Six Year Program Review Report

2022-28

English

SECTION 1 – OVERVIEW. DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW RECOMMENDATIONS

1.1 Introduce the program review with a brief department history. Include a complete list of full and part time faculty. Describe any changes in staffing, curriculum, facilities, etc. (You may wish to cut/paste your previous department history and then add to it). Additionally, please list degrees and certificates your department offers.

The English Department has played a vital role in the history of Grossmont College from the college's inception in 1961 on the Monte Vista High School campus. It is one of the largest departments on campus (and thus in the district) in the number of full-time and part-time faculty, the number of sections offered each semester, and enrollments—5,763 students in FA 2016 alone (see Section 8.1). The English Department provides students with a broad range of courses from developmental through transfer; from GE requirements to electives; in composition, reading, literature, and creative writing. In the English Writing Center (EWC), thousands of students from all departments at the College are served—over 4,000 tutoring sessions in FA 2017 alone (see Appendix 6). The Department also offers countless enrichment opportunities for students, staff, and community members outside the classroom, primarily through its Creative Writing Program and events such as the week-long Literary Arts Festival, which celebrated its 22nd anniversary in SP 2018. Almost every discipline on campus requires students to take one or more English classes; therefore, virtually all students who enroll at Grossmont College and intend to complete their educational goals take advantage of the Department's curriculum, outreach offerings, and expert faculty.

As a new chair with little sense of the scope of all the changes from 2018 to now, I write this 2023 APR Report with an ordinary faculty member's ground-level view and no particular insights into the prodigious behind-the-scenes work that no doubt occured in pursuance of many of the changes outlined below (and more that I am surely unaware of). As best as I can reckon, in this six-year cycle that is now drawing to a close, the department has

- Rotated through a total of 6 department chairs/co-chairs

- Lost 4 senior colleagues with deep institutional knowledge to promotions or retirement

- Completed tenure review for 6 full-time colleagues

- Hired 1 full-time colleague who is currently on the tenure track

- Seen significant turnover in the ranks of part-time faculty

- Increased the diversity of both full-time and part-time faculty

- Implemented and iterated upon SLOs for many of our courses, and revised our PSLOs, as well

- Adopted a robust SLO review schedule, which has been allowed to lapse across several chair transitions

- Adopted the Transparent Assignment Design (TAD/TILT) process, which has been allowed to lapse across several chair transitions

- Seen a sizeable post-COVID increase in enrollments

- Experienced 100% turnover in department course level coordinators, which has led to some discontinuity

- Revised the CORs for our core offerings in composition and literature, in multiple modalities

- Seen an increase in the amount of release/reassigned time work among full-time faculty as the need for such nonclassroom work increased in support of our mission

- Adapted to removal from our offices in the 500 buildings as we continue to work out of temporary offices and cubicles in other departments' spaces

- Developed a working budget to distribute AB1705 funding, earmarked for programs designed to help close equity gaps and increase completion rates, particularly among marginalized student populations

- Added an Associate's of Arts in English for Transfer (AAT) degree for the major, as an alternative to our Associate's of Arts in English (AA) degree

- Sought and received Area F approval for English 236: Chicano/a Literature (which was likewise approved to be cross-listed as Ethnic Studies 236)

- Sought and did not receive Area F approval for English 238: Black Literature

- Sought and received approval to offer English 239: Asian American Literature for the first time

- Hired and/or lost 4 administrative assistants to other opportunities or retirement

- Hired 1 substitute administrative assistant

- Founded an annual symposium for students in the major

With mandated changes to our priorities from the state legislature, the CSU system, and the community college chancellor's office, as well as our own ongoing work in acceleration principles and DEI, we have made a remarkable series of adjustments to the ways in which we offer instruction, both in form and content. We have refocused on student-centered learning, on integrated reading/writing/critical thinking curricula, on retiring pre-transfer courses, on just-in-time remediation vs. deficit-minded teaching practices, and increasingly on intentional antiracist and equity-minded approaches to serving students.

Through all of this, English has made efforts to remain leaders in campus-wide organizations and activities. English faculty serve/have served on, variously, Academic Senate, Curriculum Committee, AAPI Committee (co-founded by a full-time English faculty member), Project Sucess (itself serving Umoja, Puente, and Athletics Learning Communities), Guided Pathways, the Humanities Grossmont Inquiry & Action Team, the English Writing & Humanities Center leadership team, Community Service Learning initiatives, and more. GC English also produces semesterly events that highlight our discipline and the hard work of our students with programs such as Acorn Review, the Fall Reading Series, the Literary Arts Fesitval, and the new English Major Symposium.

As the home of one of Grossmont College's 12 Gateway Courses, GC English serves nearly every student that enrolls at our institution; our students are everyone's students. Our course offerings can be grouped into three general categories: (1) reading, writing, & critical thinking; (2) literature; and (3) creative writing. Overwhelmingly, our students are non-majors who enroll in one or two of our three reading, writing, and critical thinking courses:

- **English 120: College Composition & Reading**, which largely serves students with a high school GPA of 2.6 or higher

- **English 120: College Composition & Reading with English 020: Support for Freshman Composition**, which largely serves students with a high school GPA of lower than 2.6 or who do not have at least 3 years at a US high school

- **English 124: Advanced Composition: Critical Reasoning & Writing**, which serves all students who seek to transfer to a 4-year university

For English majors and others interested in our electives, we offer a variety of literature courses, most of which are only offered once or twice per academic year. Frequent offerings include:

- English 122: Introduction to Literature

- English 215: Mythology

- English 217: Fantasy and Science Fiction

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- English 221 & 222: British Literature I & II

- English 231 & 232: American Literature I & II

- English 236: Chicano/a Literature

We also have periodic literature offerings, which are offered as student demand and qualified instructor availability allow. These include:

- English 201: Women, Gender, and Sexuality in Literature

- English 203: Children's Literature

- English 218: Shakespeare and the Theatre of His Time

- English 219: Views of Death and Dying in Literature

- English 237: American Indian Literature

- English 238: Black Literature

- English 239: Asian American Literature

- English 277: Literary Theme

Finally, each semester we offer a variety of creative writing courses in poetry, prose, editing, and drama, taught by published poets and authors. These courses include:

- English 126: Introduction to Creative Writing

- English 130-131-132-133: Short Fiction Writing I-IV

- English 134-135-136-137: Crerative Nonfiction Writing I-IV

- English 140-141-142-143: Poetry Writing I-IV

- English 145-146-147-148: Acorn Review Editing and Production I-IV

- English 160-161-162-163: Drama Writing I-IV

- English 175-176-177-178: Novel Writing I-IV

Finally, GC English offers an Associate of Arts in English (AA), an Associate of Arts in English for Transfer (AAT), and a Certificate of Achievement in English--Creative Writing. Most of our students come from the local community, including many from local high schools, and they go wherever Grossmont College students go: should they complete their work here, that often means on to San Diego State University or other CSUs, to UCs statewide, and to institutions beyond. Many of our students often complete their programs (or not) and enter the workforce, as well.

1.2 Your last program review contains the most recent Academic Program Review Committee Recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review including any activity proposals funded and what the results were. (Be sure to use the committee recommendations and not your own). Include the recommendations from the last program review in this section. From Spring 2019:

The Committee recommends the following:
1. Delete English 118, not taught since 2000. *This has been deleted and is not in the 23-24 college catalog.*
2. Continue work aligning instructor expectations across Literature program. *I'm uncertain what this is specifically, but in reviewing the previous cycle report, I see on page 21 that the Literature Program had highly variable grade distributions course to course. I have reviewed the Reports server but I don't see English grade data disaggregated by course number, so I am unable to determine whether this recommendation was successfully followed.*

3. Continue efforts to improve outcomes for online courses. *Again, I'm unable to disaggregate this data on the Reports server from overall completion rates.*

4. Work with scheduling to reserve small conference room space as needed (building 34 has one such space and is widely available). *We currently have no trouble reserving conference room space.*

5. When student issues with Counseling are reported bring concerns to the counseling chair in real time rather to allay student's concern. *I'm uncertain of the context here, but as a new co-chair I have fielded a few student complaints, which I typically tried to handle at the instructor level before referring students to the dean and/or VP of student services as warranted. To be honest, I'm not sure why counseling is listed here--it feels like the process for addressing student grievances has evolved campus-wide.*

Please attach your Program Review Committee Recommendations here.
ENGLISH Commendations and Recommendations 2019.pdf

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

2.1 Describe how your course offerings have changed since the last program review. List any new articulation agreements, any added or deleted courses, and state why. Include new degrees and certificates.
Since our last cycle, we have modified or deleted many courses and gotten Area F approval for a Chicano/a/x literature course cross-listed with Ethnic Studies. We have also designed a new degree now on offer to students, the Associates of Arts in English for Transfer (AA-T) degree.

The following courses were removed and not replaced or updated:
· ENGL 112: Essentials of Literature (removed F18, not offered for many years)
· ENGL 118: Linguistics and English: An Introduction to Language (removed F20, not offered for many years)
· ENGL 225: The Bible as Literature: Narratives of the Hebrew People (removed F21, not offered for many years)
· ENGL 226: The Bible as Literature: Old Testament History and Writings of the Prophets (removed F21, not offered for many years)
· ENGL 227: The Bible as Literature: The Literary Forms of the Old Testament (removed F21, not offered for many years)
· ENGL 228: The Bible as Literature: The Literary Forms of the New Testament (removed F21, not offered for many years)
· ENGL 241: Literature of the Western World I (removed F18, not offered for many years)
· ENGL 242: Literature of the Western World II (removed F18, not offered for many years)
It is reasonable to conclude that it was past time to remove these courses from our offerings, as I have been at Grossmont College since 2014, and none of these courses has been offered in all that time.
The following courses were added, updated, or approved:
· ENGL 201: Women, Gender, and Sexuality in Literature (approved F22; formerly "Images of Women in Literature")
· ENGL 217: Fantasy and Science Fiction (updated COR F18)
· ENGL 219: Views of Death and Dying in Literature (updated COR F18)
· ENGL 236: Chicana/o Literature (approved for Area F F22, same as ETHN 236)
· ENGL 238: Black Literature (approved F22)
· ENGL 239: Asian American Literature (approved F22)
· ENGL 271: World Literature II (approved F22)
These courses were either revised to be more modern and inclusive, such as ENGL 201 and 271, revised because a COR update was due, as was the case with ENGL 217 and 219, revised to cross-list for Area F approval (ENGL 236), or added to diversify our offerings and, hopefully, our major (ENGL 239).

The current list of CSU GE-Breadth Certification Courses List in English for Academic Year 2023-2024
IMPORTANT
The CSU General Education Breadth (CSU GE-Breadth) is a series of courses that California community college (CCC) students may complete to satisfy the lower-division breadth/general education requirements before transferring to the California State University. The CSU GE-Breadth pattern is certified by the CCC and accepted by all CSU campuses.
The following community college courses will satisfy CSU GE-Breadth requirement areas as indicated.

English

Course	Title	Semester Units	Cert Areas	Date Approved	Date Removed
ENGL 110	College Composition	3.00	A2		F2004
ENGL 112	Essentials of Literature	3.00	C2		F2018
ENGL 118	Linguistics and English: An Introduction to Language	3.00	C2		F2020
ENGL 120	College Composition and Reading	3.00	A2		
ENGL 122	Introduction to Literature	3.00	C2		
ENGL 124	Advanced Composition: Critical Reasoning and Writing	3.00	A2	F1989	F1998
			A3	F1998	
ENGL 162	Film Adaptations of Literature	3.00	C2	F1993	F1997
ENGL 201	Women, Gender, and Sexuality in Literature	3.00	C2		
(Formerly "Images of Women in Literature" prior to F2023)					
ENGL 211	Masterpieces of the Novel	3.00	C2		F2009
ENGL 212	Masterpieces of Poetry	3.00	C2		F2009
ENGL 213	Masterpieces of the Short Story	3.00	C2		F2009
ENGL 214	Masterpieces of the Drama	3.00	C2		F2009
ENGL 215	Mythology	3.00	C2		
ENGL 217	Fantasy and Science Fiction	3.00	C2		
ENGL 218	Shakespeare - His Plays and the Theater of His Time	3.00	C2		
ENGL 219	Views of Death and Dying in Literature	3.00	C2		
			E		

ENGL 221	British Literature I	3.00	C2		
ENGL 222	British Literature II	3.00	C2		
ENGL 225	The Bible as Literature: Narratives of the Hebrew People	3.00	C2		F2021
ENGL 226	The Bible as Literature: Old Testament History and Writings of the Prophets	3.00	C2		F2021
ENGL 227	The Bible as Literature: The Literary Forms of the Old Testament	3.00	C2		F2021
ENGL 228	The Bible as Literature: The Literary Forms of the New Testament	3.00	C2		F2021
ENGL 231	American Literature I	3.00	C2		
ENGL 232	American Literature II	3.00	C2		
ENGL 233	American Short Story	3.00	C2		F2009
ENGL 234	American Novel I	3.00	C2		F2009
ENGL 235	American Novel II	3.00	C2		F2009
ENGL 236	Chicano/Chicana Literature	3.00	C2	F1999	
Same as: ETHN 236			F	F2022	
ENGL 237	American Indian Literature	3.00	C2	F1999	
Same as: ETHN 237					
ENGL 238	Black Literature	3.00	C2	F2000	
Same as: ETHN 238					
ENGL 239	Asian American Literature	3.00	C2	F2023	
Same as: ETHN 239					
ENGL 241	Literature of the Western World I	3.00	C2		F2018

ENGL 242	Literature of the Western World II	3.00	C2		F2018
ENGL 271	World Literature II	3.00	C2	F2023	

New Degree - English AA-T: The Associate in Arts in English for Transfer (AA-T) degree is designed to facilitate transfer to a California State University in keeping with SB 1440. This degree reflects the Transfer Model Curriculum (TMC) supported by the Statewide Academic Senate. A total of 18-20 units are required to fulfill the major portion of this degree. Students must also complete the California State University (CSU) General Education Breadth requirements or the Intersegmental General Education Transfer Curriculum (IGETC) (see the "General Education Requirements and Transfer Information" section of the catalog). Students planning to transfer to SDSU should consult with a counselor.

The following requirements must be met to be awarded an Associate in Arts in English for Transfer (AA-T) degree:

1. Completion of 60 semester units or 90 quarter units that are eligible for transfer to the California State University, including both of the following:

1. The Intersegmental General Education Transfer Curriculum (IGETC) or the California State University General Education-Breadth Requirement.

2. A minimum of 18 semester units or 27 quarter units in a major or area of emphasis, as determined by the community college district.

2. Obtainment of a minimum grade point average of 2.0. Students are also required to earn a "C" grade or higher or "Pass" in all courses required for the major.

The discipline of English assists students in appreciating literature and in developing skills in varied forms of communication. The ability to understand and use English effectively is necessary for success in diverse fields such as creative and technical writing, journalism and telecommunications, advertising and marketing, teaching, editing, public relations, law, politics, medicine, and business.

2.2 Explain how diversity, equity, and inclusion is infused in the curriculum, course outlines of record, degrees and certificates. Explain how DEI within your curriculum supports student success.

Professional Development:

In spring and summer of 2022, using department funds, we purchased a copy of Bettina L. Love's book We Want to Do More than Survive: Abolitionist Teaching the Pursuit of Educational Freedom for every instructor in our department. The chairs of the department attended one of the campus Equity Institute events in spring of 2022 where Bettina L. Love spoke, and we were inspired by her equity-focused approach. We used quotes from her book to kick off our Fall 2022 FLEX department meeting and engage in both small and large group discussions about equity-minded teaching practices. **[See attachment for slides from our FLEX meeting.]**

Beginning in summer 2023, we began a department conversation on how to best utilitze $300,000 of AB1705 funding from the state. In fall 2023, we finalized a budget that focused on several key areas of improvement in addressing the needs of historically marginalized students, including developing equity-minded OER resources, hiring embedded tutors for Project Success, and sending a cohort of twenty English and ESL faculty to USC's Equity-Minded Teaching Institute (EMTI) training in spring 2024. **[See attachment for copy of adopted budget.]**

Curriculum:

In spring of 2022, we both revised and developed a number of CORs to include language of diversity, equity, and inclusion in the catalog description, course objectives, course content, method of instruction, methods of evaluating student performance, outside class assignments, and student learning outcomes. **[See attachment for the revised and new CORs for our department that were submitted for curriculum approval in July 2022.]**

In fall 2023, approval for ENGL-239 Asian American Literature was finalized, and we will begin to offer the course in fall 2024. Likewise, we are working to cross-list four literature courses with Ethnic & Gender Studies for Area F approval, including ENGL-238 Black

literature; ENGL-239 Asian American literature; ENGL-236 Chicano/a/x[MC1] literature; and ENGL-201 Women, Gender, and Sexuality in literature.

Project Success:

Our Project Success Coordinator, English faculty, and embedded tutors collaborated with the Dean of Athletics to design two Athletics Learning Community cohorts that began this fall (2022). Each cohort includes and English 120 course and embedded tutor. These learning community cohorts seek to close equity gaps for our student athletes by offering them a high-challenge, high-support learning environment. In addition to FYE, Umoja, and Puente, which are all learning communities that aim to close equity-gaps, in Fall 2021, Project Success offered its first Asian-American Pacific Islander learning community in order to increase diversity awareness on campus and supporting students by aiming to give them a sense of belonging. In addition to creating this link, the Project Success Coordinator (one of our English faculty), facilitated the following equity-minded workshops for learning community faculty throughout the 2021-2022 AY: "Equity-Minded Syllabi" (8-3-21), "Deepening Classroom Community and Retaining Students" (10-7-21), "Humanizing Your Online Persona in a Learning Community" (10-22-21), "Equity-Minded Best Practices for the Classroom" (6-30-22), among others. All of these opportunities were primarily focused on equitable practices and increasing student success, retention, and persistence.

[See attachment for the Project Success Coordinator's Reassigned Time Application, Attachment A Responses.]

Guided Pathways

As Guided Pathways becomes student-facing, the Project Success Coordinator will play a vital role in making sure learning communities are aligned with degree maps and the goals and interests of students. Also, the English 120 course outline now includes a "career connections" objective to align with Guided Pathways. The Project Success Coordinator collaborated with the English 120 Coordinator in Spring 2022 to create a robust Canvas module with a variety of faculty resources and presented it to the department over multiple meetings to prepare instructors for implementing this new objective in Fall 2022. The Canvas module includes sample assignments and resources on how to incorporate career-related writing and exploration into one's English 120, tying the curriculum to students' professional goals. A partnership with the Grossmont College Career Center was also established so we can work together to give students more access to their array of services and become more knowledgeable about them too as English instructors. Furthermore, at the end of the spring 2022 semester, several of our English faculty joined the Humanities GIAT (Grossmont Inquiry & Action Team). This team is led by Sarah Martin, our co-chair. Our other co-chair, Cindi Harris, is both a Guided Pathways Faculty Coordinator and the GIAT Coordinator. Together, these faculty explore disaggregated data to look at equity gaps and develop an action plan for addressing these equity gaps. The purpose statement of the Humanities GIAT is "To decrease barriers to enrollment and decrease DFW (Drop, Fail, Withdrawal) rates in all courses with a focus on closing equity gaps by creating a sense of community and belonging within our Humanities ACP, implementing intentional classroom design, and strengthening collaboration with student services." This work group will collaborate through the spring of 2023 on implementing their action plan.

Student Access

We continue to offer many sections of our courses that are ZTC or low-cost. Further, we offered three sections of HyFlex composition courses in Fall 2022 and several more (including a literature course) in Spring 2023 in order to give students the most flexibility possible. Finally, we have begun to offer several of our literature courses as fully DE in order to create an online pathway for English majors.

Educational Equity - Attach any supporting documents here.

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ENGL FLEX MEETING 8-16-22.pdf
engl.201.cor.6.28.2022.pdf
engl.219.cor.6.28.2022.pdf
engl.239.cor.6.28.2022.pdf
engl.271.cor.6.28.2022.pdf
RT - Application for Discretionary RT_2022-2023_from Appendix E Fillable PDF version (5)[98].pdf
Attachment A Responses (RT Application Project Success).pdf
Attachment B Responses (RT Application Project Success).pdf
Attachment C CPIE Study (RT Application Project Success).pdf

[MC1]Chicana/o Lit is already Area F approved and Women/Gender isn't an eligible Area F course.

2.3 Faculty need to abide by Title 5 and ACCJC standards as directed by Ed Code to validate the content of courses and/or programs. Describe how your department reviews the courses (in relation to the program, if applicable) to ensure you are maintaining currency within your discipline.

I'm uncertain how this process has worked in the past, exactly, though I know level coordinators are involved. It is often the case that individual faculty who serve as level coordinators in one of our five areas (ENGL 120, ENGL 020, ENGL 124, Literature, and Creative Writing) lead periodic discussions in which faculty are asked to reflect on the currency and relevance of the course outlines, SLOs, content, and teaching practices. Additionally, we have periodic conversations with our colleagues at Cuyamaca College to maintain alignment between our courses, which necessitaties such conversations. As well, we are required to update our textbooks and other course materials at least once every six years, per requirements from the Curriculum Committee, so if nothing else there is this outside incentive to review our courses periodically.

Occasionally, courses fall out of currency via disuse--some courses, such as ENGL 217, are "boutique" courses offered only when interested faculty desire to teach them and/or when student demand opens up opportunities to do so. In the case of ENGL 217, the course had not been taught since 2006 when the instructor who originated it retired; in 2019, I revised and updated the COR--effectively modernizing the course--and once it was approved by curriculum, began teaching it in Spring of 2020. In the process of revising the COR, I reviewed and incorporated texts that had not existed in 2006, including fiction published as recently as 2018. Similar processes happened with ENGL 219 and ENGL 271.

2.4 Per the Board approval dates which outlines are out of date? Describe the plan and include the dates by which your department will submit to Curriculum Committee. (Please refer to the Program & Course Approval Handbook to the right)

OUT OF DATE/WILL LIKELY BE REMOVED FROM OUR OFFERINGS:
· ENGL-90: Basic English Skills
· ENGL-90R: Reading Skills Development

These courses represent the sequence(s) shed by the department in its transition to AB705-compliant offerings. While they still technically could be offered, it is not the direction of the department nor the preference of the state chancellor's office, so they will likely be eliminated at some point in the future. We have not offered any of them since AB705 went into effect.

