of the importance of utilizing accessible and recognizable form and structure in the poem. Also, employs many relevant and well-conceived symbols.	Demonstrates awareness of the importance of utilizing accessible and recognizable form and structure in the poem. Also, employs some relevant and thought-through symbols.	Demonstrates minimal attention to utilizing accessible and recognizable form and structure in the poem. Also, employs few relevant symbols.
Figures of Speech and Technical Devices	Demonstrates a thorough understanding of the importance of clearly utilized figures of speech and technical devices that enhance the reader's experience with the poem through carefully controlled form and content.	Demonstrates adequate consideration of the importance of clearly utilized figures of speech and technical devices that enhance the reader's experience with the poem through carefully controlled form and content.	Demonstrates awareness of the importance of clearly utilized figures of speech and technical devices that enhance the reader's experience with the poem through carefully controlled form and content.	Demonstrates minimal attention to creating clearly utilized figures of speech and technical devices that enhance the reader's experience with the poem through carefully controlled form and content.
Theme and Subject Matter	Demonstrates a thorough understanding of the conventions of subject matter development, the use of appropriate applications within the text, and the imposition of thematic development over the course of the poem.	Demonstrates adequate consideration of the conventions of subject matter development, the use of appropriate applications within the text, and the imposition of thematic development over the course of the poem.	Demonstrates awareness of the conventions of subject matter development, the use of appropriate applications within the poem, and the imposition of thematic development over the course of the poem.	Demonstrates minimal attention to subject matter, appropriate applications within the poem, and thematic development over the course of the poem.
Writing and Stylistic Conventions	Demonstrates a thorough understanding of the intersection between the stylistic practices of the writer and the expectations of audience in the traditions of the genre, as well as accepted grammatical, formatting, and presentation conventions of poetry.	Demonstrates adequate consideration of the intersection between the stylistic practices of the writer and the expectations of audience in the traditions of the genre, as well as accepted grammatical, formatting, and presentation conventions of poetry.	Demonstrates awareness of the intersection between the stylistic practices of the writer and the expectations of audience in the traditions of the genre, as well as accepted grammatical, formatting, and presentation conventions of poetry.	Demonstrates minimal attention to the intersection between the stylistic practices of the writer and the expectations of audience in the traditions of the genre, as well as accepted grammatical, formatting, and presentation conventions.
Summative Assessment of Poem as Representative of Best Practices in Poetry	As a complete text, the poet's poem is an exceptional representation of the combined elements of poetry. Its subjectivity, emotion, and structural development are compelling, and its presentation is clear and free of error.	As a complete text, the poet's poem is a strong representation of the combined elements of poetry. Its subjectivity, emotion, and structural development are compelling, and its presentation is generally clear and almost free of error.	As a complete text, the poet's poem is an adequate representation of the combined elements of poetry. Its subjectivity, emotion, and structural development are serviceable and pay general attention to presentation, but errors appear, and corrections are needed.	As a complete text, the poet's poem is an inadequate representation of the combined elements of poetry. Its subjectivity, emotion, and structural development are not compelling, and multiple errors in presentation and style distract throughout.

WRI322: RUBRIC FOR ASSESSMENT OF FICTION

Evaluation based on Writing PLO #2. Evaluators are encouraged to assign a zero to elements that do not meet Benchmark standards.