OUT OF DATE/MAY BE REVISED & UPDATED:
· ENGL-195 A-D: Community Service Learning Exp. I am uncertain as to the fate of this course sequence. We have one faculty member who has made CSL her passion project, but that was always in the context of integrating it into existing courses currently being taught. My sense is that we may eliminate this course offering, as it has not been offered in at least a decade. But it will take a departmental discussion, and that has not happened yet. Something worth putting up for discussion in the spring 2024 semester, I think.
· ENGL-277: Literary Theme. I have no idea what is going on with this course, nor the last time it was offered. Again worth a discussion in the spring.

(Remarkably, *every other English Department COR has been updated within the last 2-3 years.* Amazing job, former chairs!)

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2.5 How are faculty integrating current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question. Please provide specific examples.

LITERATURE

While historical context is vital to the teaching of literature, our faculty work to show the timelessness of the texts they teach by connecting them to current issues. For example, in the introductory courses, faculty utilize both classic and contemporary literature, such as Latinx author Luis Alberto Urrea's *Into the Beautiful North* which works to subvert commonly held stereotypes about the immigrant experience and issues relevant to the US/Mexico border. Another faculty uses Mohsin Hamid's 2022 novel *The Last White Man* to connect students to current issues such as race, identity, privilege, and isolation. In the first half of the American Literature survey courses, students examine Puritan sermons and other colonial documents and consider the ways they influence present-day conversations on indigenous people, religion, immigration, gender, and individual rights. In the second half of the survey, students look at issues related to mental health through the works of Charlotte Perkins Gilman and Sylvia Plath. In the British literature survey courses, students relate Mary Shelley's "The Moral Immortal" to the current genre of memes to understand the role of collective cultural knowledge and consider what current utopias might look like in the context of Thomas More's *Utopia*. In addition, they read Alan Moore's *The Watchmen* and consider its relevance in the context of current political trends. Across the board, literature faculty take advantage of contemporary adaptations of classic works, ranging from graphic novels to films and other forms of artistic expression. Additionally, some faculty assign a rotating mix of contemporary poetry and fiction written by artists featured in the department's Fall Reading Series and Spring Literary Arts Festivals. As a result, students are exposed to a wide range of authors who are eliciting critical thought on current issues.

COMPOSITION

INSTRUCTOR 1: The theme of my course is about the rhetoric in pop culture (primarily music, but also how that's in dialogue with video, social media, politics, fashion, etc). This leaves us open to integrating media of the moment. Students are able to choose the texts that are relevant to their own experiences, and we're able to have the class in the zeitgeist swirling around us.

Other responses from "Just 120/020"

INSTRUCTOR 2: I use the 88 Open Essays, an online text, which provides a wide variety of writers, from very diverse backgrounds. The essay topics we read and analyze range politically, socially, and culturally across the spectrum, and students seem quite pleased with this online textbook.

INSTRUCTOR 3: I incorporate culturally relevant text and other media that are current to the time.

INSTRUCTOR 4: For English 120-020 online and in person, I teach three TedTalk speeches that all came out in 2020, and students choose one to write their "rhetorical analysis and evaluation" essay on. In one TedTalk, Wale Elegbede discusses racism and Islamophobia in "It takes a community to eradicate hate," which is a speech that emerged only months after George Floyd's death. In another TedTalk, architect Elizabeth Diller discusses creative and environmentally sustainable solutions to building public parks and projects in "A stealthy reimagining to urban public space." In the third TedTalk option, video visionary Qiuqing Tai shares the beneficial skill-building possibilities and economic effects of short-video clips in "TikTok, Instagram, Snapchat--the rise of bite-size content." Students write essays in which they identify their chosen rhetorician's purpose, argument, claims, evidence, and appeals (ethos, logos, and pathos). They consider intended, invoked, and real audiences in their analyses and evaluations.

Additionally, for rhetorical analysis practice, we watched music artist Shakira's acceptance speech for a "Woman of the Year" award in Puerto Rico (May 2023), which was orally delivered in Spanish with Spanish sub-titles, so I printed out the English version for the students to follow along on and dissect individually, in partners, and then lastly, as a class. This was for my English 120-020 students in person.

Due to texts like these which are fairly current, highly relatable, and interesting, students have demonstrated that they are more engaged and willing to practice their critical thinking and rhetorical analysis skills.

SUMMARY: There are many thoughtful faculty who are using new and current concepts to develop their courses. Some are infusing their English 120/020 courses with Tik Tok entries, Snap Chat, Instagram concepts and Ted Talks from 2020 and forward, and others are using different grading methodologies and so forth. Many are keeping up with the current changes in the discipline, but some appeared unaware of new pedagogical trends. Also, when it comes to **environmental, societal, ethical, political, technological, and/or other issues,** some of the participating faculty have a dimmer view of what is occurring in the department as far as the way faculty use our course outlines, staying with our course policies etc, so this may be something that we look into more closely in the coming semesters.

ADVANCED COMPOSITION

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Summary:
English 124 faculty continue to develop curriculum that is focused on current issues that are relevant to students' lives. Regarding local issues, faculty have developed curriculum around San Diego legislation and the rhetoric of advocacy from diverse perspectives. For example, when there was a proposal to close 5th Avenue in Downtown San Diego, their students looked at the proposal from advocates arguing for safe streets and how it would promote business, and those who opposed it because of how it would disrupt the flow of traffic and transit. Another faculty assigns a multi-source problem/solution essay on the pollution coming out of the Tijuana River estuary with readings and videos from both the Mexican and US perspectives. Faculty also use graphic novels, such as George Takei's *They Called Us Enemy,* speculative fiction such as Margaret Atwood's *The Handmaid's Tale*, popular memoir such at Trevor Noah's *Born a Crime*, and poetry such as Danez Smith's *Black Movie* to critically examine our current society and the relationship between literature and the human experience . This has produced student writing on the marginalization of women and other underrepresented groups, on the prevalence of fake news in our current culture, on current resistance movements such as Black Lives Matters and responses to the overturning of Roe vs. Wade, and on the representation of people of color in popular culture. Two other faculty focus their courses on the "search for truth" with curriculum rooted in examining current issues from multiple perspectives. Examples of these issues are the inequities of the criminal justice system, reparations for African Americans, Confederate monuments, Critical Race theory informing public education, cancel culture, building a wall on the southern border, artificial intelligence, and cultural appropriation.

Faculty Responses:
"I theme my class around local issues and public policy, so we're specifically looking at investigative news, legislation that's past or pending, and the rhetoric of advocacy from diverse perspectives. For example, when there was a proposal to close 5th Avenue in Downtown San Diego, we looked at the proposal from advocates arguing for safe streets and how it would promote business, and those who opposed it because of how it would disrupt the flow of traffic and transit. Local issues are complex, and while we evaluate the rhetoric of the arguments, we're also becoming more informed about local issues that directly impact our lives."

"I have readings and an argumentative essay on San Diego's renewed proposal for streetlight camera surveillance. I also have a multi-source problem/solution essay on the pollution coming out of the Tijuana River estuary with readings and videos from both the Mexican and US perspectives."

"I use reading texts that focus on the categories listed above. For example, I assign Wendell Berry's "Pleasures of Eating " (environmental); Malcolm Gladwell's "Order of Things" and "10,000 Hours Rule" for societal; Wim Wenders's Until the End of the World (unable to italicize)-Technology. Aristotle' Eudaimonia - for ethics. I do not bring anything political into the classroom, except for analyzing propositions like CA prop 57 when we discuss definitions- how insanely "non-violent crimes" are defined or similar discussions on other propositions and the importance of analyzing these before voting."

"The research paper integrates current issues so that students are able to use the latest scholarly work on current issues that interest them. Cancel Culture and the value of a college degree are some of the topics students find fascinating."

"I use graphic novels, such as George Takei's They Called Us Enemy, Alan Moore's Watchmen, and Ray Bradbury's Fahrenheit 451. I have students research a critical approach/theory, such as gender, psychology, etc. They have to find historical and current research on the approach and then use it as a framework to analyze the graphic novel. For example, students have written essays on victim-blaming and marginalization of women and other underrepresented groups within the comic book world and, in particular, these graphic novels."

"With the broad theme of interrogating truth(s) in my English 124 course, I have been able to integrate current issues in a variety of ways. To begin, student examine their online persona through the lens of intellectual empathy, which addresses the political and societal divisions in this country. For their first writing project, students work to articulate the core values, beliefs, and assumptions that make up their worldview. Too often, students are asked to form an opinion on an issue before understanding how they formed that opinion. The concept of worldview helps them to interrogate their own truth(s). After identifying and summarizing their worldview, they choose one major belief, narrate its origins, and consider how it is inherited, informed, or in flux. Related to that belief, they choose an argument, typically an editorial or blog, with which they do not agree and consider the weaknesses as well as the strengths of the opposing viewpoint. Students are challenged to develop their intellectual empathy beyond dismissal by creating a dialogue with the author. They write on a range of culturally relevant issues, including, but not limited to, sexual identity, reparations, immigration, global warming, consumerism, marriage, atheism, theism, factory farming, domestic violence, religion, feminism, vaccinations, and materialism. This paper sets the

foundation for the major project in the course: a dialogic essay with a delayed thesis. I begin by giving the students three "hot" issues in our culture from which to choose (they also have the option of choosing their own, but they rarely do). Students research and articulate a minimum of six different perspectives on one issue. By creating a dialogue between them, they work to accomplish the goal of finding common ground to persuade a resistant audience. The issues I have used over the past six years come from my reading of periodicals, such as The New York Times, Medium, and The Atlantic, and through my attempt at understanding what makes students tick through the worldview essay and class conversations. (Admittedly, this is getting harder.) The project provides students with an opportunity to take a deep dive into something they care about or have only heard about, perhaps on social media or at the dinner table. The current issues I have used over the last six years: reparations for African Americans, Confederate monuments, Critical Race theory informing public education, Cancel Culture, True Crime obsession, building a wall on the southern border, government regulation of social media, artificial intelligence, and cultural appropriation. Finally, students learn about the Poetry of Witness, which typically addresses war, and then read Danez Smith's Black Movie (2015), which challenges them to consider how Black violence and pain are represented in popular culture, specifically film."

"I invite students to use current events as the basis for their essay topics. Our textbook Elements of Argument has a range of articles based on current events."

"My course centers on the search for truth, especially the provisionality and ever shifting nature of truth as considered through history, class, race, gender, and political orientation. Of particular focus is the relationship between justice and forgiveness when considering genocide, racism, and the inequities of the criminal justice system."

"I haven't taught the course in several years, but here are some of the topics I have taught in 124 in the early part of this program review cycle: Fake news/challenges for journalism and democracy, Holocaust/The Sunflower/today's genocides paired with Rogerian arguments, the vaping debate, the minimum wage debate, Trevor Noah's book Born a Crime on South African apartheid, being mixed race, etc."

CREATIVE WRITING

Faculty in the Creative Writing Program integrate current issues into course content in two ways: through the texts we bring into each class, and through the content that students are writing in their own responses to prompts provided by faculty.

In each of the writing workshop courses (Intro, Poetry, Short Fiction, Novel Writing), faculty are assigning works that is by living writers. When we assign living writers, we're engaging with work that is speaking to contemporary cultural contexts, and these writers are out in the world with us—they have websites, are on social media, and are often engaged in conversations about environmental, social, ethical, political, technological, etc. One example is in the Poetry class, where in the Fall of 2023, we read the latest book, *Tripas,* by Brandon Som, a work that explores the writer's Mexican and Chinese family, and explores the cultural histories of owning a shop in a neighborhood, and working in a Motorola factory on a cellphone assembly line. The content looks at issues of technology, traditions, and how communities change. During the semester, the author was nominated for the National Book Award, which is evidence of their significance.

Another example is in the "Introduction to Creative Writing" class, middle-grade novelist Chris Baron visited the students and talked about the themes and issues that his characters face in his latest book entitled *The Gray*. Students asked questions about Sasha, the main character, and his struggles with mental health, bullying, and living on a ranch with his aunt, away from any technological devices. Later in Fall 2023, poet Carolina Hotchandani did a virtual reading and question-and-answer session with the students. The poems she read from her collection entitled *The Book Eaters* (which won the Perugia Press Prize) cover the following topics: her father and a condition called aphasia, her Pakistani heritage and history, motherhood, her own mother's battle with cancer, and more.

A major driver of faculty's integration of current issues comes from our program curating the annual Literary Arts Festival each spring, and the Fall Readings Series, where we invite writers to come to campus and share their work with our community. One dynamic speaker we hosted over Zoom during Fall 2023 was journalist Brooke Binkowski, who discussed fact-checking, the falsehood of some news media, the importance of telling the truth, and the nature of fighting white supremacy and people who tried to censor/silence her ethical reporting. One creative writing student wrote the following reflection in their literary arts review: "Brooke's speech kept lingering in my mind, and I felt my blood boiling. Through this event, I learned not only things about creative writing and reading but also a sense of responsibility and a spirit to do something for society. A passion to convey positive energy against the dark side that exists in our society. This event was so meaningful and beneficial to me." In sum, speakers like Brooke enrich our students' lives because she challenges them to critically think about the ethical challenges in writing and inspires them to be confident in using writing to speak [their] truths.

Students are also routinely exploring current issues in their own writing. In Poetry Writing, students are writing about issues like climate change, experiences with racism, sexual identity and orientation, mental health concerns, and the kinds of struggles and violence they have experienced. Current issues are inseparable from the content in a creative writing class, as the entire program is built around processing/reflecting on/responding to our current experiences in a world full of complex issues to produce literary art that helps both writers and readers make sense of the world we're in.

2.6 How do you maintain dialogue within your department about curriculum and assessment? What strategies do you have in-place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught)? Consider department practices, academic standards, curricular expectations, SLO outcomes, teaching tools, and course outlines.

Briefly, here is what we do.

Maintaining Dialogue

Foremost, we have volunteer faculty coordinators for each of our course "levels": English 120, English 020, English 124, Literature, and Creative Writing. These level coordinators hold regular meetings with faculty who teach the courses under their purviews, and a regular part of those meetings is to discuss curriculum and assessment. Secondly, the department chairs periodically bring the issues of curriculum and assessment to the department for discussion in monthly meetings. Previous chairs developed an assessment calendar for SLOs, which is currently not in use. The current chairs intend to kickstart its use in the near future.

The current chairs have also advocated for faculty to include SLO assessment in their course rubrics, so that information can be collected in Nuventive for analysis. This is not yet a widespread practice, however.

Ensuring Consistency in Grading

To my knowledge, we have not engaged in grade norming in some time, though instructors do discuss such in level coordination meetings. That is, unless the many discussions surrounding implementation, interpretation, development, and assessment of SLOs counts as a form of grade norming. We have had many of those discussions in this APR cycle, reviewing and revising all of our course-level SLOs and department PSLOs.

SLOs and CORs

We have completely revised all SLOs and CORs for courses currently offered over the last several years.

Teaching Tools

One teaching tool that we have implemented in the department is TAD/TILT assignment design, which is meant to be adopted uniformly by a faculty and is organized in an equity-minded way to be "transparent" to students. We have not uniformly adopted it, but some faculty use it.

LONGER EXPLANATION/MORE DETAILS: LITERATURE

Dialog about curriculum and assessment is maintained through course outline revisions and other department practices, including the Literature Committee and Student Learning Outcome (SLO) assessment; however, the department is looking to improve communication with new instructors. Over the past Program Review Cycle, literature faculty have been active. To illustrate, in Fall 2021 a literature work group created a survey that was distributed to students in nearly all the literature courses being taught that semester. It asked students what type of literature courses they wanted to see moving forward. The results of this survey, combined with research into current literature course requirements, helped the work group to decide which course outlines needed deletion. In addition, the survey, informed by current scholarship and collaboration with English faculty at Cuyamaca college, facilitated the extensive revision of the "Images of Women in Literature" course to become "Women, Gender, and Sexuality in Literature." This heavily revised course outline reflects currency in the discipline and appeals to a more diverse student body. In fact, literature faculty have updated all literature course outlines with a focus on inclusive language and objectives for a diverse student population.

Consistently, faculty design their courses based on the official course outlines. To support instructors, the Literature Committee co-chairs review syllabi to make sure they meet the academic standards and curricular expectations of the various courses. Moreover, literature faculty appreciate the weekly *Addendum*, which includes a run-down of department-related news and English-specific professional development opportunities, department meetings for keeping them informed, and the English Department Canvas site for its resources. However, they feel that the most dynamic conversations regarding curriculum and assessment happen in the course-level meetings, work groups, and on collaborative Canvas sites. However, because half of the literature courses, 6-7 per semester, are taught by part-time faculty, attendance is sometimes low. Paying part-time faculty to attend three course-level meetings per semester would help us to improve the dialog. Furthermore, some literature courses are cross listed

with the Ethnic, Gender, & Social Justice Studies department and taught by part-time faculty. These faculty may not see themselves as part of the English Department or attend literature meetings, so there may be inconsistencies as a result. This reality combined with the effort to make literature courses part of Area F: Ethnic Studies, may result in not only inconsistencies, but the creation of courses that English fulltime faculty are not qualified to teach. Hiring new fulltime faculty is a solution, but it may not serve the interests and qualifications—or goals—of current fulltime faculty.

Regarding assessment, in Fall 2021 and Spring 2022, the literature faculty split off into small groups to collaborate on selecting, annotating, norming, and scoring student sample work for all core literature courses in order to establish a qualitative baseline for a new assessment process in Canvas, where faculty are attaching SLOs to grading rubrics for major assessments, such as essays. This was based on a review of sample student essays drawn from multiple different instructors' assignment types across literature offerings. In addition, the group designed a descriptive rubric for each literature course based on a 1 (No Pass), 2 (Pass), and 3 (High Pass) scale; moving forward, instructors of any section can import and "tag" their unique assignments with SLOs. The annotated student samples and collective rubrics are stored in the department Canvas SLO container, which is available to all literature faculty. This project helped streamline SLO assessment and collection. See sample below:

ENGL 222 SLO Rubric	Score of 1: Does not Meet Standard	Score of 2: Meets Standard	Score of 3: Meets Standard with Additional Exemplary Elements
SLO #1: Use literary terminology and basic critical theory to discuss, analyze, synthesize, and interpret the major writers of the British Isles from the Romantic Period through the present.	Interpretation demonstrates an inaccurate or underdeveloped understanding with insufficient use of terminology and critical theory.	Interpretation demonstrates a clear understanding with effective use of terminology and critical theory.	Interpretation demonstrates a sophisticated understanding and use of terminology and critical theory.
SLO #2: Write evidence-based literary analyses of British literature demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.	Analysis includes insufficient evidence, underdeveloped interpretation, and/or argument strategies that do not effectively support an argument.	Analysis includes relevant evidence, well-reasoned interpretation, and strategies that clearly support an argument.	Analysis includes relevant evidence, nuanced interpretation, and advanced strategies that support a sophisticated argument.
SLO #3: Identify relationships between the literature and the linguistic, literary, religious, political, philosophical, and social developments of the British Isles from the Romantic Period through the present.	Relationships between the literature and context within which it was written are misrepresented or unacknowledged.	Relationships between the literature and context within which it was written are clearly and accurately represented.	Relationships between the literature and context(s) within which it was represented with nuance and sophistication.

Now that literature faculty have done this initial work, instructors need to begin to collaborate on designing assignments and assessments collectively and discussing the SLO results regularly. While the literature work group, created in late 2019/early 2020, initially began as a group that was interested in revamping literature offerings, it makes sense at this point, that it should be treated as our other level groups, where the coordinators lead discussions (on SLO/grade norming and building equity-minded literature syllabi, assignments, and activities) regularly in order to improve our retention and success rates.

It should be added that this experience generated robust conversations amongst the work group about teaching methods, assessment methods, and the measurability of our current SLOs, in particular, whether the language of the SLOs is equity-minded and student-facing. This, in turn, created an opportunity for faculty to revise some of the SLOs for particular courses to make the language more transparent and to also make it easier for faculty to assess using the common rubric created as a department.

In addition, literature faculty surveyed for this Program Review cycle overwhelmingly report that they use grading rubrics to ensure consistency in assessment, including the integration or "tagging" of SLOs in grading rubrics in Canvas. However, some use contract grading, as one faculty member writes, "[a]s an equitable measure, I assess student writing based on the theoretical practices of Dr. Asao Inoue, where assessment centers on effort, removing unintended biases associated with how language is used in one's community or culture. My assessment methods recognize the strengths in their voice while helping them develop skills in academic writing." With some faculty grading on effort and others on standards, it seems a dialogue needs to happen at the course-level or even the department level about these different approaches. If faculty in the English department do agree upon standards with regards to how "language is used" in academic writing and the codeswitching needed to do so, then this might confuse our students as they take different courses within our program. For example, a student who puts in a lot of effort and receives an A in English 122 might find themselves failing English 221 for any number of reasons.