	Capstone 4	Milestone 3	Milestone 2	Benchmark 1
Character Development and Detail	Demonstrates a thorough understanding of the importance of developing round, dynamic characters over the course of the story. Also, employs strong, relevant concrete and conceptual details.	Demonstrates adequate consideration of the importance of developing round, dynamic characters over the course of the story. Also, employs many relevant concrete and conceptual details.	Demonstrates awareness of the importance of developing round, dynamic characters over the course of the story. Also, employs some relevant concrete and conceptual details.	Demonstrates minimal attention to developing round, dynamic characters over the course of the story. Also, employs few relevant details.
Scene and Dialogue	Demonstrates a thorough understanding of the importance of clearly rendered scenes that enhance the reader's experience with the story and dialogue that advances the plot.	Demonstrates adequate consideration of the importance of clearly rendered scenes that enhance the reader's experience with the story and dialogue that advances the plot.	Demonstrates awareness of the importance of clearly rendered scenes that enhance the reader's experience with the story and dialogue that advances the plot.	Demonstrates minimal attention to creating clearly rendered scenes that enhance the reader's experience with the story or dialogue that advances the plot.
Plot and Theme	Demonstrates a thorough understanding of the conventions of plot, the construction of narrative tension within that plot, and the imposition of thematic development over the course of the story.	Demonstrates adequate consideration of the conventions of plot, the construction of narrative tension within that plot, and the imposition of thematic development over the course of the story.	Demonstrates awareness of the conventions of plot, the construction of narrative tension within that plot, and the imposition of thematic development over the course of the story.	Demonstrates minimal attention to plot, narrative tension within that plot, and thematic development over the course of the story.
Writing and Stylistic Conventions	Demonstrates a thorough understanding of the intersection between the stylistic practices of the writer and the expectations of audience genre, as well as accepted grammatical, formatting, and presentation conventions fiction.	Demonstrates adequate consideration of the intersection between the stylistic practices of the writer and the expectations of audience genre, as well as accepted grammatical, formatting, and presentation conventions of fiction.	Demonstrates awareness of the intersection between the stylistic practices of the writer and the expectations of audience genre, as well as accepted grammatical, formatting and presentation conventions of fiction.	Demonstrates minimal attention to the intersection between the stylistic practices of the writer and the expectations of audience genre, as well as accepted grammatical, formatting, and presentation conventions.
Summative Assessment of Story as Representative of Best Practices in Fiction	As a complete text, the author's story is an exceptional representation of the combined elements of fiction. Its narrative is compelling and its presentation is clear and free of error.	As a complete text, the author's story is a strong representation of the combined elements of fiction. Its narrative is compelling and its presentation is generally clear and almost free of error.	As a complete text, the author's story is an adequate representation of the combined elements of fiction. Its narrative is serviceable and pays general attention to presentation and errors, though corrections are needed.	As a complete text, the author's story is an inadequate representation of the combined elements of fiction. Its narrative is not compelling and multiple errors in presentation and style distract throughout.

WRI323: RUBRIC FOR ASSESSMENT OF CREATIVE NON-FICTION

Evaluators are encouraged to assign a zero to any portfolio element that does not meet Benchmark Level D performance.

	Capstone 4	Milestone 3	Milestone 2	Benchmark 1
Authentic Voice	Demonstrates a thorough understanding of capturing a main character's voice via dialogue, tone, word choice, and pacing. Also captures unique authorial tone.	Demonstrates adequate consideration of capturing a main characters voice via dialogue, tone, word choice, and pacing. Also captures specific authorial tone.	Demonstrates awareness of capturing a main characters voice via dialogue, tone, word choice, and pacing. Also captures general authorial tone.	Demonstrates minimal attention to capturing a main characters voice via dialogue, tone, word choice, and pacing as well as limited attention to authorial tone.
Concrete and Specific Detail	Demonstrates a thorough understanding of strong, relevant concrete and conceptual details in service of the story and the author's intended message.	Demonstrates adequate consideration of strong, relevant concrete and conceptual details in service of the story and the author's intended message.	Demonstrates awareness of strong, relevant concrete and conceptual details in service of the story and the author's intended message.	Demonstrates minimal attention to strong, relevant concrete and conceptual details in service of the story and the author's intended message.
Organization Serves Narrative Purpose	Demonstrates a thorough understanding of the flow of information and the need to organize the text in an intentional way that advances the story and addresses the audience's needs.	Demonstrates adequate consideration of the flow of information and the need to organize the text in an intentional way that advances the story and addresses the audience's needs.	Demonstrates awareness of the flow of information and the need to organize the text in an intentional way that advances the story and addresses the audience's needs.	Demonstrates minimal attention to the flow of information and the need to organize the text in an intentional way that advances the story and addresses the audience's needs.
Command of Grammar, Style, Syntax, and Format	Demonstrates a thorough understanding of the intersection between the stylistic practices of the writer and the expectations of audience and genre, as well as accepted grammatical, formatting, and presentation conventions of CNF.	Demonstrates adequate consideration of the intersection between the stylistic practices of the writer and the expectations of audience and genre, as well as accepted grammatical, formatting, and presentation conventions of CNF.	Demonstrates awareness of the intersection between the stylistic practices of the writer and the expectations of audience and genre, as well as accepted grammatical, formatting, and presentation conventions of CNF.	Demonstrates minimal attention to the intersection between the stylistic practices of the writer and the expectations of audience and genre, as well as accepted grammatical, formatting, and presentation conventions of CNF.