LONGER EXPLANATION/MORE DETAILS: COMPOSITION
Typically, dialogue about curriculum and assessment happens at the flex week meetings and in course-specific meetings that happen monthly or bi-monthly over the course of the semester. Sometimes, faculty share writing prompts and rubrics at these meetings. Seeing what other faculty are doing helps instructors decide whether their assignments are too ambitious or maybe not rigorous enough. Nevertheless, because we have four course-specific committees, it is difficult for faculty to participate in all of them. Reflecting on this disconnect, it might be helpful if committees were asked to share their work regularly at department meetings, not just when a vote is required. Institutionalizing this practice may help to connect committees to the department and foster discussions about our program SLOs, which honestly, are never addressed.
Informal conversations with colleagues have also helped maintain dialogue about curriculum and assessment; however, these conversations have become less frequent ever since the pandemic with more faculty teaching on-line and ever since the English Department has been displaced for the past year while their offices in building 52 have been undergoing a remodeling.
Furthermore, when people are new to teaching English 120, usually a veteran instructor meets with the new instructor to review sample syllabi and assignments. We used to have a more formalized mentoring program in place where we would pair up a new instructor with a veteran instructor for the duration of the semester, but this practice has fallen to the wayside in recent years.
In terms of grading consistency in English 120 and maintaining academic standards, the English Department has taken various steps, though more work is needed at the department level to close the loop and connect committee and individual faculty work to program SLOs. In this Program Review period, the English 120 coordinators spearheaded a robust discussion on the relationship between the course outline and the SLOs which resulted in a revision of the student learning outcomes. The new SLOs are more concise and precise. Following this work, the 020 SLOs were also revised to meet the demands of assessment more adequately in the supplemental course.
We have also started to incorporate the SLOs into our Canvas rubrics. This change has helped to track SLOs in a more seamless way which will make it easier to analyze data in the future and then share the data with faculty teaching English 120. However, we do not seem to be having important conversations at the department level on that data. We need time for authentic, deeper conversations at the department level to close the loop in the student learning outcome assessment cycle (SLOAC) as well as to be dialectical about current trends in assessment.
Moreover, in 2021, the English Department put together a Canvas shell to house annotated samples of SLO assessments to help illustrate the scoring criteria used by the department to assess SLOs. For each SLO for every course, there is an annotated sample that demonstrates student work that exceeds the standard, meets the standard, and does not met the standard. This shell is a great resource for faculty. Nevertheless, the coordinators for English 120 mentioned that they need to improve communication with English 120 instructors and periodically remind them about this valuable resource.
In addition, we have moved from department-wide conversations about a common essay given to all English 120 students to a more individual and small-group practice of assessing SLOs in Canvas. However, some English faculty believe the larger conversation based on one common assignment helped us more to have broader conversations about student reading and writing as well as the progression of skill from English 120 to 124 and would like to see this practice continue because it helped to maintain consistency in grading.
It would also be helpful during flex week to have an in-person norming session during the English Department meeting or during an English 120 meeting. The English 120 coordinators tried to have a norming session for the English 120 faculty on Zoom in the Spring 2023 semester, but the turn-out was very low, and it was not as

impactful on Zoom. In this post-Covid era, Zoom meetings have become the norm, but they really are not ideal for this kind of work.

Returning to a department-wide assessment for English 120 and having regular norming sessions could help to re-ignite crucial conversations about consistency in grading. These conversations are needed more than ever with so many faculty moving to "ungrading" or "contract grading," which warrants a department conversation, even a retreat. One faculty member expressed, "While I understand contract grading as it relates to the cognitive domain and issues of equity, I am still concerned about the ways in which it might affect academic standards. I have read scholarship both for and against the method of assessment, and I find myself on both sides of the fence. As someone who is typically open and excited about progressive ideas in teaching, I am concerned about this one, especially after reading Ellen C. Carillo's 'The Hidden Inequities in Labor-Based Contract Grading' (2021)." Regardless of how faculty are choosing to structure their grading, the department seems to welcome the variety of approaches, in the spirit of "meeting students where they're at," which also extends to faculty. This is a kind of diversity that is worth celebrating, and the experimentation is necessary to serve students and help them be successful in our classes.

There have been concerns regarding grading standards and consistency among other faculty as well. In a response to a questionnaire distributed to the department, one instructor said, "I do not believe our department holds high standards for anything. There is no integrity or set process or standards that are upheld. It is ironic you have crafted this question. I disagree with what is considered 'core' areas by the department. First, focus on teaching students to write grammatically correct sentences and coherent paragraphs --that is what English teachers are paid to do. That is not the focus of this department. More recently, there is even a movement to substitute a teacher's task by using tutors to teach assignments in the class so tutoring hours can be generated for tutoring to ensure keeping faculty reassigned time with falsified data[1] [2] ."

 Another instructor said, "No one enforces if we are teaching to the course outline. I do follow the outline in the type and number of essays as well as the word count. I know some of my colleagues only teach two essays and barely give any student feedback as per my students' comments. So I don't think the department is maintaining consistently high academic standards. I know some of us are grading papers all the time, while others are not."

 Another shared, "In my experience, dialogue about curriculum and assessment happens at the flex meetings at the start of each semester, and in level coordination meetings that happen monthly or bi-monthly over the course of the semester. I think recently pushes to incorporate the SLOs into our Canvas rubrics helps a lot with building and accessing data, which we can then share in those scheduled meetings. A typical presentation, for example, is for someone to show an assignment and the rubric that goes with it. The core areas are the SLOs, which we create as a department. The more data we collect, the more we can reflect and explore strategies."

Hi Alan, I had some trouble with this part of the instructor's response. I wasn't sure what to do with it.

I don't know if the voices that are obviously critical, rather than reflective and constructive, need to be incorporated.

LONGER EXPLANATION/MORE DETAILS: ADVANCED COMPOSITION

Summary:

In English 124, dialogue on curriculum and assessment mainly happens at the monthly English 124 committee meetings that are attended by both full-time and part-time faculty. Each semester the English 124 co-coordinators plan a series of three to four meetings with a larger goal in mind. The purpose of these meetings is twofold: to engage in SLO assessment work and to discuss innovative and culturally relevant curriculum. For example, in 2018/2019 the committee, anticipating necessary revisions to the course outline and SLOs, discussed sample assignments and how these assignments met the course SLOs. The conversation provided the necessary context for faculty to agree on language that articulate the course objectives more accurately. In 2019/20, the committee devoted monthly meetings to a revision of the course outline and SLOs. The goal of these revisions was to refine language that more specifically reflected the course content and that aligned with the department's commitment to diversity and equity practices. In 2020/2021, the committee discussed assignments in lieu of the newly revised SLOs. In 2021/2022, the committee engaged in transparent assessment work to develop a rubric for assessing SLOs on Canvas. Monthly meetings included grade norming sessions of student essays to ensure fairness and consistency in evaluating student work across multiple sections and with multiple instructors. These norming sessions provided the framework needed to determine categories for the rubric to assess SLOs on Canvas. In 2022/2023, the committee transitioned to monthly discussions on course texts that faculty successfully used in the English 124 classroom. These discussions included faculty presentations on course texts and the accompanying assignment. And, in 2023/2024, the committee shared best practices on how they exercise culturally relevant and responsive teaching in the English 124 classroom. Faculty discussed culturally relevant course texts, culturally responsive teaching strategies, and accompanying assignments. Overall, these monthly

committee meetings provide the opportunity to learn from our colleagues when it comes to how we effectively teach the SLOs in our courses, and specifically, what an instructional sequence looks like leading up to a major assessment, such as an essay or research paper.

Although the English 124 Canvas container is *not a dynamic* space for faculty dialogue, it includes sample essays and assignments from our instructors. This helps both new and seasoned instructors to rethink assignments and activities in their classes.

Faculty also noted room for improvement in how the English Department fosters dialogue about curriculum and assessment:

· "Our Canvas site is a good repository for resources and information, but again, it is not dynamic. It would be helpful if regular updates were made on the site and then communicated to the department via the Addendum—at least once a semester. It might also be helpful to ask faculty about their use of the site to see what might be added or improved."

· "Department meetings sometimes address information about assessment and curriculum, but at the point of the department meeting, it is typically more about a vote or request, such as "Please add SLOs to your rubric." As a group, we need to see that SLO data and talk about it, to consider improvements, to close the proverbial loop, but those conversations are not happening. For example, many faculty now use contract or "ungrading" on which we have never had, in my knowledge, a substantive department conversation. This is a trend in assessment that I believe warrants rigorous dialog at the department level."

· "The truly dynamic conversations about curriculum and assessment happen at the course-level meetings, which unfortunately too few faculty attend. Also, rarely do these groups share their conversations at department meetings. One particularly powerful assignment could have been selected by the committee to share at the department level which would have opened dialog on not just 124 but the relationship of 120 to 124. Regarding attendance, what if we used department funds to pay part-time faculty to attend these groups? Regarding full-time participation, part of me thinks we need a heart-to-heart or "come to Jesus" conversation in our department (as I know I have needed it in the past!) about our contract requirements for full-time faculty beyond the classroom. "Grading papers" is not a legitimate excuse for not participating in department work. Personally, I would love to see two additional department meetings a semester, maybe potlucks, where we address what we are doing in the classroom, our curriculum, and how we assess student work. Maybe we look at current scholarship in our discipline and close the assessment loop? Maybe we share curriculum that provoked and/or engaged students, strategies that engaged them?"

· "Recently, each member of the department was gifted Bettina L. Love's We Want to do More than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom, which was wonderful, but as a department, we have done nothing with the reading. What a missed opportunity. Sometimes we are brilliant at ideas but fall short of following through."

· "Since Covid and the advent of Zoom meetings, I think the ease of Zooming has disintegrated some of the connection we had during small group discussions of things such as SLOs, outlines, etc."

· "I would like to see more sharing of how we are addressing the world of AI and more in-depth SLO assessment that is consistent across each course level."

· "Of course, it's all effective, but much of it is additional work for part-time faculty, many of whom are teaching on three campuses and dealing with three departments who also want our attention and send out lengthy questionnaires."

Faculty Responses:

 "All of these practices are helpful, though I'd say that I rarely use the department Canvas site. There are so many Canvas containers that it's difficult to use them all the time, but it's comforting and useful to know that something is there when I need it. I'd love if more paper forms were digitized. The department is great with that, but we could use more at the division and district level."

"Of course, it's all effective, but much of it is additional work for adjuncts, many of whom are teaching on 3 campuses and dealing with 3 departments who also want our attention and send out lengthy questionnaires. It was much easier to be an adjunct in the 90s. My gosh, there was no such thing as SLOs! Now it's an obsession."

"I do not Addendum is being included here. It is something that is written every Friday with a lot of misrepresentation of facts- fudged numbers about the EHW Center. The November 17, issue asks us to find Michelle Crook's son in a photo. Great prompt for a dialogue. Please do not impose others to see your personal photos into department communications. Only thing on this list I find useful is the Department Canvas site."

Program Review Report

"I make sure that the SLOs are built into my assignments so that by the end of the semester, all of these English 124 commitments have been met.

The monthly 124 meetings have allowed us to learn from our colleagues when it comes to how we effectively teach the SLOs in our courses, and specifically, what an instructional sequence looks like leading up to a major assessment, such as an essay or research paper. Our Canvas container includes a ton of samples from some of our instructors. This helps both new and seasoned instructors to rethink assignments and activities in their classes."

"Department practices help me to maintain dialog with colleagues about curriculum and assessment, but there is room for improvement. The weekly Addendum, which was created this semester, is an outstanding way to touch base with what is happening at the department, division, and college levels. Though it sometimes solicits participation, it is primally informational, so its purpose is not to create dialog, but it does provide a thread in the conversation. Our Canvas site is a good repository for resources and information, but again, it is not dynamic. It would be helpful if regular updates were made on the site and then communicated to the department via the Addendum—at least once a semester. It might also be helpful to ask faculty about their use of the site to see what might be added or improved. Department meetings sometimes address information about assessment and curriculum, but at the point of the department meeting, it is typically more about a vote or request, such as "Please add SLOs to your rubric." As a group, we need to see that SLO data and talk about it, to consider improvements, to close the proverbial loop, but those conversations are not happening. For example, many faculty now use contract or "ungrading" on which we have never had, in my knowledge, a substantive department conversation. This is a trend in assessment that I believe warrants rigorous dialog at the department level. However, there simply is not enough time in a department meeting for authentic dialog on this or other matters related to curriculum and assessment. As a co-coordinator, I had the opportunity to review 124 syllabi this semester, and I was truly excited by some of the themes and texts being used, but no conversation came of it. We create curriculum, and now by placing SLOs in rubrics, we also assess students, but it is all in isolation. I looked forward to talking to these faculty in the 124 meetings, but most of them did not attend. The truly dynamic conversations about curriculum and assessment happen at the course-level meetings, which unfortunately too few faculty attend. At these monthly meetings, faculty have presented their use of non-traditional, culturally relevant texts and the innovative assignments designed for them in combination with SLO assessment. But rarely do these groups share their conversations at department meetings, unless as mentioned, a vote is needed. One particularly powerful assignment could have been selected by the committee to share at the department level which would have opened dialog on not just 124 but the relationship of 120 to 124. Regarding attendance, what if we used department funds to pay part-time faculty to attend these groups? Regarding full-time participation, part of me thinks we need a heart-to-heart or "come to Jesus" conversation in our department (as I know I have needed it in the past!) about our contract requirements for full-time faculty beyond the classroom. "Grading papers" is not a legitimate excuse for not participating in department work. Personally, I would love to see two additional department meetings a semester, maybe potlucks, where we address what we are doing in the classroom, our curriculum, and how we assess student work. Maybe we look at current scholarship in our discipline and close the assessment loop? Maybe we share curriculum that provoked and/or engaged students, strategies that engaged them? Recently, each member of the department was gifted Bettina L. Love's We Want to do More than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom, which was wonderful, but as a department, we have done nothing with the reading. What a missed opportunity. Sometimes we are brilliant at ideas but fall short of following through."

"The SLO outcomes and assessment help me review and ensure my essay prompts remain in line with the objectives for the class."

"I like that there is a sense that we're always considering what and how we teach and how to improve it, though this is best achieved, I feel, through in-person interaction. Since Covid and the advent of Zoom meetings, I think the ease of Zooming has disintegrated some of the connection we had during small group discussions of things such as SLOs, outlines, etc. That being said, some meetings are best held via Zoom!"

"These conversations are critical and help us all stay connected, share best practices and help each other navigate challenges. I would like to see more sharing of how we are addressing the world of AI and more in-depth SLO assessment that is consistent across each course level. (One of our goals as new chairs is to develop more standardized processes and resources for this work, with level coordinator input.)"

LONGER EXPLANATION/MORE DETAILS: CREATIVE WRITING

Creative Writing instructors maintain dialogue about curriculum and assessment largely by collaborating on which writers we're inviting to campus each semester. We do this in a series of meetings (one during Professional Development week, usually two during a semester, and one in the closing weeks of a semester). As a relatively

small cohort of instructors (5 instructors teaching classes per semester), it's easy to communicate about what we're teaching, and how we're assessing student success.

Another thing to consider is that in the Writing classes (Poetry, Short Fiction, and Novel Writing) the SLOs are similar, so all students, regardless of genre, will, for example, "Identify and employ fundamental elements of [the genre of writing for that class] and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon [poems/stories/novel] in variety of forms." This means we're all teaching various fundamental elements in the genres, and are exploring various forms (or styles, subgenres, approaches, techniques, or practices).

Assessment is always an interesting conversation in Creative Writing. Unlike other genres that might be able to assess knowledge using tools like quizzes or other formal testing, the assessment in Creative Writing is focused on the writing students do. This is not to say that something like a test doesn't work; faculty have built quizzes into Canvas before that, for example, have common terms like metaphor, stanza, protagonist, climax, etc. And have students take those, either for a grade or for self-checking their knowledge over the course of the semester. But it's far more common for faculty to build specific elements into their prompts and look for how the students employ those in their writing. For example, the faculty in Poetry Writing might assign students a form like the elegy, which is not only a poem about death in some way, but is also one that ends on some kind of consolation. The expectation is that the student include that element in the end, which they demonstrate through drafting, revising, and sharing the work in the class.

One way we ensure consistency is in our faculty stability. The courses in Creative Writing are often taught by the same faculty either semester after semester, or on a regular rotation. Our consistently is because the team is consistently in communication with each other. Students also often take the writing classes in sequence, and move between genres, so not only are the faculty always on the same page, but there are often students who are aware of the transparent practices across the program.

2.7 Referring to the Grade Distribution Summary graphs (in the reading pane to the right) comment on how your department patterns relate to the college and division.

Reviewing these patterns, I see a similar general trendline; specifically, for example, A curve where (man, I do not know how to talk about data) Asian is higher than Latino or Black, and Latino is higher than Black. Black is often but not always lowest, with Pacific Islander often lower. English success rates are generally lower but trend at the same rates (?) as the college and division.

This says two things to me (if I'm interpreting this information right):

1. English success rates are generally lower than the college's overall success rates.

2. When disaggregated by race, students succeed at proportionately the same rates in English as they do in other classes.

#1 matches with what we already knew about our discipline regarding student success rates disaggregated by race. We are in the process of implementing several programs to address this, including sending a cohort of faculty to the USC Equity-Minded Teaching Institute and forming a follow-on community of practice.

2.8 For course-by-course graphs, provide an explanation for any courses with different grade/success patterns than others. This may relate to major's courses vs GE, first-year vs second-year or basic skills vs transfer.

I wasn't sure how to parse this data, but what I settled on was to look at our overall success rates disaggregated by race compared to certain course levels disaggregated by race. I also elected to focus on the three courses that comprise the vast majority of our offerings: English 020, English 120, and English 124. Here is what I observed:

· ENGL-020 vs. OVERALL

o Students do worse overall in ENGL-020 compared to the overall success rate in our department, which is INSERT HERE. This is our support course that is paired with ENGL-120 for students with a high school GPA of less than 2.6, which means that by looking at 020 we get a picture of their success in 120 (since you cannot pass one without passing the other). 020 students struggled academically in high school, and that trend continues in college composition & reading, even with the additional time with the instructor and occasional embedded tutor support (not every class has an embedded tutor). That said, the trends are proportionally similar to our OVERALL offerings, with no significant outliers.

· ENGL-120 vs. OVERALL

o Students do slightly worse overall in ENGL-120. However, this course level data includes both sections with students with a 2.6 or higher high school GPA who placed into 120 without the 020 support course, and students taking 120/020. That said, the trends are proportionally similar to our OVERALL offerings, with no significant outliers.

· ENGL-124 vs. OVERALL

o Students do better overall in ENGL-124. This makes sense, given that students who have completed this course, Advanced Composition: Critical Reasoning and Writing, will have (a) persisted through at least two semesters of college; (b) taken English 120 or 124 as a dual enrollment course in high school, and/or (c) successfully acculturated into college. The trends are proportionally similar to our OVERALL offerings, but there are significant outliers. For example, In the S23 and S22 semesters, Asian American students were 15% more successful in English 124 on average compared to our OVERALL success rates. Hispanic/Latino students succeeded at a rate 11% higher than OVERALL success rates. White students were 8.5% more successful over the same period.

2.9 Please describe how the department handles any unusual grading patterns. If you have any information that allows calibration of your grading data to external standards (performance of your students on standardized tests or licensing exams, transfer and/or employment success) please provide those to us and explain the connection.

To be honest, we have not had conversations about grading since Michelle Crooks and Alan Traylor began their tenure as co-chairs in fall 2023. It is something we would like to begin discussing with our colleagues in spring 2024 and beyond. Our preference would be to rely on the level coordinators to lead these discussions in their meetings, with chairs weighing in as needed.

2.10 If applicable, provide a comparison of the retention and success rates of distance education (online) sections (including hybrid) and face-to-face sections. What are your department policies on course delivery methods? Is there anything in the data that would prompt your department to make changes?

2.11 If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or curricular collaboration efforts with K-12 schools. Have your high school articulations agreements transitioned to "credit for prior learning" per the Title V changes? (Contact the Dean of CTE if you have questions).

GCCCD does not have articulation agreements in place for English courses with any area high school. However, the dual enrollment classes and the work Helix Charter High School's dual enrollment English teachers do with Grossmont's professors and adjuncts (summer professional development, department meetings, course syllabus work in 120 and 124) seem to fit the second part of this prompt. Per the GCCCD/Helix MOU:

"Whereas pursuant to Education Code section 76004(a), the Grossmont-Cuyamaca Community College District (GCCCD) and HCHS (as a charter school within the SCHOOL DISTRICT's jurisdiction)1 may enter into a partnership that is governed by an AB 288 College and Career Access Pathways (CCAP) Partnership Agreement (AGREEMENT) approved by the governing boards of GCCCD and HCHS, respectively;

Whereas GCCCD and HCHS desire to continue the collaborative effort of their dual enrollment program within the guidelines of an AGREEMENT for the purpose of expanding dual enrollment opportunities for all students, particularly those who may not already be college bound or who are underrepresented in higher education, with the goal of developing seamless pathways from high school to community college for career technical education and preparation for transfer, improving high school graduation rates, and helping high school students achieve college and career readiness; and

Whereas the operational aspects of the CCAP partnership are incorporated into this AGREEMENT, the provisions of which establish adherence to various education code requirements pertaining to, among other things, allowances, apportionments, and enrollment; now, therefore, be it

Resolved, that this AGREEMENT is made and entered into as of the date written below by and between the Grossmont-Cuyamaca Community College District and Helix Charter High School.

A student may receive COLLEGE credit and high school credit for COLLEGE courses that he or she completes, as determined to be appropriate by the governing boards of HCHS and GCCCD, and in accordance with Education Code sections 48802 and 76001(c) and other state and federal laws."

This Fall, we are offering the following dual enrollment courses: English 120 (6 sections) and English 124 (2 sections). Next Spring, we are also offering English 122 Introduction to Literature.

2.12 Please describe how the program ensures that articulations are current. Identify any areas concern or additional needs that your department has about articulation with four-year institutions.

To ensure articulations are current, we conduct a cycle of course assessment, review, and revision, with assistance and guidance from the Curriculum Committee. All current English courses were revised/updated to ensure compliance with articulation standards and antiracist/equity-minded teaching practices in 2022. To conduct this revision and updating, department co-chairs at the time led the assessment process, which involved parceling out certain courses & course levels to full-time colleagues who teach in that area to review and update CORs/SLOs as

needed, after which the revised CORs/SLOs were reviewed by the co-chairs and brought to the department for review and - as warranted - voted on for adoption.

Our current area of concern regarding articulation is getting Area F approval for our literature courses that are cross-listed with Ethnic & Gender Studies. Currently, we have received this approval and are offering English 236 Chicano/a/x Studies but have not secured similar approval for Asian American literature, or Black literature. We find ourselves challenges to adhere to new articulation requirements coming from the CSU that require increased expertise for instructors teaching these courses; broad and specific expertise in both literature and ethnic/gender studies that even the co-chairs of Ethnic and Gender Studies do not possess.

SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)

3.1 Over the course of the last Program Review cycle, how has your department used the results of course level (referred to as SLOs or CSLOs) and Program level (PSLOs) learning outcomes assessments? Please respond to both prompts below.

3.1a: How have you used the results of CSLO assessments to inform adjustments in courses? How have you assessed (or how will you assess) the success of these adjustments?

OVERVIEW

We have created a new SLO assessment schedule, and we have begun a "transparent assessment" practice within our department. First, we have groups based on each type of composition course we offer, and we also have a Creative Writing and Literature group. These groups meet several times per semester to discuss best teaching practices, curriculum, developing assignments that measure SLOs, etc. Second, through our SLO work, we developed common rubrics for measuring SLOs and collaborated to develop specific language for each course's rubric. Then, faculty selected student sample work and annotated it using the rubrics. The rubrics and the annotated samples were then uploaded to a department Canvas container as a resource for current and future faculty. Finally, as of fall 2022, we are having faculty upload the SLOs for each of their courses using the Outcomes tool in Canvas, and then, they are tying those SLOs to individual assignments. This process is more transparent for students and instructors, and we will also use this method to collect our SLO data.

Over the past year, we have been rigorously collecting SLO data in Canvas. Our next move is to examine the data and consider adjustments at the course level.

CREATIVE WRITING

Creative Writing is still in early stages of assessing our learning outcomes, but there are thoughts I had based on a review of SLOs in Poetry Writing (ENGL 140) in Fall 2022:

A brief reflection about your student's results or experiences with the SLOs (such as whether there are any revisions you would make to the SLOs or the way you approach them. Things like that):

The students' results with the SLOs reveal something about the nature of creative writing workshops: when writers are present, sharing work, and communicating with each other, they succeed. Those who are not in attendance, and not communicating with others to get caught up (sending poems by email/Canvas when they're not present, giving feedback later, etc.) Don't meet the SLOs.

It's important to note that SLO 1 measurements are not about one professor's perception of the *quality* of the poetry, but of the observation of the process and elements *attempted* in a work. Measuring elements such as "details from memory, imagination, knowledge, and research" are going to be largely dependent on the types of prompts a workshop's facilitator creates, and those elements will not always be prioritized; it's also difficult to measure students' memories, know their prior knowledge, and their depth of research when language is presented in compressed forms (by definition).

Similarly, SLO 1 calls on an evaluation of process: "to invent, draft, revise, and reflect." In my experience, the workshop sees *a* draft, but not the process of drafting, and it's very difficult for someone outside a poet's mind to really see how a poem is invented. It's common practice to give students the task of revising poems (via a final manuscript submission) and reflect on their own poetics (via a reflective essay on their own intentions and craft). I understand and support the emphasis on having the students look at SLO 1 as a process, but also recognize that some elements are difficult to measure, and that's something we might need to address in a revision.

SLO 2's results are expected. There are two parts of SLO 2—one to give feedback in writing and the other to give that orally. It's easy to observe those who are speaking in the workshop sessions.

However, to measure evaluation of poems (their own and those of others) requires thoughts that are shared more spontaneously in specific contextual moments to, in some cases, also be written out, or written out as an alternative to speaking them. If they're written by hand, a facilitator would have to look at those before they are

exchanged between students (which isn't easy); to ask students to type out the things they write on poems so that they could be uploaded for a facilitator's review also takes a lot of time (in a large workshop, this would require each student to type their feedback to each student, so one student could have to create something like 20-35 one-page documents per Workshop (and we have 11 or 12 in a semester). The facilitator would then have to review those pages, which is quite time consuming.

One solution to this that might be recommended would have students engage in small-group workshops, but full-class workshops lead to richer conversations, and reveal much more diverse perspectives to the writers in a workshop.

Another solution to checking evaluations of work could be to spot-check, rather than read everything all the time. That feels like it could turn the faculty member into an authority figure in the class that they're striving to avoid. This is part of a tension between "grading" standards, evaluations, and creative processes. I'm resolved to work that out in a way that doesn't harm the workshop.

SLO 3 is perhaps the most sound of our SLOs, easily measurable. However, "Discuss" still prioritizes the presence and oral participation of students, which might exclude some students who are inherently more reserved in group settings. Perhaps that could be changed to "Demonstrate" in a revision, opening access to measurement by other means than the group discussion.

3.1b: How have you used the results of PSLO assessments to inform adjustments to degree and/or certificate programs? How have you assessed (or how will you assess) the success of these adjustments?

At an institutional level, the college has not made assessment of Program Level SLOs or department goals a priority, nor have they provided support for doing so. Over the last Program Review Cycle, the department has prioritized other activities, such as updating curriculum and SLO assessment at the course level. Admittedly, we need to get better at this.

Our most recent review of PSLOs (2020) revealed that our PSLOs were too many, too specific, and not easily mapped to SLOs across our entire department, so in 2020, these were revised down to four PSLOs that are now clearly mapped to our department SLOs. These new PSLOs were assessed in 2021-2022. The next assessment cycle for the PSLOs is 2023-2024. When the PSLOs were assessed in 2021-2022, the 80% target/benchmark was met for all four PSLOs. Overall, the department found the PSLOs to be largely effective and accurately mapped to the SLOs—as reflected in actual student samples.

Unfortunately, in the many chair transitions we have had between 2022 and 2023, the PSLO and SLO assessment cycles fell by the wayside, with newest chairs Alan and Michelle not yet engaged in such work. The current plan is to restart the assessment cycle in spring 2024.

3.2 What general trends or patterns do you see as you review your department's analysis of its SLO and PSLO assessments since your last program review? (NOTE: You may want to provide a synthesis of responses to question 3.3 in your Annual Unit Plans.)

There were a couple of points of specific concern and extended discussion.

1. We considered the degree to which we could measure—within a single course or course assignment—whether a student was engaging with a "variety" of genres and texts. Would this require, for example, that assignments be chosen which require cross-genre comparisons in order to evaluate the degree to which a student was engaging a "variety" of texts? We decided, ultimately, that this would not be a requirement, as it was a programmatic requirement, and we could safely assume that students who completed the Intro to Literature course (as well as several other courses) would—as a function of the Intro to Lit COR—be required to engage with a variety of texts. In addition, we felt comfortable the rest of our offerings would collectively include a sufficient variety of texts to meet this requirement.

2. We discussed the separation of our composition courses from the literature and creative writing courses as they are not part of a "program," defined as "a sequence of courses leading to a defined outcome, such as a certificate or degree." So, while we might disaggregate literature courses and creative writing courses at times, we did not see that it would work well to do this with the composition courses. This was significant because we also saw that they do not map (in isolation) to the PSLOs as effectively as the literature and creative writing courses do. Finally, it should be noted that the AA degree does include English 124, so it would likely be included (in the aggregate report) as part of the English major.

3.3 What implications do these results have for your curriculum, both at the course and program level? What support (time, professional development, curriculum approval process, etc.) will you need in order to respond to these implications?

We have worked diligently to create SLOs that are transparent to the students (through the development of SLO rubrics in our department SLO Canvas container) and to use them as tools to help students achieve the desired outcome of the course. We believe that this will have a significant impact on the overall achievement of program level outcomes as well. Second, we have department-wide, division-wide, and campus-wide discussions about equity-minded syllabus language and course policies. In our department, we use a syllabus rubric to assess our faculty member's syllabi before submitting them to the division dean. We encourage faculty to include helpful campus resources and student-centered language and policies, especially when it comes to attendance, late work, and grading policies. Many of our faculty members use contract grading, allow revisions of major essays, and permit some late work. Third, our Project Success coordinator has facilitated many professional development sessions over the past year that address the following topics: equity-minded syllabi, deepening classroom community and retaining students, humanizing online courses, equity-minded classroom practices, making sure students feel seen, equity-minded feedback for students, etc. In these research-based sessions, faculty share best practices and learn new strategies.

With one exception, we generally feel well-supported, largely thanks to the $300,000 disbursement from the state chancellor's office to close equity gaps and increase student success and rentention. The exception is the facilities available to us (see section 4.2).

3.4 What changes has your department made to its SLO and PSLO assessment cycles (aka the 6-year plan) (e.g., changes in timing of assessments to accommodate curricular changes, addition/deletion/revision of SLOs/PSLOs, intentional delay or acceleration of the collection of assessment results, etc.)?

Changes to the Assessment Plan: We will move forward with our current Canvas Transparent SLO project in order to implement the SLO/PSLO tracking plan we have developed. We began a pilot program in summer 2022 with two faculty participating, and we are implementing full department tracking as of Fall 2022. We will review and discuss the results of the PSLO assessment in late 2023/early 2024 as part of our assessment cycle. Overall, since we have recently updated our PSLOs and found—in this baseline assessment—that the mapping work we have completed is sufficiently accurate to move into the first full cycle of evaluation. We will wait until that cycle is complete (end of spring 2024) to consider any potential changes to the new PSLOs. Therefore, we are making no changes to the assessment plan right now.

Changes to the Curriculum: As we have revised course outlines and created new ones in the past two years, we have worked on aligning our course-level SLOs to our PSLOs and have aimed for more consistency, currency, and equity-minded language across these CORs.

Changes to the Academic Process: As we have developed more literature course offerings, we are beginning to evaluate the frequency with which we schedule these course offerings, and we have even met with the English Department Chair at Cuyamaca College to discuss a rotation cycle that will aim to prevent overlapping offerings which can negatively impact enrollments.

3.5 Please attach your assessment schedule from your Department Documents - Program Review folder.
SLO Mapping and Assessment English 21-26.xlsx

3.6 What do the results of your SLO work tell you about the progress you made toward your program goals? How will they inform your teaching moving forward?
FROM LITERATURE FACULTY

The Program SLOs and/or program goals have not been discussed since their creation over a decade ago, so this is impossible to address at the department level; however, teaching has been improved by faculty participating in the literature work group. For example, one instructor shares:

> *Once I added the collective SLO rubric for British Literature to my Canvas course rubrics, it definitely made me reflect on the weight I was putting on specific skills. For example, I realized that while I might give a student a "1" (No Pass) on a really important SLO, they might still be earning a high "B" or even a low "A" on the essay. I adjusted some of my grading rubrics so that they aligned better with the collective rubric and hopefully, there will be more consistency between the emphasis of skills and the grades students earn. Because I allow revision on major essays, I feel confident that these updated rubrics will help students strive to master the most important learning outcomes of the course.*

Another faculty reports:

> I am so glad I participated in the literature work group! Assessing my student papers based on the collective rubric really opened my eyes to the fact that my assignments could be better designed to help students meet the Student Learning Outcomes. As a result, I had to reflect on how I scaffolded assignments as well as how I wrote prompts to help students meet the demands of the SLOs. I also noted that my lectures needed adjustment. I realized I could better address the outcomes by covering less content and providing more time in class for skills assessment and feedback. For example, the class could examine two or three authors of the Harlem Renaissance rather than six. Consequently, I revised all the prompts for the major papers and made more time in my teaching for students to gain these skills in group activities and low states assignments, which I traditionally did not do a lot of in literature courses.

FROM COMPOSITION FACULTY

As a department, we've recently (since early 2022) shifted to a process of incorporating SLOs into Canvas Rubrics as a way to make the assessment of learning outcomes seamless with the tasks of a class. We've also recently revised the SLOs to be specifically be student-friendly, which is to say that rather than having it be all back-end data, they're worded for clarity and so students can see how their work connects to and is measured. As it's a recent initiative, some faculty are still in the process of setting up both assignments and rubrics that are directly and intentionally connect with SLOs.

Our Program-level Student Learning Outcomes are to:

1. Read a variety of genres and texts critically.

2. Write persuasively in a variety of genres and contexts.

3. Investigate ideas effectively through sound research and writing techniques.

4. Demonstrate an understanding of diverse cultural perspectives.

For English 120, we find that PSLO outcomes come to students as SLO 1: to "identify, analyze, and evaluate rhetorical strategies in a variety of culturally relevant texts." There's a robust conversation in our department about which genres and texts are incorporated into the class, and the opportunities that arise from students informing faculty about what is culturally relevant to them, and the critical approaches that connect to their contexts.

PLO 2 connects to the goal of SLO 2, to "construct persuasive arguments that include effective use of rhetorical strategies," and the PLOs 3 and 4 come through in SLO 3, to "contextualize, integrate, and synthesize diverse perspectives using appropriate documentation."

The deliberate integration of these SLOs with tasks and assignments in the class helps us transparently make progress toward meeting the goals. One faculty member expressed that, "I have not checked to see the results as I have not been instructed on how to view that content. I look forward to seeing what my findings will be." If this is a wide-spread sentiment, then it's an indication that we still need to close the loop. While creating the connection between SLOs and the rubrics helps us gather data about how we're assessing students, steps need to be taken by the department to review that data more regularly, and respond to what's found. There's also a desire for faculty to be able to look at their own assessments locally to respond accordingly.

Another perspective is that SLO assessment is meant to help students succeed in their work for the class, but it's also a priority to use the assessment measures for faculty to reflect on how we've designed classes. Assignments shine light on those SLOs, and, by extension, the PLOs. By integrating them directly into rubrics, it's much easier to reverse-engineer assignments, ensuring the assignments and class are designed specifically with assessment in mind.

This intention for transparency, and SLO assessment at the individual level as well as program level, has also led to a recent (Fall 2023) change in the English 020 SLOs. Previously, those were to:

1. Pass ENGL 120.

2. Utilize the various phases in the writing process—prewriting, writing revision, and proofreading—to produce clear, articulate, well-supported, well-organized essays.

3. Use meta-language of effective writing to comment on the ways in which their own work and the work of other students meets or fails to meet the standards and structures of required essay assignments.

There's agreement in the department that SLO 1 is a sound goal, as 020 is a direct extension of English 120 (though they're separated in a way that creates confusion in scheduling and registration, and possibly room assignments that lack the resources we need, which we're investigating). But SLOs 2 and 3, we concluded are good

for faculty to have in mind, but they had problems. One is that they're not very student-friendly. Another is that they're really difficult to measure in a way that doesn't feel tedious for both faculty and students.

As a committee of people teaching ENGL 120/020, we recognized the challenges with SLOs 2 and 3, and crafted a revision, currently going through curriculum, that removes those two SLOs and replaces them with one that states:

2. Self-assess how engagement with supportive reading and writing activities helps achieve success in English 120.

This language comes with a number of benefits: the first is that it's easy for students to understand. The second is that it provides faculty with flexibility about how to incorporate that self-assessment exercise, whether it be in open dialogue in a class session, a reflective element at the end of a writing assignment, low-stakes assigned or free-writing at various points in a unit, or in some kind of survey or assignment that encourages students to build on their engagement into the goals of 120. We're hoping we'll be able to implement this into Spring 2024 sections, and plan according from there to progress towards our goals.

In short, the SLOs, aligned with PLOs, help faculty adjust their teaching approaches with the SLOs in mind. The lines that are traditionally perceived between "grading" and "assessment" blur or are transcended in ways that are exciting for faculty.

FROM ADVANCED COMPOSITION FACULTY

Summary:

In English 124, dialogue on curriculum and assessment mainly happens at the monthly English 124 committee meetings that are attended by both full-time and part-time faculty. Each semester the English 124 co-coordinators plan a series of three to four meetings with a larger goal in mind. The purpose of these meetings is twofold: to engage in SLO assessment work and to discuss innovative and culturally relevant curriculum. For example, in 2018/2019 the committee, anticipating necessary revisions to the course outline and SLOs, discussed sample assignments and how these assignments met the course SLOs. The conversation provided the necessary context for faculty to agree on language that articulate the course objectives more accurately. In 2019/20, the committee devoted monthly meetings to a revision of the course outline and SLOs. The goal of these revisions was to refine language that more specifically reflected the course content and that aligned with the department's commitment to diversity and equity practices. In 2020/2021, the committee discussed assignments in lieu of the newly revised SLOs. In 2021/2022, the committee engaged in transparent assessment work to develop a rubric for assessing SLOs on Canvas. Monthly meetings included grade norming sessions of student essays to ensure fairness and consistency in evaluating student work across multiple sections and with multiple instructors. These norming sessions provided the framework needed to determine categories for the rubric to assess SLOs on Canvas. In 2022/2023, the committee transitioned to monthly discussions on course texts that faculty successfully used in the English 124 classroom. These discussions included faculty presentations on course texts and the accompanying assignment. And, in 2023/2024, the committee shared best practices on how they exercise culturally relevant and responsive teaching in the English 124 classroom. Faculty discussed culturally relevant course texts, culturally responsive teaching strategies, and accompanying assignments. Overall, these monthly committee meetings provide the opportunity to learn from our colleagues when it comes to how we effectively teach the SLOs in our courses, and specifically, what an instructional sequence looks like leading up to a major assessment, such as an essay or research paper.

Although the English 124 Canvas container is *not a dynamic* space for faculty dialogue, it includes sample essays and assignments from our instructors. This helps both new and seasoned instructors to rethink assignments and activities in their classes.

Faculty also noted room for improvement in how the English Department fosters dialogue about curriculum and assessment:

· "Our Canvas site is a good repository for resources and information, but again, it is not dynamic. It would be helpful if regular updates were made on the site and then communicated to the department via the Addendum—at least once a semester. It might also be helpful to ask faculty about their use of the site to see what might be added or improved."

· "Department meetings sometimes address information about assessment and curriculum, but at the point of the department meeting, it is typically more about a vote or request, such as "Please add SLOs to your rubric." As a group, we need to see that SLO data and talk about it, to consider improvements, to close the proverbial loop, but those conversations are not happening. For example, many faculty now use contract or "ungrading" on which we have never had, in my knowledge, a substantive department conversation. This is a trend in assessment that I believe warrants rigorous dialog at the department level."

· "The truly dynamic conversations about curriculum and assessment happen at the course-level meetings, which unfortunately too few faculty attend. Also, rarely do these groups share their conversations at department meetings. One particularly powerful assignment could have been selected by the committee to share at the department level which would have opened dialog on not just 124 but the relationship of 120 to 124. Regarding attendance, what if we used department funds to pay part-time faculty to attend these groups? Regarding full-time participation, part of me thinks we need a heart-to-heart or "come to Jesus" conversation in our department (as I know I have needed it in the past!) about our contract requirements for full-time faculty beyond the classroom. "Grading papers" is not a legitimate excuse for not participating in department work. Personally, I would love to see two additional department meetings a semester, maybe potlucks, where we address what we are doing in the classroom, our curriculum, and how we assess student work. Maybe we look at current scholarship in our discipline and close the assessment loop? Maybe we share curriculum that provoked and/or engaged students, strategies that engaged them?"

· "Recently, each member of the department was gifted Bettina L. Love's We Want to do More than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom, which was wonderful, but as a department, we have done nothing with the reading. What a missed opportunity. Sometimes we are brilliant at ideas but fall short of following through."

· "Since Covid and the advent of Zoom meetings, I think the ease of Zooming has disintegrated some of the connection we had during small group discussions of things such as SLOs, outlines, etc."

· "I would like to see more sharing of how we are addressing the world of AI and more in-depth SLO assessment that is consistent across each course level."

· "Of course, it's all effective, but much of it is additional work for part-time faculty, many of whom are teaching on three campuses and dealing with three departments who also want our attention and send out lengthy questionnaires."

Faculty Responses:

"All of these practices are helpful, though I'd say that I rarely use the department Canvas site. There are so many Canvas containers that it's difficult to use them all the time, but it's comforting and useful to know that something is there when I need it. I'd love if more paper forms were digitized. The department is great with that, but we could use more at the division and district level."

"Of course, it's all effective, but much of it is additional work for adjuncts, many of whom are teaching on 3 campuses and dealing with 3 departments who also want our attention and send out lengthy questionnaires. It was much easier to be an adjunct in the 90s. My gosh, there was no such thing as SLOs! Now it's an obsession."

"I do not Addendum is being included here. It is something that is written every Friday with a lot of misrepresentation of facts- fudged numbers about the EHW Center. The November 17, issue asks us to find Michelle Crook's son in a photo. Great prompt for a dialogue. Please do not impose others to see your personal photos into department communications. Only thing on this list I find useful is the Department Canvas site."

"I make sure that the SLOs are built into my assignments so that by the end of the semester, all of these English 124 commitments have been met.

The monthly 124 meetings have allowed us to learn from our colleagues when it comes to how we effectively teach the SLOs in our courses, and specifically, what an instructional sequence looks like leading up to a major assessment, such as an essay or research paper. Our Canvas container includes a ton of samples from some of our instructors. This helps both new and seasoned instructors to rethink assignments and activities in their classes."

"Department practices help me to maintain dialog with colleagues about curriculum and assessment, but there is room for improvement. The weekly Addendum, which was created this semester, is an outstanding way to touch base with what is happening at the department, division, and college levels. Though it sometimes solicits participation, it is primally informational, so its purpose is not to create dialog, but it does provide a thread in the conversation. Our Canvas site is a good repository for resources and information, but again, it is not dynamic. It would be helpful if regular updates were made on the site and then communicated to the department via the Addendum—at least once a semester. It might also be helpful to ask faculty about their use of the site to see what might be added or improved. Department meetings sometimes address information about assessment and curriculum, but at the point of the department meeting, it is typically more about a vote or request, such as "Please add SLOs to your rubric." As a group, we need to see that SLO data and talk about it, to consider improvements, to close the proverbial loop, but those conversations are not happening. For example, many faculty now use contract or "ungrading" on which we have never had, in my knowledge, a substantive department conversation. This is a

trend in assessment that I believe warrants rigorous dialog at the department level. However, there simply is not enough time in a department meeting for authentic dialog on this or other matters related to curriculum and assessment. As a co-coordinator, I had the opportunity to review 124 syllabi this semester, and I was truly excited by some of the themes and texts being used, but no conversation came of it. We create curriculum, and now by placing SLOs in rubrics, we also assess students, but it is all in isolation. I looked forward to talking to these faculty in the 124 meetings, but most of them did not attend. The truly dynamic conversations about curriculum and assessment happen at the course-level meetings, which unfortunately too few faculty attend. At these monthly meetings, faculty have presented their use of non-traditional, culturally relevant texts and the innovative assignments designed for them in combination with SLO assessment. But rarely do these groups share their conversations at department meetings, unless as mentioned, a vote is needed. One particularly powerful assignment could have been selected by the committee to share at the department level which would have opened dialog on not just 124 but the relationship of 120 to 124. Regarding attendance, what if we used department funds to pay part-time faculty to attend these groups? Regarding full-time participation, part of me thinks we need a heart-to-heart or "come to Jesus" conversation in our department (as I know I have needed it in the past!) about our contract requirements for full-time faculty beyond the classroom. "Grading papers" is not a legitimate excuse for not participating in department work. Personally, I would love to see two additional department meetings a semester, maybe potlucks, where we address what we are doing in the classroom, our curriculum, and how we assess student work. Maybe we look at current scholarship in our discipline and close the assessment loop? Maybe we share curriculum that provoked and/or engaged students, strategies that engaged them? Recently, each member of the department was gifted Bettina L. Love's We Want to do More than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom, which was wonderful, but as a department, we have done nothing with the reading. What a missed opportunity. Sometimes we are brilliant at ideas but fall short of following through."