Summative Assessment of Story as Representative of Best Practices in Creative Non-Fiction	As a complete text, the author's story is an exceptional representation of the combined elements of Creative Non-Fiction. Its narrative is compelling and its presentation is clear and free of error.	As a complete text, the author's story is a strong representation of the combined elements of Creative Non-Fiction. Its narrative is generally clear and almost free of error .	As a complete text, the author's story is an adequate representation of the combined elements of Creative Non-Fiction. Its narrative is serviceable and pays general attention to presentation and errors, though corrections are needed.	As a complete text, the author's story is an inadequate representation of the combined elements of Creative Non-Fiction. Its narrative is not compelling and multiple errors in presentation and style distract throughout.
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Writing Program

Learning Outcome:

Writing Program Outcome #3: Students who complete the program will be able to demonstrate knowledge of major literary-theoretical perspectives and terminology.

Outcome Measure:

All writing majors are required to take Literature 250 – Introduction to the Study of Literature, the gateway course through which literature and writing majors are exposed to and explore the major movements and expressions of literary theory. The instructors of this course assess students' understanding of these major concepts via a unified course assessment tool and share that data with the members of the Writing section who then disaggregate the writing majors' results and evaluate their performance in terms of the rest of the major's coursework.

Criteria for Success (how do you judge if the students have met your standards):

Our goals for the final examination were for every student to score 70% or higher on the final exam.

Aligned with DQP Learning Areas (circle one or more but not all five):

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data:

We met this goal for 25/26 students in 2012-2013 when the outcome was last measured. But we do not have differentiated results for the Writing majors.

Conclusions Drawn from Data:

At the introductory level, students are able to adequately demonstrate knowledge of major literary-theoretical perspectives and terminology.

Changes to be Made Based on Data:

New outcome measures are needed because the results are not being measured at or near the time of graduation. The outcome could be easily measured by an examination of the student's employment of the genres in the portfolio compiled as a requirement for WRI420.

Rubric Used

No rubric was used. The objective portion of the LIT250 final exam was used instead.

Writing Program

Learning Outcome:

Writing Program Outcome #4: Students who complete the program will be able to develop connections between the literature and language studied and the contemporary world.

Outcome Measure:

To measure this, an object assessment was employed as part of the Advance Composition course requirements. The members of the section selected this class as it is focused on writing expository and creative texts for a general audience that combine the students' life experiences and research they do on particular topics. The assessment was given in the middle of the term and allowed for both individual and group assessment.

The specific results of the assessment are discussed below and a summary of the data collection form for Writing 315 is included with this report. It is the recommendation of this report that the members of the Writing Section select a subjective measure to evaluate students' grasp of PLO 4 along with an attendant rubric for the assessment of such an assignment.

Criteria for Success (how do you judge if the students have met your standards):

Success was judged via a minimum standard as well as in comparison to the scores of classmates.

Aligned with DQP Learning Areas (circle one or more but not all five):

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data:

	2013-14
Met Benchmark	92%

Conclusions Drawn from Data:

In the sense of an objective means of measurement, it is clear based on the data collected in the 2013-14 academic year that students are effectively demonstrating their understanding of PLO 4. What is equally clear is that more work needs to be done to round out how students are being assessed. This should take the form of a subjective measure being created and implemented in Writing 315 when the course is assessed in the next cycle as well as a closer working relationship between Writing and Journalism in regards to creating an assessment and data collection method for Writing 345. Beyond that, it would appear that the approaches to helping students achieve the goals of PLO 4 are working effectively at this point and do not need further refining at this time.