"The SLO outcomes and assessment help me review and ensure my essay prompts remain in line with the objectives for the class."

"I like that there is a sense that we're always considering what and how we teach and how to improve it, though this is best achieved, I feel, through in-person interaction. Since Covid and the advent of Zoom meetings, I think the ease of Zooming has disintegrated some of the connection we had during small group discussions of things such as SLOs, outlines, etc. That being said, some meetings are best held via Zoom!"

"These conversations are critical and help us all stay connected, share best practices and help each other navigate challenges. I would like to see more sharing of how we are addressing the world of AI and more in-depth SLO assessment that is consistent across each course level. (One of our goals as new chairs is to develop more standardized processes and resources for this work, with level coordinator input.)"

SECTION 4 - FACILITIES AND SCHEDULING

4.1 List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, and virtual.

- Standard classrooms (which are now Hyflex by default in most cases)

- Computer labs

- Canvas containers

4.2   Are the spaces listed in 4.1 adequate to meet the program's educational objectives?
No

If you checked 'yes', please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.

If you checked 'no', please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.
Classrooms: **Student-centered instruction and equity-minded teaching often involves nontraditional utilization of the classroom space**, as the historical model of 'one instructor at the front of the classroom and rows of students facing forward' is not as often utilized. Our classes are frequently decentralized, with students engaged in self-

directed activities; spread across the space in groups of varying sizes, conducting various different and simultaneous activities; sat in a circle to reduce focus on the instructor and increase student agency; or organized in a variety of other ways designed to empower students in their learning. <u>Thus, while some of the newer spaces in remodeled buildings such as 31-129 are lovely, they do not suit our needs.</u> For one thing, the Hyflex technology setup assumes the instructor stands by the podium at the front of the class; we often do not do this, being more prone to move around the entire space to better facilitate a "flipped" classroom model. For another, some of our courses have embedded tutors who float from group to group or student to student as they engage in coursework, as does the instructor. Thirdly, the long row-style tables of the new classrooms in building 31 make it difficult to reorganize the space on the fly as student-centered teaching often demands. <u>Our instructors make do, but our hope for the future is for classroom spaces truly designed with modern instructional practices in mind</u>. To wit, our classroom spaces need:

1. Wheeled, individual student desks for left- and right-handed students;

2. Far more power outlets for electronic devices (at least 7-10 per room, with some embedded in the floors);

3. Accessible whiteboards on at least two and preferably three walls;

4. A hybrid/Hyflex technology setup that does not assume an instructor stands at the front of classroom, e.g. cameras that can track the instructor no matter where they move in the space; projectors & screens that point to the rear of the classroom as well as the front; and so on.

Computer labs: With both our 120 and 120/020 courses involving a degree of lab time incorporated into the course, many instructors opt to use this time to allow students to conduct supervised writing. This is an equity-minded practice that serves as a strong intervention for struggling students. Unfortunately, English 120 courses can have up to 35 students enrolled, and there is no computer lab on campus that can accomodate a class of this size. English 120/020, while capped at 25 students, must compete with other departments for use of the three open computer labs available in the LTRC, and 120/020 instructors even have to compete with each other for use of these spaces at times. In Fall 2023, we had 44 sections of English 120 and 22 sections of English 120/020, and we expect enrollments to trend upwards year-over-year. **English needs dedicated lab space for its own students in the 500 buildings, where our instructors need only coordinate with each other to share the space**.

4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program and ensure that students can complete their program in a timely manner?
A previous chair, Dr. Cindi Harris, worked with instructional operations to rebalance English 120/020 class times to ensure both weekly sessions have the same start/stop times. This was necessary due to the difficulty of scheduling classes that otherwise met at different times depending on the day of the week, which was confusing for students.
The chairs continue to process numerous clearance requests for students qualified to skip English 020.

4.4 Identify and explain additional needed technological and equipment resources that could further enhance student learning in the spaces listed in 4.1.
<u>FROM LITERATURE FACULTY</u>
Because there is a need to incorporate more OER into courses, literature faculty want access to high-quality literature. While there are many works in the public domain, faculty request contemporary literature that is inclusive of historically underrepresented/diverse voices. To remedy this, it would be helpful to purchase class sets of literature to be stored in the library or even digital access to modern works via a library subscription. Eliminating book costs, when possible, sets students up for success. In addition, it would help if there was a DVD player in each classroom. Some of the media faculty wish to share with students cannot be found elsewhere, and it's tricky to have to bring a dependable portable drive that plays DVDs. It would also be helpful if the plagiarism checker in Canvas was available for quizzes.
<u>FROM COMPOSITION FACULTY</u>
Ensuring that every classroom has the same modernized technology (or an equivalency) would make teaching more consistent. Many of the English classes are held in older classrooms that do not have the most up-to-date overhead and document camera technology, and there have been times when the technology is unreliable or doesn't work at all which makes it difficult to project documents, videos and?? presentations.

In addition, in many of our older classrooms, the whiteboards are difficult to clean. We either need new whiteboards or better technology, such as smart boards.

The most common request among faculty who teach English 120 is access to computer labs. Now that English 120 has a weekly lab hour attached to it, many instructors would like to spend that weekly lab hour in a computer lab like they do at Cuyamaca.

More access to computer labs is always helpful for on-campus classes. It makes teaching MLA, research, and other digital literacy activities (such as creating an infographic or updating Canvas notification settings) so much easier, and with everyone sitting in front of a computer, it saves students time so they don't have to remember to do something later. They can do it right then and there.

Furthermore, having the lab is advantageous to their success because they are able to compose part of their essays in class. Although some students bring their own laptops to class or borrow laptops from campus resources, some students are still writing on paper because they do not have their own laptops to bring to class.

Finally, having weekly access to computers helps students because as they are drafting their essays in class, they have the instructor right there who can give them immediate feedback, which is a game changer for students, like first generation college students, who might not have any one at home to help them with their essays.

FROM ADVANCED COMPOSITION FACULTY

Summary:

English 124 faculty have identified the need for the following technological and equipment resources to further enhance student learning:

· "Access to laptops in the classroom to work on writing assignments and for research purposes."

· "Computer labs reserved specifically for English courses. Labs are often booked by other departments. Finding a lab at the times that we need them is not easy. Every class should have access to a computer lab, especially with the longer class sessions of one hour and fifty minutes."

· "In order to incorporate more OER in our courses, we need access to high-quality literature and texts. While there are several works in the public domain, if we want our courses to include culturally relevant literature that is modern and inclusive of historically underrepresented/diverse voices, we need to be able to get some class sets of literature or graphic novels that can be kept in the library or even digital access to modern works via a library subscription. Eliminating book costs when possible, sets students up for success."

· "Not all classes have DVD players, which should be a basic requirement. In addition, it would be wonderful to be able to use all of the whiteboards in the classroom, but because rows of chairs are often placed against them, this is often not possible. Rows should be removed, and class max adjusted so that faculty can use all whiteboards."

Faculty Responses:

"I wish more students had access to laptops in the classroom. Phones are okay, but I want them to be able to type while in class, in addition to reading and doing research on the fly."

"I would love for all students to have a laptop, but I know I'm dreaming."

"What we have now is fine."

"I'm fine with the equipment we have, especially the new classroom computers."

"I think that if we want to incorporate more OER in our courses, we need access to high-quality literature and texts. While there are lots of works in the public domain, if we want our courses to include culturally relevant literature that is modern and inclusive of historically underrepresented/diverse voices, we need to be able to get some class sets of literature or graphic novels that can be kept in the library or even digital access to modern works via a library subscription. Eliminating book costs when possible sets students up for success."

"Not all classes have DVD players, which should be a basic requirement. In addition, it would be wonderful to be able to use all of the whiteboards in the classroom, but because rows of chairs are often placed against them, this is often not possible. Rows should be removed and class max adjusted so that faculty can use all whiteboards."

"For the in person classes, a smart classroom with a projector and a white board will be plenty."

FROM CREATIVE WRITING FACULTY

Workshops work best in spaces that are designed for collaboration. This means students can easily get into a larger circle or small groups. I'd also suggest that the campus needs infrastructure for students to be able to power devices like tablets and laptops, as they're using those to write, read, and comment on each other's work. At the moment, most of the classrooms we're in have a few outlets along the walls, but it's not adequate for students learning with their devices.

It could also be helpful to have a system where the instructor can use a screen, and others can see on their devices what's happening, rather than looking up at the big projected screen. As workshops usually sit in circles, this would be a great option, so that we don't create a semi-circle around the screen. It's just hard to see.

For workshops in "Introduction to Creative Writing," the noise level can get loud when students are discussing their drafts and giving verbal feedback in their small groups. It would be beneficial to be able to reserve a second classroom nearby or adjacent to the main one so that student groups could get more "space" from one another while still being within the instructor's "line of sight" (supervision).

Beyond classrooms, it would be wonderful if there was a space for the *Acorn Review* to work out of, where things like back issues and other literary magazines could be shelved for students to reference as they learn about literary publishing.

Broadly, as students rely more and more on devices, we need more power outlets in rooms.

4.5 Are faculty and staff support services meeting your program's needs? Consider the following support services: Information Technology, Business Services, Printing, Bookstore, Maintenance, CAPS (Campus & Parking Services), and any other support services important to your faculty and staff.

Printing: it would be helpful if the process for seeking dean approval for color printing were more streamlined, as the current process is confusing and awkward.

LTRC Student Printing: Student printing can be challenging at times. As one English instructor writes,
"...students have to buy print cards at the cashiers office or use a debit or credit card which require a $5 minimum and a charge of like 25 cents or something. My students last year were very put out about this, especially one who is a mother of four. So I decided to buy the print cards myself to provide for the students who wanted them, which were my low income students.

I brought this up at a GIAT Humanities meeting ...[members] acknowledged that this was not the most student friendly system. [One member] said something to the effect...no one prints anymore, just tell them to bring their laptops. Of course I found this astounding since if they did not have $5 for printing, they were not likely to have laptops.

Fast forward to this week where I have some print cards left from last semester, but go to the cashier to buy more but was refused since they were almost out and only had six or seven cards for $1 each, for the whole campus, so the cashier told me I could not purchase them. Wow. I spoke with [personnel] in the Tech Mall...[who were] very apologetic but said this happens repeatedly so they will order more in the future, but not in time for my students this semester.

...Over half of my current on campus students do not have laptops, are first generation students, first semester freshman, and do not have an English speaking parent at home to help them with school."

4.6 Are students trying to access your program impacted by the facility spaces listed in 4.1?
Yes

If you checked 'yes', please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.
See section 4.2.

If you checked 'no', please explain how your department/program is actively managing its facility space needs to meet its educational objectives and provide student access to your program. Please provide some specific examples.

4.7 If applicable, please include any additional information you feel impacts your program/department regarding facilities, scheduling, faculty, and classified staff support services that were not included above.
FROM LITERATURE FACULTY
Regarding facilities, literature faculty did express some unhappiness with the actual classrooms, ranging from the lack of cleanliness and windows to spaces being too large or too cramped. In many rooms, the computer is not logically placed in relation to the screen. In many rooms, rows of chairs are pushed against whiteboards making them challenging to access. If the class enrollment is at its max, then using the boards becomes impossible. Group work is also a struggle in classes with too many desks or classrooms used for storage of extra chairs and tables. In some rooms, whiteboards need to be replaced, as they are difficult to clean after class making using them challenging for the next instructor. In addition, concern was expressed for students who have learning challenges and their aides. Again, classrooms with limited space or too many chairs in them impact the aide and the student

negatively. One senior faculty member who has been teaching at Grossmont laments that "during the 30 years I have taught at Grossmont College, I have watched as much of the campus (including classrooms and faculty offices) has been upgraded. English department students, staff and faculty are also deserving of new facilities." When it comes to scheduling, while they appreciate the opportunity, part-time faculty express frustration with the lack of consistency in receiving a literature course to teach. One instructor writes the following:

> *Being an adjunct, I do not teach Introduction to Literature consistently enough to hone my curriculum. The last time I taught Introduction to Literature (ENGL 122), was Spring 2022. I may go several semesters before I teach it again. Thus, the inconsistency does affect my teaching of the literature course I have taught, especially if I teach new material, for it takes at least a couple of semesters to get it "right." This can also affect student learning because the strategies I try may not be the outcome I had envisioned.*

Other part-time faculty shared similar concerns. It requires a lot of work to prepare to teach a literature course and then teaching the course requires extensive reading and lesson preparation. When a part-time faculty puts in this effort not knowing when or if they will teach the course again, it can become demoralizing. For this reason, in Fall 2023, the literature committee drafted a *recommendation* for scheduling which they plan to bring to the department in Spring 2024. The document seeks to honor the time commitment, engage faculty with discipline expertise, encourage commitment, and support faculty growth by proposing that any faculty member, full- or part-time who successfully teaches a literature course, be given preference to teach the course for a minimum of three consecutive semesters. If a course is only offered once a year, then for three years.

FROM COMPOSITION FACULTY

Regarding facilities, we English faculty need to return to our original office spaces in building 52. Currently, we are displaced and spread out in different parts of campus which makes it difficult to connect with colleagues. Also, the temporary offices are difficult for students to find and are often far from our classrooms, which makes it hard for a student to visit us casually for office hours or to just zip on over to our office right after class for immediate help with an assignment. Furthermore, our temporary offices, which are large shared spaces or cubicles set up in hallways, make meeting with students challenging because there is no privacy.

Furthermore, the heating and cooling systems in the 500 buildings need to be repaired or replaced. For example, the rooms in building 53 are freezing, and the rooms in building 51 are uncomfortably warm. Have more moderate temperatures in the classroom could help students feel more comfortable and make it easier to focus in class.

We also need the faculty restrooms in building 51 repaired. They have been broken for over three years, and this is a major OSHA violation. These are the restrooms closest to our permanent offices in building 52 and to our classrooms. Having to take a long walk to an available, working restroom can delay getting to class or meetings.

In addition, a survey of classrooms needs to be conducted to better determine class max. Some of the classrooms where English classes are taught do not reasonably hold 35 students, the class max for English 120, and do not allow for successful group activities because too many desks are crammed into the rooms.

Moreover, rooms 547 and 548 in building 53, where English 120/020 is taught (though, not consistently for all sections, or accessible for consistent amounts of time), are difficult to teach in, even with the 24-student max in those rooms, because of the way the desks are configured. For example, long rows of tables serve as the desks, and there is not enough space between each row, so it is difficult to reach students who need help unless they are sitting at the end of a row.

In many classrooms in the 500 buildings, rows of chairs and even tables are pushed up against whiteboards that are needed for teaching, so some chairs and tables need to be removed from the classrooms so that all whiteboards are usable.

Since a new building is not in the near future for the English Department, a class max of 25 students is a more reasonable number for most of the older classrooms where English 120 classes are taught.

Regarding scheduling, it would be terrific if the English department could secure a number of rooms dedicated to English classes for the entirety of a day so that faculty teaching classes back- to-back could consistently have their classes in the same classrooms so they wouldn't have to scramble to relocate to another room in the short ten-minute break between classes.

Also, some faculty have expressed concern over the total elimination of developmental classes from the English Department's course offerings. Once AB705 passed, students enroll directly in the transfer level English 120 or English 120/020 class, but some of these students lack basic reading and writing skills and struggle to complete and pass the course. Although English 120 instructors and tutors do what they can to support these struggling students, it sometimes is not enough support. Re-adding a couple developmental courses to the course schedule could be a worthwhile approach as it could offer an additional source of support for these struggling

students. Two developmental courses are still on the books, English 98 and English 110R. Perhaps one or both courses could be offered, as electives, on a trial basis to see if students would be interested.

In terms of faculty, the English Department needs more full-time faculty to replace retirees and faculty who have moved to administration positions.

Our faculty could also benefit from professional development regarding affective domain, equity-minded teaching practices, and anti-racist pedagogy to help us recognize the equity gaps that disproportionately affect some groups of students and to help us adjust our teaching practices.

As for additional support services, more embedded tutors for English 120/020 classes would benefit the students. Tutors are supposed to be assigned to these courses, but there has been a shortage of tutors, so not all of these classes get assigned one. English 120/020 is the course that replaced developmental courses when AB705 passed. The philosophy behind AB705 is "high challenge, high support," but the support is inadequate since some English 120/020 classes do not get an embedded tutor.

In addition, tutors in the writing center and embedded tutors could benefit from learning how to tutor students in reading to help support both English 120 and English 120/020 students. Since the dismantling of the reading program in 2019, after AB705 passed, there has not much reading support offered for students on campus, so equipping our tutors with these additional reading tutoring skills could help replace some of the support that was lost.

Finally, some instructors would like to have access to additional classroom supplies. For example, one instructor had requested basic note pads and index cards to use in class. They were promised, but the request got lost, and the instructor never received the supplies. Other instructors have lamented the switch to OER and ZTC classes and feel it is not a good idea to abandon the use of textbooks and novels in the English 120 classes. Perhaps getting funds to purchase sets of English 120 textbooks and novels could be an option for those instructors who would like to use textbooks and novels in their classes but worry that some of their students cannot afford them.

FROM ADVANCED COMPOSITION FACULTY

Summary:

English 124 Faculty have identified the following concerns regarding campus facilities, scheduling, and the HyFlex format:

· The intermittent functioning of the air conditioning is a concern. The first days of the Fall 2023 semester, we were without air conditioning, and this impacted the learning environment.

· A general dissatisfaction with the 500-buildings. Multiple faculty expressed their concern about the cramped classroom spaces:

o "A lot of the classrooms we teach in are windowless, small, and contain far too many desks, which poses a challenge for group work. Overall, I think this has put limits on some of the activities we can do."

o "Most of the classrooms in which I teach are not serving students. Some of the classrooms do not reasonably hold 35 students and allow for successful group activities and dynamic teaching. In many classrooms, rows of chairs are pushed up against whiteboards that are needed for instruction. In addition, extra chairs and/or desks are shoved in corners. Classrooms can look like storage rooms as a result. This is often made worse by open panels in the ceiling where 'stuff' hangs down. Whiteboards are not regularly cleaned well and are often difficult to write legibly on--some of them need to be replaced. All of this has a negative effect on the classroom environment which in turn affects student learning and teaching. A survey of classes needs to be conducted to better determine class max and chairs need to be removed so that all whiteboards are usable. Since Math has a study center, dedicated computer labs, and a new building—none of which seem to be in the near future for English—this is perhaps a good time to ask for a student max of 25 in all sections of English 124."

o More transparency with scheduling.

o Concern with the technology serving the HyFlex classrooms.

Faculty Responses:

 "I don't love our rooms, and hope that the renovations to 51 and 55 improve the physical spaces, and increase access with hyflex equipment."

"Grossmont has always been the best in terms of the above. Any issue gets addressed immediately. I am not a fan, however, of HyFlex. It is glitchy and limiting in some key ways. After 2 semesters of the platform, I have decided not to teach HyFlex in the future."

"Facilities are fine. How classes are scheduled is based on each new department chair's whim and fancy. There is no specific guidelines on why/who gets 100 percent DE classes. There is no staff support for any courses. Even the embedded tutors are assigned to people who are cozy with the chairs or the person who handles tutors. There is no transparency."

"The first day of class we were without air conditioning, so I'm hopeful that facilities will remember to turn on the air conditioning next August so that my students are not in some discomfort. I'd like more space for students with learning disabilities in the future. Some of the extra seats could be removed to make it more comfortable for them."

"There were semesters where the air conditioning was out in our buildings, and I had to move class outside, move to another classroom, or cancel class altogether. A lot of the classrooms we teach in (the 50s buildings) are windowless, small, and contain far too many desks, which poses a challenge for group work. Overall, I think this has put limits on some of the activities we can do."

"Most of the classrooms in which I teach are not serving students. Some of the classrooms do not reasonably hold 35 students and allow for successful group activities and dynamic teaching. In many classrooms, rows of chairs are pushed up against whiteboards that are needed for instruction. In addition, extra chairs and/or desks are shoved in corners. Classrooms can look like storage rooms as a result. This is often made worse by open panels in the ceiling where "stuff" hangs down. Whiteboards are not regularly cleaned well and are often difficult to write legibly on--some of them need to be replaced. All of this has a negative effect on the classroom environment which in turn affects student learning and teaching. A survey of classes needs to be conducted to better determine class max and chairs need to be removed so that all whiteboards are usable. Since math has a study center, dedicated computer labs, and a new building—none of which seem to be in the near future for English—this is perhaps a good time to ask for a student max of 25 in all sections of English 124."

"I have taught online the past several years, so I haven't used facilities as much. I recommend my students make use of the campus tutoring and library."

FROM CREATIVE WRITING FACULTY

From the inception of the Campus literary magazine until 2013, the Grossmont College Creative Services department provided support for *Acorn Review,* particularly with the layout and production of the journal. In 2013, the head of Creative Services at the time, Jamie Gassert, informed the *Acorn Review* faculty advisor Juliana Cardenas that this service would no longer be supported due to cutbacks in personnel. This has left the journal without a consistent and reliable source for layout services. Additionally, each year the *Acorn Review* faculty advisor must seek an off-campus source for printing because the college no longer has the equipment necessary to produce perfect bound publications such as *Acorn Review*. As a result, for students the cost of purchasing *Acorn Review* has increased significantly over the past few years.

SECTION 5 – STUDENT EQUITY AND SUCCESS

5.1 What are the identifiable patterns with regards to overall trends in enrollments in your department? Explain what is causing these trends (e.g., campus conditions, department practices). Once you have identified and explained your enrollment patterns, then address what your department has done/is doing to address identified issues. Examples of any changes you made to manage enrollment are encouraged.

In the last six years, the pandemic has had the largest impact on enrollment, primarily resulting in declining enrollments and a higher demand for online options that has continued post-pandemic. In Fall 2023, we offered 47% of course sections fully online, and we offered a handful of hybrid Friday classes and HyFlex sections as well. Most of our creative writing courses and literature courses have moved to DE modalities, and this has positively impacted enrollment in them. We have also noticed less demand for afternoon and evening classes, so face-to-face courses are predominately scheduled in the morning. In addition, we have moved to a scheduling model in which we don't add more composition courses until the demand is there based on closely monitored waitlists. This helps protect students from enrolling in a class that might be canceled, and it also protects part-time instructors from class cancelation.