Changes to be Made Based on Data:

The Writing Program faculty will revise the measurement tools for PLO #4 and include a key assignment in the portfolio for WRI420 so that the outcome is measured at or near the time of completion of the degree.

Rubric Used

Writing Program

Learning Outcome:

Writing Program Outcome #5: Students who complete the program will be able to engage in writing and editorial processes through campus publications and external internships.

Outcome Measure:

PLO 5 measures engagement with writing and editorial processes through participation with campus publications and external internships.

Criteria for Success (how do you judge if the students have met your standards):

The criteria for success is that campus publications are produced in a timely way and with such quality that the consumers of the media are pleased and the internship directors indicate that the internships are successful by a score of at least 3 in all areas by the internship supervisor.

Aligned with DQP Learning Areas (circle one or more but not all five):

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data:

As has been the case during every year of the Writing Program's existence, the literary magazine, *The Driftwood* was produced. Writing majors also contributed to the production *The Point* student newspaper and *The Mariner*, the university yearbook. In addition, all graduates successfully completed their internships. Of the nine internships in the 2015-2016 academic year, nine were scored a 4 or 5 by the internship coordinator.

Conclusions Drawn from Data:

The evidence indicates that the PLO has been met by those who participated in the production of the *Driftwood*, *Point*, and *Mariner*. However, in the future, a more sophisticated measurement is needed beyond participation and production. Some external reviewer should be engaged to judge the quality of the product.

Changes to be Made Based on Data:

The sample size is quite small, so no changes will be made on this data.

Rubric Used

**EVALUATION OF POINT LOMA NAZARENE UNIVERSITY INTERN
(To be completed by the site supervisor at the end of the internship.)*****

To Evaluator: The intern you supervised this semester is receiving a grade for their involvement with your business or agency. Your careful evaluation will be used by the faculty supervisor who is responsible for assigning the intern a grade.

PLEASE RETURN THIS FORM TO:

Point Loma Nazarene University
(PLNU) Department of Journalism
3900 Lomaland Drive
San Diego, CA 92106-2899
Dean Nelson: 619.849.2592
deannelson@pointloma.edu or Rick Hill:
619.849.2670- richardhill@pointloma.edu Fax:
619-849-2566

Name of Intern _____ Today's Date _____

Name of Evaluator _____ Position _____

Company/Agency _____ Phone _____

I. PERFORMANCE EVALUATION

List tasks performed by intern, and evaluate appropriately: 5=Excellent; 1= Poor: N/A

1. Score:
2. Score:
3. Score:
4. Score:
5. Score:
6. Score:

Writing Program

Learning Outcome:

Writing Program Outcome #6: Students who complete the program will be able to present creative work to formal audiences, demonstrating strategies for audience engagement and oral communication of written work.

Outcome Measure:

PLO 6 measures oral proficiency as evidenced by the oral presentation of the writer's work in WRI420 Advanced Writing Workshop

Criteria for Success (how do you judge if the students have met your standards):

Success will be 100% of the students scoring at least 12 of 20 on the AAC&U Oral Communication Value Rubric total score and 80% of the students scoring 15 of 20.

Aligned with DQP Learning Areas (circle one or more but not all five):

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data:

As a part of the three-year evaluation cycle, the outcome is measured annually in WRI420. Below are the results from Spring of 2015.

	2014-15
Percentage at 12 or above (average score for each student)	100%
Percentage at 15 or above (average score for each student)	40%

Conclusions Drawn from Data:

The evidence indicates that the targets were met for the lower threshold but not the higher threshold.

Changes to be Made Based on Data:

The evidence is quite preliminary and the sample size is small, so it would be unwise to make too much of the evidence at this point. But it is encouraging that the PLO was met at the lower threshold.

Rubric Used

AAC&U Oral Communication Value Rubric