In 2019, we stopped offering all pre-transfer-level basic skills courses as a result of AB 705. All students now place into transfer-level English 120 or English 120 with the 020 support attached. This has greatly increased the number of 120-level offerings since virtually all students are required to take that course. To manage this shift, we have hired more faculty qualified to teach this level of composition, and we offer the course in multiple modalities to accommodate students, from short-term to HyFlex options.

5.2 Examine your enrollment data, disaggregated by gender, age and ethnicity. For any of these student groups in your department with enrollment data at lower or higher proportions than college-wide numbers, describe what factors you think are causing these patterns

When comparing enrollment data for gender and ethnicity, the results trend similarly, with no remarkable differences. When comparing enrollment data for age, however, there is a marked difference in the COVID era (2020-2022). English numbers don't vary much from the pre- and post-pandemic years, but during the pandemic

there is a campuswide surge in older students, particularly in the 20-24 and 30-49 demographics, while English numbers remain relatively unchanged. This suggests to me that a number of older people who hadn't finished college or who were retraining in new technical certifications enrolled, but that the proportion of <20 students enrolling from high school did not significantly vary, suggesting that the pipeline remained intact in those years, even as people in the workforce made massive life changes, which Grossmont College helped to facilitate.

5.3 Discuss trends in student success and retention overall in your department and explain these trends (e.g., campus conditions, department practices). Has your department explored the ways that its policies and practices (e.g., scheduling, late adds, grading, office hours, etc.) might inadvertently serve as a barrier to student equity?

While AB 705 led to an increase in transfer-level course completion this cycle, large equity gaps still persist in course success rates in our English Department courses, with Black/African American students at a 55% success rate and Latino/a/x students at a 64% success rate versus White and Asian students who are succeeding at a rate of 72% (2023 data from reports server).

Our department has engaged in many efforts in the past six years to close equity gaps and increase overall student success. For example, many instructors have moved to contract grading, more culturally relevant materials, and transparent assignment design. Our embedded tutoring program to support 120/020 students was also established right before this program review cycle in 2016, and it is still thriving. We sent several teams of faculty to the California Acceleration Project training and then developed and offered our own in-house version in 2018 and 2019.

In Spring 2023, our department facilitated a Chat GPT workgroup to discuss equitable practices when navigating generative AI use with students. Lastly, our Project Success program helps support Umoja, Puente and the athletics learning communities that primarily support students of color. We have experimented with different models in Project Success, such as the number of courses in a link and modalities to better serve students and offered professional development opportunities centered on equity-minded best practices for learning community work. A CPIE study in 2022 proved that Project Success is helping to close equity gaps.

5.4 Examine the success and retention data disaggregated by gender, age, and ethnicity. For any groups that have success rates in your department at lower or higher than college-wide describe what factors you think cause those patterns. Provide examples of any changes you made to improve student success/retention, especially for groups that have equity gaps.

ETHNICITY

Trends similar: Black, Asian, Hispanic/Latino, White, Middle Eastern, Two or more

Trends different: American Indian (no data from FA20 - SP22), marked different rentention SP23 (94% CW/33% ENGL); Pacific Islander (no data from FA20 - FA21), marked different retention SP20 (61%/40%) & success (57%/30%), prior to SP20 retention/success rates were lower, then they are higher

In both cases, my sense is that the English data is skewed by low sample size. That being said, we have implemented a number of programs and ideas to address the needs of at-risk populations such as these, as ennumerated elsewhere in this report (AB1705 initiatives, transparent assignment design, and so forth).

GENDER

No significant differences from collegewide data.

AGE

No significant differences from collegewide data.

5.5 How does your department use student engagement strategies in the classroom? Describe specific examples (see example-resource document) aimed at encouraging students to become actively engaged in the learning process in their classes.

LITERATURE

Literature faculty use student engagement strategies in the classroom in a rich variety of ways, including but not limited to, the Socratic Method, author presentations; student-led discussions; online discussion forums; group activities and projects; showing modern film adaptations of assigned texts, such as Akira Kirasawa's *Throne of Blood* when we assigning *Macbeth or Blue Jasmine*, Woody Allen's take on *A Streetcar Named Desire;* poster sessions and gallery walks; table talks; collaborative annotations; creative works in response to or in the vein of assigned literature. One instructor shares the following: "To break down complex topics in the literature, I employ the jigsaw technique, which is my favorite, by assigning a series of questions to a group where they become experts and then teach it to their peers, promoting collaboration and comprehension."

COMPOSITION

Program Review Report

It's fair to say that the majority of faculty in the English department have moved beyond approaches we might be traditionally familiar with, that is, the formal lecture and faculty as the "sage on the stage." It's become rare that faculty refer to their classes as "lecture," and instead create spaces for student engagement, both in person and online.

One faculty member shared that "Student engagement, in my classes, is at its highest when students can explore text and questions in small groups, and when those groups are given clear instructions to guide the conversation. This can be to break down a reading, explore possible arguments/responses, or to practice crafting clear points of view to engage in some kind of debate or find ways to collaborate after their own points of view have been defined. When that's a routine practice, a class becomes an event that motivates students to attend and engage."

Other faculty shared:

"I use many of the methods I learned in CAP (California Acceleration Project), so my courses are student centered, and I mix up the kinds of assignments so that each class is a different experience for the students. Sometimes we use poster boards, sometimes, we have table talk groups, and sometimes we use 'speed dating' to get the topics moving. I don't use the same methods all the time so that students have a sense of expectancy when they attend class. Also, I provide lots of support, and I work with the life events that happen to them, so they always know that they can reach out to me and get the assistance they need."

"In my online English 120-020 class, students frequently post their ideas on Padlet. Then the whole class can engage asynchronously in this colorful, user-friendly 'discussion board' style platform. They 'like' and 'comment" on one another's posts, and they share visual aids like photos, memes, gifs, links to articles, and more [culturally relevant texts]. Furthermore, in order to help humanize the online learning and student-to-student interaction space, students create their own video clips (that are automatically close-captioned) using Canva.com (video presentation tool). They use Canva.com's video tool for our Week 1 "Getting to Know you" Discussion Board, and at the end of the semester when they present highlights from their research papers. Lastly, students engage with one another in Canvas' "peer review" featured option. When students have turned in their rough drafts, I can then assign them to one another for a reciprocative peer review process, which can be accomplished asynchronously.

"In my in-person English 120-020 class, students write on the white board (thesis statements, concrete details, and more), do group work projects (sometimes in pairs and other times in larger groups), present their pre-writing to the class (as a "leadership opportunity" that is optional/encouraged). We spend a lot of time discussing handouts, and they often take notes/write on these handouts. We also play competitive games, like through the platform Kahoot."

The tools and strategies faculty use in their classrooms are often modeled in how we discuss topics and advance projects in our department meetings. We meet both in person and online, think/pair/share in small groups, contribute our ideas on various apps and digital boards. As we operate the department, and the various program-level work in a collaborative way, strategies between those spaces and the classroom often exchange. Because they work. It's also a way for us to share strategies with each other in organic and pragmatic ways. Rather than having a separate PD event to demonstrate a strategy, we incorporate our strategies in our department collaborations, which deepens our thinking about the work we're doing, and what we'll transfer to our teaching practices.

ADVANCED COMPOSITION

Summary:

English 124 faculty use the following student engagement strategies to maintain academic rigor while encouraging students to become actively engaged in the learning process:

Small group discussions:

 "Students are more engaged when they can discuss things in small groups, with clear guidance for what they should focus on, then sharing that out to the larger class. With a focus on public policy, these are also excellent opportunities for them to test arguments with each other."

Poster Board Sessions:

 "I use Table Talk groups for discussions, and towards the end of class I bring out the poster boards so that students can work together to discuss and see major ideas in my closing text more fully."

 "Poster sessions in small groups to hone in on strategies being used in the works we read."

Creative assignments:

 Students create infographics, memes, and public service announcements. These provide a visual format for students to apply the skills they are learning in the class.

Author Role-Play:

 "One activity my students enjoy is role playing the authors we've discussed. After reading a number of short respondents in The Sunflower, I put students into small groups and assign each person a different author whose

arguments we have discussed. (For example, Dith Pran, Desmond Tutu, Albert Speer.) I then give students ten minutes to review their notes before they have to engage in a conversation from each writer's point of view. The goal is to articulate the writer's point of view clearly and accurately while also engaging in a civil discussion."

Debates:

"I did in-class debates that were very successful in terms of engaging students. There were two sides, questioners, and the judges. It highlighted critical thinking."

Other student engagement strategies include but are not limited to:

"Socratic dialogue; integrated and problem or context-based lectures; an array of small group critical reading and thinking activities; peer review and workshops; group quizzes; anonymous check-ins (aka, "muddiest point") and student surveys."

Faculty responses:

"Students are more engaged when they can discuss things in small groups, with clear guidance for what they should focus on, then sharing that out to the larger class. With a focus on public policy, these are also excellent opportunities for them to test arguments with each other"

"Guided Q&As that focus on specific components of authors' strategies in effecting their persuasive appeals. HyFlex works best when in-the-classroom students interact with Zoom students, so I keep the class unified instead of doing typical small-group interactions."

"Group discussions, presentations, class discussions."

"I use some CAP ideas about great rigor and great support. I use Table Talk groups for discussions, and towards the end of class I bring out the poster boards so that students can work together with a poster board in order to more fully discuss and see major ideas in my closing text. I ask them to anonymously give me insights into my course-- things they understand well, and things that I can improve upon.2

"Having students create memes and infographics; having students read graphic novels and journal articles written by diverse authors; having students create their own short videos in response to a piece of literature we read; having students watch TV/film adaptations of piece we read; having students do poster sessions in small groups to hone in on strategies being used in the works we read; having students engage in collaborative annotations of works we read; etc."

"To actively engage students in the learning process in English 124, I use a variety of strategies, including, but not limited to, Socratic dialogue; integrated and problem or context-based lectures; an array of small group critical reading and thinking activities; peer review and workshops; group quizzes; anonymous check-ins (aka, "muddiest point") and student surveys; class—including me— and individual reflection; smartphone activities; student modeling and/or teaching other students; stress the writing process and revision; transparent design principles; encourage autonomy and allow for student choice in writing activities, especially then they do not respond to a given prompt; and I teach with particular emphases on the affective domain with a love ethic. I am a "warm demander.""

"I ask students to participate in forums to discuss the readings as we progress through the course."

"One activity my students enjoy is role playing the authors we've discussed. After reading a number of short respondents in The Sunflower, I put students into small groups and assign each person a different author whose arguments we have discussed. (For example, Dith Pran, Desmond Tutu, Albert Speer.) I then give students 10 minutes to review their notes before they have to engage in a conversation from each writer's point of view. The goal is to clearly and accurately articulate the writer's point of view while also engaging in a civil discussion."

"I did in-class debates that were very successful in terms of engaging students. There were two sides, questioners, and the judges. It really highlighted critical thinking."

<u>**CREATIVE WRITING**</u>

By design, Creative Writing classes (writing workshops) call for and depend on student engagement. It's a space where students are investigating the work of published authors, as well as the work of their peers and their own writing. Whether in small groups or whole-class, students are engaged in a number of Student Engagement Strategies.

Faculty are using Transparent Assignment Design to present prompts (providing clear purpose, tasks, and criteria for success, with skills and knowledge inclusion on more major assignments like a final portfolio).

Ungrading has been hallmark of creative writing classes since long before the Susan Blum's collection of essays about it, and the current larger-scale conversations about how it's a tool for equity. The nature of studio art classes necessitates it as an approach where the work being done is not really quantifiable. Faculty in creative writing do not "grade" pieces of creative writing, and students are not writing with the expectation of receiving a grade. The premise of the class is for the writer—with the support of the faculty and the classroom community—to explore

their own development as a writer, through the constant exchange of feedback and a recursive self-reflection process.

It is often said that the best workshop is one where the teacher fades into the background. "Flipping the classroom," therefore, is not only a goal, but also a norm in creative writing classes. Students read work (either there own or for someone else) and the rest of the class explore it in conversation. Ideally, the faculty workshop leader is little more than a time-keeper for the majority of a given workshop session. Of course, this requires laying down a firm foundation about how we have conversations like that, and also a mindful practice of modeling. One benefit of structuring Creative Writing Workshops in a sequence of four sections (for Poetry, Short Fiction, Novel Writing, and Acorn) is that we get a range of student experiences; those who are in their second, third, or fourth stage of the sequence help us model the ideal engaged classroom.

Though we don't often discuss Community Service Learning in Creative Writing, we're aware of the civic and social elements of our program. Through the production of *Acorn Review* and the New Voices reading that happen each semester, we gain that deeper understanding of the work through these organized activities.

By design, writing classes are Project Based and Task Based. The majority of a creative writing class is devoted to exploring the work of student writing projects, written following specific tasks. Though "task based" is a strategy often associated with Language Learning, it's fair to say that creative writing classes provide a depth into language that often gives writers the experience of learning their own language anew.

5.6 Explain how the program incorporates opportunities for student engagement outside of class time and/or in collaboration with other departments (e.g. interdisciplinary course offerings, learning communities, internships, research projects, service learning, or participation in community events, tournaments, competitions, and fairs) to enhance student learning.

<u>LITERATURE</u>

The department's Creative Writing Program puts on the Fall Reading Series and Spring Literary Arts Festival each year which provides literature faculty with the opportunity to teach works by diverse living writers and bring their students to author readings/presentations or assign them for extra credit. In addition, faculty attend with students, or encourage students to attend, plays on campus and at The Old Globe Theatre, as well as productions at other local theatres and bookstores. One instructor coordinates field trips to the SDSU library, which houses rare and special book collections of modern first editions, children's literature, zines and minicomics, Beat Poets, and nineteenth-century literature, as well as the Edward Gorey, Henry James, Larry McCaffery, and Chater Science Fiction Collection. In 2018, an instructor attended with their class the filmic adaptation of James Baldwin's *If Beale Street Could Talk*.

In addition to the Spring Literary Arts Festival providing opportunities for students to read and meet visiting writers, the literature faculty help students to present the "Why Literature Matters Panel," which often kicks off the festival. In this annual, student-favorite event, a panel of students, faculty, and administrators share their moving and powerful personal accounts of the role literature has played in their journeys, advocating the relevance of literature and its potential to inspire change, cultivate humanity, and serve us in, both, personal and global ways.

In Fall 2023, the Literature Committee designed, planned, and implemented the first annual English Major Symposium for 57 students. This inspirational and practical, student-centered event offered an opportunity for students to build community and acquire academic and career knowledge. During the 2-hour symposium, students networked with peers, faculty, and administrators and learned about English Department courses, programs, and events. The Career Center presented on English major resources and career options. And because the English Department participates in interdisciplinary learning communities via Project Success and cross-lists literature courses with the Ethic, Gender, & Social Justice Department, faculty from the department participated as well. Guest speaker William A. Nericcio, SDSU Professor of English and Comparative Literature and Director of San Diego's longest-running Interdisciplinary and Cultural Studies Program, MALAS, inspired students with his presentation on what they can expect when they transfer to SDSU, which is indeed where most of our students go. Finally, three Grossmont students who have transferred to SDSU as English majors shared their experiences as well as their own creative work. In their reviews, students praised the English Major Symposium, reporting that they felt "fired up" about their choice in major and inspired to continue their studies at Grossmont and beyond.

<u>COMPOSITION</u>

It's understood that students succeed when they feel they belong and can engage with a community, and faculty commonly incorporate opportunities for student engagement outside of class time and in collaboration with other departments. This might be because so many faculty in English are also engaged beyond the classroom, and collaborate with other departments, for example, faculty in English are also involved with Puente, API, Guided

Pathways, GIAT work, Gizmo's Kitchen, Project Success, tutoring on campus, and DE services and policies that work with the entire campus.

The majority of Project Success offerings bring English faculty into collaboration with Ethnic Studies, Counseling, History, Communication and others, serving students in Puente, Umoja, First Year Experience, EOPs, and Athletics. These foster interdisciplinary offerings, create learning communities, and art part of their research projects and other participation in the community. One faculty member reflected on their experience with Project Success: "We have learning communities on campus that offer a unique and collective experience for college students, and these learning communities focus on a variety of student populations. The program I currently work under is First-Year Experience (FYE) which is reserved for students who have never attended college before. These students take 2 courses that are linked together (ex. Eng. 120 and another class such as Counseling or Ethnic Studies) and travel with that same cohort throughout the entire semester. It has been very effective in building community and encouraging classroom discussion and engagement, and it's also been very effective in holding students accountable and maintaining a certain standard of discipline and participation."

Faculty encourage engagement in the classes, and at events all over campus, whether it's the English Department-hosted readings through the Creative Writing Program or other things happening around campus. Especially with events happening virtually at times, students can access the community and engage when they might not physically be able to get to campus.

We seem to be in a moment of transition with campus calendars, and it will be helpful when more events are visible in a single place. I learn a lot about events through attending Academic Senate. AD

Other faculty from "Just 120/020" shared:

"All of the programs mentioned above do enhance learning, but also, making each class period unique and exciting helps students come to class with a sense of expectation."

"I frequently announce extra-curricular learning opportunities held throughout campus, share a general rationale for attending, and provide extra credit opportunities for attendance and reflection on the experience through the lens of our class."

"For my English 120-020 class in person, we attended Dr. Rudy Guevarra, Jr.'s book event for "Aloha Compadre: Latinxs in Hawai'i." This event was hosted/coordinated by the Asian and Pacific Islander Committee, Latinx Heritage Month Planning Committee, the Basic Needs Fund, and the San Diego Community College District. The students wrote their rhetorical reflections in the form of "thank you" cards to Dr. Guevarra, bought books from hi, and enjoyed Filipino fusion food from Lady G's. At this event, the students also got to share the space with a history class that was part of the Puente Program. During the Q & A part of the event, students from both the history class and my English class expressed themselves on the mic.

"Also, my embedded tutor for the in-person English 120-020 class has led a presentation at the English Writing & Humanities Center so that students know what services they offer. My understanding is that many of the English 120-020 instructors encourage students to work with the English Writing & Humanities Center tutors, who offer support both online and in person."

"To connect students to various communities, I incorporate opportunities for student engagement outside of class time and/or in collaboration with other departments. To illustrate, my 120 students are required to interview and shadow a professional in their prospective career as part of their Career Connections Project. In addition, I design at least one extra credit activity per unit that connects students to various academic, professional artistic, and civic communities. I also encourage students to attend the department's Creative Writing Program's Fall Reading Series and Literary Arts Festival for extra credit. When possible and with ample time to do so, I assign readings by visiting writers and bring my class to appropriate events. For example, my American Dirt unit was born from the announcement of Myriam Gurba's scheduled appearance. Last fall I taught in the Project Success Athletic Learning Community which linked my English 120 to an ethnic studies, communication, and counseling course. This involved regular meetings and interdisciplinary collaborations. While teaching in this learning community, I also attended sporting events with my students. Finally, I have also incorporated different months of celebration, such as Latinx Heritage and Black History, into course content and/or extra credit opportunities."

Another important step is that there is a now a "career exploration" goal in our English 120 Course Outline, so faculty are incorporating the Career Center resources, and are making sure those services are available to students, and encouraging them to engage in them. They were also featured in the first English Major's Symposium we held this semester, which was a special event to bring the students majoring in English together, and share career opportunities, as well as inform them about and encourage them to explore communities beyond Grossmont, like San Diego State's English department as they think about their professional opportunities in the future.

ADVANCED COMPOSITION

Program Review Report

Summary:

English 124 faculty incorporate the following opportunities for student engagement out side of class time and/or in collaboration with other departments:

Campus events:

Faculty encourage students to attend campus events, like the Literary Arts Festival, the Fall Reading Series, LatinX Heritage Month, Black History Month, campus lectures, cultural events, theater productions, and organized visits to the Hyde Art Gallery. When students feel more connected to their campus, fellow students, instructors, they are more likely to succeed. Many faculty offer extra credit for student participation in these events accompanied by a writing assignment that relates back to the course content. For example, one faculty planned a visit to the Hyde Art Gallery end of semester student exhibition. Their English 124 students were doing a unit on visual rhetoric, and the assignment involved choosing a piece of student art and analyzing the artwork rhetorically.

Movie Club and Book Club:

"We have an extra credit book club and movie club that meets outside of class on Fridays. Students love it and it's a chance to have a more informal get together."

CSL Experiences:

Two faculty organized CSL partnership with ESL instructors where their 124 students visited the ESL classroom over several sessions to act as "conversation partners" with students, and they discussed topics that crossed over both of our classes. It was a wonderful way to get students engaged in the campus community and to allow them to enrich their resumes/transfer applications.

One faculty organized a CSL partnership with YALLA, an East County organization whose mission is to help refugee children and teens become college prepared. English 124 students volunteered as peer mentors to elementary school aged children in the YALLA program. The students volunteered 15 hours over the course of the semester and submitted weekly reflective journals that discussed their experiences with the service project. Each journal also integrated an aspect of the course curriculum into their response. This CSL experience provided the opportunity for students to deepen their connection to the course material through real-world application. It also fostered a deeper sense of empathy for members of our greater San Diego community.

Faculty responses:

"I urge them to go to events like Zinefest, Earth Day in Balboa Park, city council meetings, etc. They bring those experiences back into the classroom, and incorporate them into their writing projects to provide context and develop their own points of view."

"I used to have a mini-research essay where students profiled a member of the community engaged in something interesting or working in a field the student is considering. Students are required to conduct an in-person interview, then create a profile of the subject. That essay ended with COVID, but I would love to bring it back...."

"Cathy, you are the CSL coordinator. You have never sent any literature, announcements, or opportunities available for CSL in any department communications, There has been no presentation made at the department meeting ever. How do you expect faculty to know how to get involved in community service learning project based learning. Participating in community events is not the same as community service learning. I have been a very active community service volunteer in my community of Rancho Bernardo. I have volunteered as a great book teacher for 1-5 grades for over ten years, i have served as PTA president at Turtleback Elementary School from 1992 to 1994. I was girl Scouts leader and cookie mom for 12 years. I am an actively involved volunteer for the Annual Walk to End Alzheimer's San Diego. I currently teach gardening classes for TK-through 5th Grade at turtle back School one afternoon a week. I work with children to teach about pollinators and sustainable gardens. Volunteering and community service are my strength. I came to this country when I was 21 years old. While I was a college student, I was affiliated with a political movement that worked for the betterment of uneducated slum workers. I spent over 15 hours a week volunteering in slums, educating them to immunize their children with polio drops and to practice birth control. Why am I sharing this with you? When the first year experience/CSL coordinator positions became available, it was not open to all department members. No announcement was made. When I sit in my office and have the door open, I can hear everything that goes on, especially with Oralee Holder's office right next to me. Tate Hurvitz decided to run for Senate president and won. He and Oralee first had a discussion about how you -Cathy Miller will make a good fit. Then , when you were in your office the next day, the two of them came over to your office and offered you the position. You were not tenured. They told you about all the benefits of reassigned positions and told you that you could receive a stipend if you are not able to bank the overload because you were not tenured. I never forget that day. It is a constant reminder of how repulsive prejudiced humans can be. It is a reminder of how disgusting Tate Hurvitz and Oralee Holder are. They never made the opportunity available for a person like me who is much more experienced in community service than you and had more seniority than you. I

am assuming that your sabbatical leave was on this topic. In the ESBS Canvas shell -your sabbatical report has "Coming Soon" over two years. we never know who is getting sabbaticals on what? That is another shameful aspect of the way the English department functions. When there is no promotion of CSL in the department or college wide--this question must not be asked."

"My students are engaged in current event research for their final research essays."

"I offer extra credit for students to attend literary activities/readings on or off campus. I think when students feel more connected to their campus, fellow students, instructors, etc., they are more likely to succeed and reach out for help. It helps them feel more comfortable and that there are folks who want them to succeed."

2To connect students to various communities, I incorporate opportunities for student engagement outside of class time and/or in collaboration with other departments. I design at least one extra credit activity per unit that connects students to various academic, professional artistic, and civic communities. I also encourage students to attend the department's Creative Writing Program's Fall Reading Series and Literary Arts Festival for extra credit. When possible and with ample time to do so, I assign readings by visiting writers and bring my class to appropriate events. Ultimately, I would love it if the Creative Writing Program could let us know who they are bringing at an earlier date so that we can incorporate their work and/or visit into our curriculum. Finally, I have also incorporated different months of celebration, such as Latinx Heritage and Black History, into course content and/or extra credit opportunities."

"We have an extra credit book club and movie club that meets outside of class on Fridays. Students love it and it's a chance to have a more informal get together."

"Yes, I ran a CSL partnership with an ESL instructor for a couple of years where my 124 students visited the ESL classroom over several sessions to act as "conversation partners" with students, and they discussed topics that crossed over both of our classes. It was a wonderful way to get students engaged in the campus community and to allow them to enrich their resumes/transfer applications."

CREATIVE WRITING

A significant component of the Creative Writing Program is the campus literary journal, *Acorn Review*. While the journal does accept manuscript submissions from all residents of San Diego County, the majority of published writing comes from Grossmont College students enrolled in Creative Writing courses (about 80 percent). This opportunity for publication is an important means for student engagement outside of the classroom.

5.7 If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.
N/A

5.8 If your program offers a degree or certificate in the college catalog, explain the trends regarding the number of students who earn these degrees and/or certificates, including any changes that you have made to increase awards. Refer to "Degrees and Certificates" data.
According to this data, in recent years English has awarded between 35 and 45 degrees and 9 and 20 certificates per academic year, with the number of certificates shrinking slightly and the number of degrees holding steady. To increase awards and spur interest in the major, we have done the following:

- Created an AAT in English to ease transfer of credentials

- Hosted our first annual English Major Symposium

- Conducted campus outreach via literary events hosted by the GC English Creative Writing Program, including the Fall Reading Series and the Literary Arts Festival

5.9 If you have any information on what students in your department go on to achieve after they leave Grossmont, please share that with us. For example, are students offered employment, do they successfully transfer to a 4-year institution? What careers do they pursue? What are starting salaries in that field? Do you know if they gain employment in their field of study? What impact did Grossmont have on their lives?
We do not have any information on what students go on to achieve beyond the anecdotal and whatever the collegewide data may say (since the vast majority of all Grossmont students are our students, given our English 120 gateway course). We do know that of those few who pursue English degrees, many seek careers in higher education, and of those, most become adjunct instructors with a lucky few gaining full-time employment. Salaries are commensurate with our own.

SECTION 6 - STUDENT SUPPORT SERVICES

6.1 In what ways does your program inform students about student support services?
<u>LITERATURE</u>
All literature faculty provide information about student support services (i.e., A.R.C., Gizmo's Pantry, Student Success Coaches, Transfer Center, Career Center, Counseling, Mental Health, Basic Needs, etc.) in their syllabus and make sure their students are aware of the "Student Support Hub" in Canvas. In addition, literature faculty arrange class visits to, or presentations by, the English Writing & Humanities Center. One instructor reports: "I also keep notes one each student (military, just moved from another country, single mom, first generation student, accommodations, recently unhoused, etc.) and if I see any weird pattern in their assignments or periods of inactivity, I reach out and offer to meet."

<u>COMPOSITION</u>
We build student service resources into Canvas, on our syllabi, and with reminders throughout the semester. I've personally brought students to specific resources (EWC, ARC, Counseling, and the food bank) as needed, regularly.
AD
Some faculty lead their English 120 students on a walking tour of the campus, visiting various offices so that they can return to these offices later. Also, some faculty focus on Gizmo's Kitchen as well as the English Writing Center as many faculty invite both the tutors and representatives from various student support services to speak to their students during the initial weeks of class.
As questions 6.1 and 6.2 are similar, faculty have similar answers about the student support services they favor. Many such as EWC, ARC, Career Counseling , Gizmo's Kitchen show up in both questions.
In English 120, faculty use all the tools at their disposal, including the syllabi, the full Canvas shell, which houses the student support tools in order to help students learn more about campus services. Also, many faculty go to various campus services with their students in order to get a first hand presentation from various entities such as the EWC, ARC, Counseling and the food bank.
Other responses from "Just 120/020"
In my Canvas shell, during the first week of class, I have all of the student support sites listed, and I make a big deal of showing them how to use these tools via a Canvas Studio mini-lecture.
In English 120-020, I share information about the ARC, Basic Needs, EOPS Program, and more on ur Canvas course shell's "Campus Support and Event Opportunities" module page. I also consistently let struggling students know via email about our Mental Health Services and Success Coaches. My online English 120-020 students were notified of a Hyflex-formatted "Career Services" informational visit, which my in-person English 120-020 students attended on site.
In English 120/020, faculty are incorporating into their syllabus the following: ARC, the Food Bank, Counseling, and ways to use the Student Support Hub. Several of the faculty also reached out to their students who may be experiencing Mental Health Crisis and told them about the mental health counselors that Grossmont College provides to all of their students.

<u>ADVANCED COMPOSITION</u>
Students are informed about student support services on the syllabus, in Canvas via the Student Support Hub and Announcements, during class meetings, and in one-on-one settings. Faculty also do brief tours of these services during the first week of the semester (although English 124 faculty did mention that they poll students on the first day of class to see if they are familiar with the location of these services on campus as they may have done these tours in a previous semester in English 120). Faculty also have representatives from select student support services do class presentations.

<u>CREATIVE WRITING</u>
Each semester in my online Introduction to Creative Writing and *Acorn Review* Editing and Production classes I include the Student Programs and Services handout in my Canvas Orientation module. Additionally, I post frequent Canvas Announcements reminding students of support services such as tutoring, the Learning Resource Center and campus food bank. In particular, I frequently promote tutoring and library resources to boost students' potential for success in their classes.

6.2 Which student support services do your faculty promote and why? How do you and your faculty engage with student support services? Do you highlight the ability to access student support services directly from Canvas?
<u>LITERATURE</u>

Amongst literature faculty, the English Writing & Humanities Center is the most promoted resource. As mentioned previously, online and in-person instructors guide students to the "Student Support Hub" in Canvas.

COMPOSITION

In order for students to use student support services and for faculty to become increasingly families with these services, some faculty have developed assignments requiring students to visit said services such as the Counselors in order to get an Educational Plan developed. The concept of getting an Educational Plan together works nicely with the Career Connections, so it will be interesting to see what faculty continue to develop in this new part of the Course Outline for English 120. In addition, some faculty have the student ambassadors and others such as the tutors from the English Writing Center and the Career Counselors attend their courses and do presentations so that students become more familiar with these services.

I feel like I promote them all, so students are aware of what's available to meet their needs. I don't know if I engage enough with various services, due to various time constraints, but it's easy enough to refer people to what's available, and follow up with them to make sure needs are being met. AD

Other responses from "Just 120/020"

I support ARC, EOPS, CARE, the Career Counseling and Academic Counseling the most frequently. I find that a fair amount of students are enrolled in ARC, and almost everyone else can benefit from Career and Academic Counseling. One of my assignments requires my students to meet either virtually or in person with a Career or Academic Counselor in order to complete this assignment prior to the end of the semester.

ADVANCED COMPOSITION

The student support services most promoted by faculty are as follows: ARC, Gizmos Kitchen and Basic Needs, Writing Center and Tutoring, Mental Health Services and Counseling, and Student Success Coaches.

PT faculty – "First and foremost, I urge them to use the writing center tutors for personalized attention on a draft. They give the center rave reviews, by the way. I also cover all the support services on my syllabus and review them in class, some more than once (mental health services, admissions counseling).

"I promote the Career Center, the Academic Counselors, ARC, and Gizmo's Kitchen."

"I include information about tutoring, counseling, A.R.C., Gizmo's Pantry, etc. in my syllabus and in my Canvas course. I also send announcements from time-to-time reminding them of these services. I have also had reps from the A.R.C., counseling, or tutoring come to my class and do presentations."

"I have always included Student Support Services and Programs in my syllabus and now through the Student Support Hub on Canvas, I am able to connect students to them in a more efficient way. I don't just point them out, though, I provide an overview and direct students to them at the beginning of the semester and then as needed. While I do not invite various services and programs to present in 124, as I assume that is done in 120, I do make sure to highlight the services of Mental Health, the English Writing and Humanities Center, Basic Needs, and the Student Success Coaches."

PT Faculty – "I describe in the syllabus various campus resources students may use."

"I try to promote all of the student services via links on the Canvas Home Page."

"Syllabus, a week 1 survey to gauge students' needs and communicate relevant services, in-class presentations, verbal and electronic announcements about campus events, one-on-one meetings with students"

6.3 How are part-time faculty informed about student support services? Do they include student support services in their course syllabi and make students aware of the Canvas button?

LITERATURE

Part-time faculty get updates on students support services mainly from department meetings and emails and not from college-generated emails, though they admit is a challenge to stay up on them given the fact that their time is spread out across different colleges. The *Addendum* has helped to eliminate the Grossmont emails they had trouble staying on top of, and they are appreciative of it.

COMPOSITION

Both full- and part-time faculty learn about services via email and in meetings. If those aren't being read or attended regularly, it's difficult to know how part-time faculty get informed otherwise. We can go through syllabi to see student services, but we generally require some (ARC, EWC) to be there. I don't know of anyone who disables the button in Canvas, but I wonder if there's a quick way to check without being intrusive. AD

This section was helpful as the part time faculty noted that they, for the most part, feel included in the emails for various departments such as ARC, EWC, etc. Also, the part-time faculty noted that they are grateful to the new Friday Addendum from the incoming department chairs as it keeps everyone in the loop about what is happening in our department, including upcoming dates, meetings, and so forth.

Some faculty noted that the Professional Development historically has had the S3 a Student Support Services which offered for Professional Development Credit ways to get to know the campus and its services better. Faculty have found this service helpful,especially to new faculty. There is some mention that during Flex Week there needs to be a greater emphasis on the student support services so that everyone is made aware of what's new and what's old on campus. In addition, faculty do provide in person and online ways to access their Canvas shells and use the student support button, which leads to all of our campus services.

Other responses from "Just 120/020"

Most of the syllabi I saw this semester did include a variety of student support services, but we can always do better in clarifying what we'd like to see each semester in each syllabus.

<u>ADVANCED COMPOSITION</u>

Part-time faculty are informed on student support services during Department meetings, the weekly Addendum, the Student Support Hub feature on Canvas, and via the course-level coordinators when providing feedback on the instructor's syllabus.

6.4 To determine which services students are informed about and accessed by the students in your program/department please employ the survey emailed to you by the APR chair(s) one semester prior to writing.
Done.

6.5 Analyze the results from your student surveys. What services are most and least utilized? In what ways can you promote more engagement in the support services offered? How might more use of student support services improve student success and engagement?
Most Utilized: Library Resources
Least Utilized: Student Health Center
We continue to promote engagement with these services by engaging faculty; specifically, we encourage faculty to discuss these services with their students; to direct them as warranted; to include handouts and blurbs in syllabi; to remind students periodically as the semester progresses. We email the faculty, develop flyers, and sometimes email students directly. We develop resources for instructors to drop into their Canvas containers with minimal effort. We staff the English and English Writing & Humanities Center tables during Week of Welcome. We embed tutors in classes. We escort students to these and other services in the first week of classes and/or individually when it can most benefit students in need.
Obviously, students who feel well-supported are more likely to succeed and remain engaged with the campus and the classroom.

SECTION 7 – ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

7.1 Please download the grid provided to the right, complete the form and upload here. Include faculty and staff involvement on and off-campus.
GC English Section 7 Grid.docx

7.2 Please provide an overall reflection on your department's activity displayed in your table and highlight the activities your department thinks contribute most to our college's Strategic Plan.
Of the full-time faculty who responded to the request for information on their activity over the past cycle, you can see a pattern of broad engagement with the campus and community, as well as a commitment to equity-minded teaching and professional development. Our faculty, simply put, are everywhere, and engaged in practically every aspect of campus life and community: we serve on numerous campuswide committees and in furtherance of many campuswide initiatives; we engage with students at every level, from volunteering our time with ASGC programs to ensuring that students have numerous opportunities to engage in campus and college life. Off campus, many of our faculty volunteer their time to serve veterans, unhoused county residents, and animal shelters, to write and perform, and to connect students and the community via service learning. Service is at the heart of much of the work we do.
The activities that most contribute to our college's Strategic Plan center on those that highlight our commitment to deepening student engagement and retention, such as our ongoing training in student-centered learning and equity-minded teaching: first through integration of course design principles through the California Acceleration Project, and later through Transparent Assignment Design training, and - soon - the University of Southern California's Equity-Minded Teaching Institute for GC English, which begins January 25th. Sixteen English faculty signed up!
But these are macro-level concerns designed to push data in the direction we want it to move. Our faculty also contribute to the Strategic Plan in *qualitative* ways by spending much of their free time *meeting students where they*

are; at Gizmo's Kitchen, at volunteer night for the AAPI Family College Night and Latinx Family Night; as advisors for clubs such as Circle K, as hosts for activities such as the First Female Essay Contest, the English Major Symposium, and the many and varied Literary Arts events we lead throughout each academic year. In short, English faculty work hard to help make Grossmont College a *community* that students will feel connected to for years to come.

SECTION 8 – FISCAL & HUMAN RESOURCES

<u>Fiscal Resources</u>
8.1 Describe any patterns in enrollment; maximum enrollment and % fill in the program since the last program review. What are typical section maximum sizes (capacity) for your courses and what dictates those caps? Have you changed the number of sections offered and/or section sizes in response to changes in demand? If so, what effect has it had?
English has always worked hard to maintain high fill rates in our courses. In Spring 2023, our fill rate was 81% and we served 3,118 students. This Fall 2023, our fill rate was 91%. In the last six years, our fill rate ranged from 80-95% each semester, except for the two years when the pandemic was at its height and it dropped to about 75%.
The negotiated class cap for most of our classes is 35, except for English 120/020 classes scheduled in our old "reading rooms" (53-547 and 53-548) capped at 24 due to room size. We intentionally schedule 120/020s in those rooms because they serve students who earned below a 2.6 GPA in high school, so they benefit from smaller class sizes and access to the "reading room" computer lab.
Since AB 705/1705 and the elimination of basic skills courses, we are offering many more sections of transfer-level composition. This Fall 2023 semester, our 120 offerings were up to 46 sections and our 120/020 offerings were up to 22 sections.

8.2 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review. Please explain changes in FTEF due to changes in faculty staffing levels. For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program has taken/plans to take to improve efficiency and/or balance low and high efficiency offerings and/or maximize course % fill.
The most significant trend reflected in our data is related to the change in student contact hours in English 120, which in Fall 2022 increased from 3 hours lecture to 3 hours lecture plus 1 hour lab. This change has led to a significant increase in earned WSCH from Fall 2021 (7,415) to Fall 2022 (10,262) and Fall 2023 (11,588). However, our efficiency is not low; low efficiency rates can be attributed to our negotiated class max of 35.
Our FTEF has gone down for full-time faculty due to recent retirements, moves to dean-level positions, and 3.55 in RT roles in the department.

8.3 For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning and success.
GC English has not fully utilized its annual budget since the pre-COVID era, due to the curtailing of travel, food expenditures, and in-person instruction for that period. We recently formed a budget committee to streamline the process of request and approval of use of funds through the dean, and will report on whether funding is sufficient in the next AUP report.

8. 4 If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.
In summer 2023, we received a disbursement of $300,000 from the state to addess the requirements of AB705/1705 -- specifically, to increase the likelihood of success and completion of historically disadvantaged and underperforming student demographics in English. This is part of a statewide initiative to close gaps in English and math.
We were given discretion to utilize the funds how we see fit to address needs, and in response our department drafted a budget that earmarks large portions of the money into three basic categories: professional development, increased student support, and development of relevant resources. Since this is a one-time disbursement, we set aside 1/6th of the money for future adjustments to existing programs, and for new programs and initiatives.

Human Resources

8.5 How are you ensuring that part-time faculty are included in fulfilling the college's strategic plan and goals? How do they contribute to department level goals and objectives?

This is an interesting question, and one I'm not certain I can answer. Our part-time faculty largely teach -- in fact, they teach the bulk of our classes, in part because the additional obligations of many full-time faculty necessitates a lower teaching load (such as being co-chair). We are very mindful as FT faculty about asking PT faculty to do things outside of teaching, since we are often not in a position to pay them for anything that may be construed as additional labor. Broadly, there are four exceptions:

1. We prioritize allowing PT colleagues to substitute for faculty who are out sick. In this way, they support the department and earn money for doing so.

2. We invite PT colleagues to volunteer for paid professional development opportunities, such as the upcoming USC EMTI and follow-on community of practice. In this way, they gain skills we need them to gain for the sake of students, which in turn will contribute to the college's overall strategic goals in terms of increasing student success, persistence, and retention, particularly among historically disadvantaged populations.

3. We encourage PT faculty to attend Flex week activities and department meetings throughout the semester, for which they earn professional development credit.

4. We encourage all colleagues, full- and part-time, to attend gatherings such as department parties and literary events. The latter, in particular, contribute to department level goals by modeling desirable student behavior (participating in campus and department culture) and by bringing their students to our events, exposing them to literature and the arts.

8.6 How do you onboard new faculty (both full- and part-time)? For example, part-time faculty handbook sample syllabi, official course outline, assessment strategies, culturally responsive teaching methods, faculty resources and student resources.

This is an area in which the current co-chairs, Alan and Michelle, want to expand. Historically, we do very little structured onboarding in GC English. A faculty member is hired based on the strength of an interview (with no teaching demonstration), and is then given access to the department Canvas container, directed to some sample syllabi and assignments, and told to reach out if they have questions. In their first semester teaching, we also evaluate them -- but this is an oddly post hoc practice inasmuch as determining whether a faculty member is ready to teach the GC English way, which is increasingly seen as being student-centered and equity-minded teaching practices. (In the past, the department assigned FT faculty mentors for all new hires, but this practice fell away after longtime chair Dr. Oralee Holder retired.) We also invite new faculty to attend professional development activities, but this is at-will and many skip it beyond the required minimum.

Alan and Michelle want to create a structured onboarding process, and we have already implemented the first part, which is to include a teaching demostration in the first interview for part-time faculty candidates. Not only does the demo give us a sense of someone's ability, experience, and approach, it allows us to transmit our values up front for new candidates. Eventually, we would like for there to be a handbook and a hub for new hires in the GC English Canvas container, which provides a structured walkthrough of all the things a new faculty member needs to know to be successful in this department.

Regarding onboarding new FT colleagues, we currently have only one, and his tenure review committee handles the bulk of his training and normalizing into the role. We also invite him to participate in PD opportunities as they arrive.

8.7 What faculty and/or staffing changes do you anticipate in the next cycle considering retirements?

In the next six-year cycle, we could see as many as eleven faculty retirements, as we have that many colleagues who have taught here for 20 or more years. However, none have currently indicated that they intend to retire within the next few years. Even so, we have an aging department and without strong support from the college, we anticipate losing more colleagues than we hire over the next cycle.

With that and other considerations in mind (see 8.8), we are seeking as of fall 2023 to hire an additional four FT faculty to cover offerings in both literature and rhetoric.

8.8 What plans do you have to submit for tenure track faculty via the Staffing Committee or the Annual Unit Plan?
We plan to ask the Staffing Committee to hire two FT instructors in rhetoric and composition and two in literature to support our needs.

8.9 Download the table to the right, fill it in, and upload here. Please list non-faculty positions that are responsible to your program (by title rather than by individual name). This list should include classified staff as well as work study and student workers. Indicate the FTE/hours and where funding comes from for these positions. Add or delete rows to the table as needed.
GC English 8.9 Non Faculty Position Chart.docx

8.10 Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program. Are current staffing levels adequate in non-faculty positions? If not, do you plan to submit a request to the staffing committee?
Department Chair: Schedule classes; recruit and interview part-time faculty; handle student and faculty concerns; address department needs; execute department goals, short- and long-term; lead department meetings; conduct department training and professional development; represent department campus-wide, esp. in Academic Senate and Council of Chairs & Coordinators; coordinate with faculty in other departments and administrators; process student clearance requests; manage department budget
Project Success Coordinator: Develop relationships, recruit, and mentor General Education faculty to teach in Project Success interdisciplinary learning communities; Work with department chairs to staff Project Success links: on-going responsibility as instructors require last minute changes in their schedules or adjuncts leave; Work with Department Chairs to complete class schedules (multiple drafts), requiring the coordinator's attention during intersession and over summer; Aid in the development of integrative assignments for contextualized learning communities; Seek out and identify faculty for new and existing links; Work with deans and VP of Academic Affairs on a variety of issues ranging from registration to class maxes; Work with scheduler to link sections and monitor WebAdvisor/Colleague for problems; Work with Student Services to advertise and promote learning communities; Collaborate with Umoja and FYE coordinators on scheduling LC blocks; Serve in an advisory capacity with the California Learning Communities Consortium (CLCC); Work with Institutional Research to capture and assess impact(s) of accelerated courses; Support the ongoing professional development of faculty who teach English 120 and English 020; Work with Title V FYE Coordinator and EOPS SIP to design, implement, and coordinate outreach and bridge activities; Work with scheduler, facilities, and department chair to schedule linked, co-requisite courses (English 120 + 020); Recruit and support faculty teaching accelerated courses; In response to AB705, support and develop sustainable supplemental instruction for students who place in English 020; Work with Professional Development office to deliver workshops to increase understanding of Accelerated pedagogy; Work with new faculty of Project to explain program, integrative assignments, and Accelerated pedagogy; Remain current in best practices in Acceleration, Learning Communities, and Integrated Learning; Contribute expertise in Learning Communities and Integrative Learning to Guided Pathways.
Puente Coordinator: The Puente Co-Coordinator/English Instructor works with the Puente Counselor to facilitate the activities and objectives of the Grossmont College Puente Program. The Puente Program involves three major components: rigorous academic instruction, focused academic counseling and mentoring by members of the community.
English Learning Coordinator: Train and support EWC tutors, embedded tutors and faculty working with tutors; Host events for faculty to learn more about tutoring and utilizing embedded tutors; Participate in professional development and conferences to support tutoring; Attend regular meetings with the LTR Supervisor and other coordinators; Design, coordinate and lead regular trainings for tutors; Coordinate with specialists on recruiting, interviewing, hiring, training and evaluating tutors; Pair embedded tutors with faculty and follow up regularly; Plan and hold regular tutor meetings; Coordinate and advertise workshops for students; Create promotional materials including faculty handouts and flyers; Maintain and update the tutor handbook in coordination with specialists and other coordinators; Integrate online and distance education techniques and technology into the program; Review data reports and provide suggestions based on those reports to better the program
Adminsitrative Assistant I: Supports the department and the co-chairs administratively.

8.11 How many of your faculty are receiving reassigned time? What projects are they involved in? In what ways does this impact your program?

SECTION 9 – SUMMARY AND RECOMMENDATIONS

9.1 Summarize program strengths in terms of the current Strategic Plan (2022-2028).
GC English has a deep roster of talented, hardworking, and committed faculty members who work to instruct and support students. We are committed as a departmental priority to engaging in equity-minded teaching and antiracist practices in the classroom, and are actively working to close equity gaps among historically disadvantaged student demographics. We are continuing some of this work and beginning more of it, including an ongoing realignment of practices from hiring to training to evaluation.

OUTREACH strengths—The English Department is engaged in a multitude of successful outreach efforts to students, faculty, staff, and community, including but not limited to the following:

- Creative Writing Program efforts (such as the Literary Arts Festival, Fall Authors Reading Series, and Asian Pacific Islander events)—are open to all members of the college, East County, and San Diego communities;

- Community Service Learning (CSL)—On hiatus since 2020, English faculty coordinate the program and multiple different instructors offer students CSL opportunities;

- Puente Program—English faculty co-coordinate the program and conduct outreach to community members to become mentors for Puente students;

- Summer Institute Program (linked to Title V, EOPS, and FYE)--English faculty collaborate with Counseling to teach the bridge courses for area high school students, many of whom register for GC classes;

- Dual Enrollment—English was a founding department offering classes at Los Colinas Women's Detention Center (currently on hiatus as of 2023) and Helix Charter High School; and

- First Female Essay Contest, created by English faculty in collaboration with the El Cajon/La Mesa branch of the American Association of University Women—provides outreach to local high schools.

ENGAGEMENT strengths—Many of the strengths listed above under Outreach (such as CSL, Creative Writing events, One Theme, One Campus, etc.) are also effective Engagement strategies and will not be listed again in this section. In addition to those strengths, the following successful efforts by the English Department support the College's commitment to student engagement:

- Professional Development--particularly in online teaching practices and student-centered/equity-minded classroom and transparent assignment design

- Teams of both full-time and adjunct faculty have participated in the CoP in-house sessions in SP 2019 to develop engagement and retention strategies (including embedded tutors) for the co-requisite Engl 020 support class linked to Engl 120; and

- Project Success Program—the Learning Communities model pioneered by English continues to provide high support engagement practices; interdisciplinary links, in particular, help increase students' engagement in GE content areas as well as re-enforce students' commitment to varied disciplines and majors, as choosing a major or career path as soon as possible clearly helps engage and retain students. Countless teams of English faculty have gone to the CLCC conference, bringing back to campus ideas such as One Theme, One Campus which engage and inform students and community alike.

- Department-wide commitment to alerting students to services available to them which can both increase engagement but also enhance chances of retention:

- o Syllabi or Canvas containers for all Department courses include the twopage Student Services handout; and

- o Many instructors conduct "walk-abouts," physically taking classes to important service offices on campus, from the Transfer Center to the Health office to Gizmo's Kitchen.

RETENTION strengths—Several of the successful Outreach and Engagement strategies listed above are also successful Retention strategies and will not be repeated below. However, in addition to those already listed, the following strengths can be noted:

- 12-Gateway Courses Project—English is a key member of the college-wide group addressing and developing strategies to mitigate disproportionate impact on certain student populations to increase retention rates; various strategies, including early alert, low stakes assignments, intentional intervention and conferencing, and embedded tutoring will all be utilized in the coming years as the Department continues to collect and evaluate data;

- Revision of English 020 co-requisite course focusing on best practices for engaging and retaining students as the Department implements provisions of AB 705/1705;

- "We're All In" campaign—English faculty helped coordinate this campus-wide effort to increase both engagement and retention, in part by implementing simple strategies such as learning all students' names, developing low stakes assignments and intervening when students fail to complete such assignments, creating targeted messaging for email and Canvas communications with students, and requiring conferencing to review student progress; and

- Embedded tutoring in selected Engl 020 + 120 and Project Success linked courses—with the near-peer tutors, many hoping to become teachers themselves, providing sustained, semester-long support for students so that fewer students fall through the cracks and more are retained in the class.

9.2 Summarize opportunities to improve in terms of the current Strategic Plan (2022-2028).
GC English seeks to improve in the following areas:

1. **ONBOARDING** of new part-time faculty members. We hope to create a clear, robust, supportive process of hiring, evaluation, mentoring, and retention of new and equity-minded part-time faculty.

2. **TRANSPARENCY**: We seek to improve access to department-level data for all faculty, including more transparent and democratic decision-making with regards to departmental objectives, priorities, and budgetary needs.

3. **TRAINING** faculty in antiracist, student-centered, & equity-minded teaching practices in an effort to serve the needs of our current students, closing persistent equity gaps in success and retention, and improve long-term outcomes for all students, particularly students of color.

4. **DIVERSIFY** our faculty and our course offerings to better reflect the diversity of our students and community.

9.3 Describe any concerns that may affect the program before the next review cycle such as addition of new programs, external changes, funding issues etc.
GC English's concerns include:

- A concern that the school will not authorize the hiring of a sufficient amount of diverse, equity-minded new and replacement faculty to maintain current staffing levels;

- A concern that even after the upcoming remodel of the 500 buidings, we will continue to lack access to modern classrooms and computer lab spaces;

- A concern that we may be unable to find qualified personnel to teach Area F-approved courses such as Black literature;

- A concern that Grossmont College will not hire sufficient data personnel for CPIE, which will lead to an inability to have timely access to the data we need to track to monitor and report the progress of our AB1705 initiatives.

9.4 Make a rank ordered list of program goals for the next six-year cycle based on the current Strategic Plan (2022-2028).

1. Hire sufficient and diverse new faculty to replace recent retirees as well as to anticipate and meet the needs of the English Department for the next PR cycle.

2. Expand and sustain conversations at all course levels and for all instructors, fulltime and adjunct, to deepen understanding of antiracist, equity-minded, culturally responsive instruction and to address disaggregated data on the success, retention, and persistence of all students but especially those students experiencing disproportionate impact, including immigrant, refugee, and undocumented populations.

3. Provide/secure ongoing professional development training for all faculty, full-time and adjunct, to, among other things, support our state-mandated AB705/1705 goals.

4. Secure appropriate on-campus facilities to scale up the Department's support offerings (such as Engl 020 linked to the transfer Engl 120) to implement mandates such as AB705 /1705.

5. Manage our AB1705 funding allocation to implement and track funded programs which support student engagement, success, retention, and persistence—such as an equity-minded CoP, expanded Embedded Tutoring and Culturally Responsive OER.

6. Expand cross-disciplinary, contextualized transfer-level links through Project Success, focusing on analysis of data on student success, retention, and persistence when students are part of one cohort taking two or more linked courses.

7. Continue support of the Department's literary events and activities, including the Fall Authors Reading Series; Celebration of Banned Books/Banned Lives; and Literary Arts Festival.

8. Continue relationships with area high schools to expand the dual enrollment program to more campuses and to further the high school/community college/Las Colinas curriculum alignment efforts within East County San Diego.

9. Develop, expand, and maintain Canvas shells as repositories of supplementary support and professional development materials for instructors of each program.

10. Continue to develop, revise, and assess Student Learning Outcomes (SLOs) at the department, program, and course levels, paying particular attention to "closing the loop" to ensure SLO assessment informs course and curriculum planning.

Answers to Six Year Program Review Committee Questions

English

Answers to Committee Questions

Answer: Section 1 - Overview

1.1: Adminstrative Assistants.

Debora Curry, our longtime admin assistant, wanted to advance, as the English Department position is an Admin Assistant I. She moved to Nursing for a shot at an Admin Assistant II position, which should be moving from interim to permanent in Spring 2024. Debora currently has right-of-return to English if she is not hired permanently in Nursing.

With authorization to hire a substitute adminstrative assistant I, we began our search for candidates to replace Debora in Spring 2023.

We hired Karina Whitehouse in Spring 2023 but by the time the lengthy onboarding process through Human Resources concluded, she had accepted an offer elsewhere.

We began another search, found a candidate, and made an offer, but they declined for a better offer elsewhere. We offered the position to our second choice from that second interview process, but she likewise declined.

While none of these candidates gave us details for why they chose other offers, it's reasonable to assume that the low pay, lack of benefits, lack of PTO, and lack of job security for a substitute adminstrative assistant I were factors.

We eventually found our current substitute administrative assistant I, Esmeralda Cardenas, on our third search.

Answer: Section 2 - Curriculum Development and Academic Standards

2.1. Alterations to classes.

We look at a variety of factors regarding which classes are removed, added, or updated, including:

- When the class was last offered

- Whether the class historically fills or has trouble making

- Whether the class addresses student needs for education plans, degree completion, or transfer

- Whether the class would be attractive and/or fill a need if the COR were to be updated to reflect current scholarship, sensibilities, and degree/program requirements

- Whether we have qualified faculty who are able to teach a class

Typically, the department chairs identify classes that might be removed, added, or updated, and then will bring them to the department for discussion. After a period of discussion, development, or feedback, we often (but not always) vote on a course of action. Sometimes, such as in the case of courses that have not been offered in some time and would require extensive revision and updating with no guarantee of student interest, the chairs will elect to ignore said courses when scheduling.

2.3. Level coordinators & maintaining discipline currency.

Here is a non-exhaustive list of ways in which our level coordinators stay current in the discipline:

Cathy Miller:

- Participated in the Department Acceleration Community of Practice (2018)

- Participated in the Community of Practice on Civic Engagement and Service-Learning through the Campus Compact Community Colleges for Democracy (CC4D) (ongoing from 2018 – 2020).

- Attended multiple meetings with SDSU and regional community colleges (Palomar, Miracosta, City College) to discuss best practices for Community Service Learning Programs. (Fall 2019)

- Conducted Sabbatical research into literature related to civic engagement and service learning (Fall 2019- Spring 2020).

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- Conducted research into best practices for culturally relevant and responsive teaching for the English 124 Committee workshops.

Jenny Nolen (English 120/020 and 120):

- Participated in the English Department Acceleration Community of Practice (2018)

- Attended the Conference on College Composition and Communication in Pittsburg (2019)

- Completed "Supporting Diverse Student Needs: Balancing Equitable Classroom Practices and Rigorous Content," a 2-unit course offered through San Diego State's Extended Studies (2020)

- Served on the English Department's SLO Committee (2021)

- Participated in the Chat GPT Community of Practice (2023)

- Read the book *Dynamic Activities for First-Year Composition* which was published by the National Council of Teachers of English (2024)

- Talk to other instructors for fresh ideas (like Sydney is the one who recommended the book I read)

Sydney Brown (English 120/020, 120, and 124):

- Attending in-person and online discipline-specific professional development activities, most recently (last week) an AI webinar offered by McGraw Hill

- Reading discipline-specific periodicals (CCCC, NCTE, TYCA, The Writer's Chronicle, Chronicle of Higher Education, etc.)

- Personal, course-level, and department-level dialogue and collaboration with colleagues

- Previewing and sometimes reviewing current textbooks

- Keeping my ears open (and mind open) to movements within the discipline and looking into them, such as contract grading, decolonizing curriculum, use of AI in teaching and learning

Adam Deutsch (English 120/020 and creative writing):
For Creative Writing, the faculty maintain currency in the discipline through a variety of avenues, including attendance and engagement at AWP (the annual conference), and through being active within their discipline. Most faculty teaching sections of Creative Writing are actively publishing in literary journals, have recently published full-length collections or have them forthcoming, or have completed degrees in the last 5 years. There's also active involvement in communities—both in person and virtually—with colleagues across the discipline and in various educational capacities, who are sharing the current literature by those writing about movements in the literary world, responses to current events, and pedagogical approaches.
For composition, I'm interested in what Jenny & Lisa have to say, but it seems to me that our currency is coming from the review and processing of department and campus-wide data, and active involvement in various Communities of Practice, and other professional development opportunities that are regularly offered and evolving. I'd suggest that some recent hires, both part-time and full-time, have brought in perspectives from people who have been specifically in the current conversations as recently as a year ago through their formal education and professional development experiences.
Ryan Griffith (English 124):
My sabbatical project was dedicated to researching different forms of composition that complicate the 5-paragraph essay, or traditional thesis/support model. I conducted research and interviewed experts on contemporary pedagogical approaches to composition.
I attend writers' retreats and seminars.
I stay in contact with people like Chris Werry, Professor of Rhetoric and Writing at SDSU, to stay current with SDSU's practices. Also Ann Johns, Professor Emeritus of Rhetoric at SDSU.

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Answer: Section 3 - Student Learning Outcomes (SLOs)

Answer: Section 4 - Faculty & Staff Support Services and Facilities

4.7. Consistency of teaching literature courses.

There are two reasons this inconsistency occurs: the small number of literature courses offered each semester, and instructor seniority.

Course offerings: While it is true that English teaches roughly 3,000 students each semester, the vast majority of those classes (some 95% or so) are reading & composition courses that are required for nearly all students-- English 120/020, English 120, and English 124. The remaining 5% of classes that we teach are split among creative writing and literature. Of the literature courses we teach, most are offered only once per academic year (the exceptions being English 122 Introduction to Literature, for which we typically offer two sections per semester, and increasingly English 236 Chicano/a Literature, due to being cross-listed with Ethnic Studies and thus fulfilling the new Area F requirement.)

Instructor seniority: Because we follow the AFT contract for assigning classes, full-time faculty are the first to submit schedule requests, and chairs do their best to honor those. Next come part-time faculty with Priority of Assignment, and then part-timers without POA. Even within each category, instructors have seniority over one another, meaning that a requested class will usually go to the most senior faculty member that wants to teach it. Because of this, with regard to the specific comment in 4.7, what tends to happen is that when full-timers are teaching other classes they prefer to teach, such as Mythology or British Literature, part-timers have the opportunity to teach courses such as Intro to Lit. When the next semester rolls around, tenured faculty might choose to take these classes, particularly if they are offered as online courses. This means that, yes, a part-time faculty member who develops a curriculum for Intro to Lit might not be able to teach it in consecutive semesters or even possibly consecutive years. This is not ideal for them for all the reasons stated in the instructor's comment, but chairs must follow the contract when assigning classes. This means that, despite any forthcoming recommendations from colleagues about allowing part-time faculty to teach such courses long enough to hone their curriculum, tenured faculty can always choose to teach them if they desire. A culture shift within the department would be necessary for tenured faculty to make space for their adjunct colleagues in this regard. It is a conversation that some members of the department are keen to have.

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Regarding classrooms & buildings: While some of our classes are in 53 this semester, buildings 51, 52, and 55 are closed for renovation for the foreseeable future. The dean of ESBS has also relocated most of our classes out of 53 due to the state of extreme disrepair it is in. Frankly, English is a department without a home, with offices strewn across other departments' areas and many classes taught in less-than-ideal spaces.

Answer: Section 5 - Student Equity and Success

5.1. English 120/020.

The terminology here is admittedly confusing. English 120 + English 020 is **one course** separated into two linked sections on Self Service. It is the version of English 120 the department developed to address the requirements of AB705 in 2018. Essentially, students with a high school GPA of 2.6 or higher enroll into English 120, and students with a high school GPA of less than 2.6 enroll into English 120/020. While both versions of English 120 are 4 units, the 120/020 has additional lab time that instructors and tutors use to engage in just-in-time teaching, a high-touch practice that allows faculty to address unique student instructional needs as they occur. The current success rates in 120/020 are roughly similar to those of students in 120.

Success rates in English 020 disaggregated by ethnicity in Fall 2023:
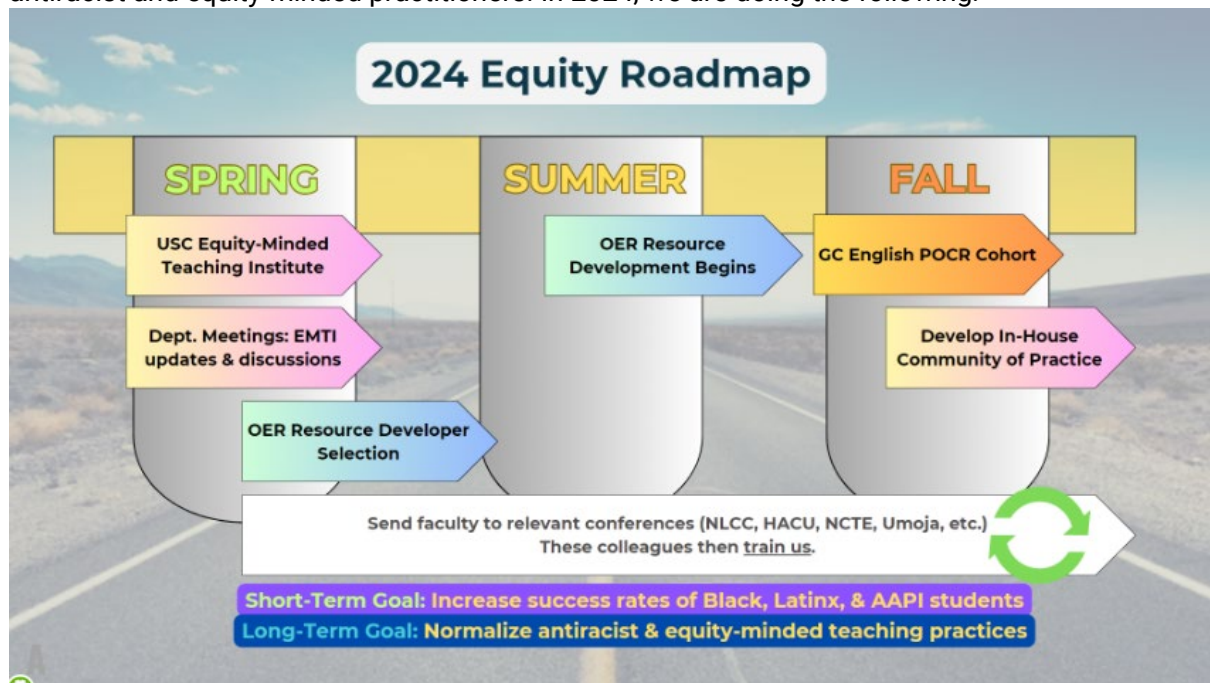
- Other/Unknown: 40%

- Two or more: 79%

- Middle Eastern: 89%

- White: 80%

- Hispanic/Latino: 82%

- Asian: 86%

- American Indian/Alaskan Native: 100%

- African American/Black: 72%

5.3 Equity Gaps.

Equity gaps still exist for a variety of reasons, not least because instructors ultimately decide how engaged they are to be in this work, and some are not as engaged as they could be. It is unrealistic, for example, to expect adjunct faculty members to participate in unpaid training or professional development, and then to again do unpaid labor to revise their courses. Thankfully, owing to the $300,000 AB1705 disbursement granted our department by the state chancellor's office, we have developed a budget for implementing a variety of programs and training that will hopefully accomplish two goals: (1) in the short term, close equity gaps, and (2) in the long term, create a culture of antiracist and equity-minded practitioners. In 2024, we are doing the following:

With more efforts to come in 2025 and 2026, prior to the state deadline of June 30, 2026.

5.8 English Major Symposium.

The symposium was a success! About 50 English majors or prospective majors attended, with a lively keynote speech on the value of an English degree from Dr. William A. Nerricio of the Master of Arts in Liberals Arts and Sciences program at SDSU. This was the first of many future symposiums, to be held annually each Fall semester. We have carved out $1,000 from our department's annual budget to fund future symposiums.

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I wasn't thinking about my salary or earning potential when I opted to study literature and write. I just knew that literature was a portal to worlds I had never experienced and a way of meeting people I could never meet elsewhere; a way of exploring new thoughts. Even better was what I didn't realize I was signing up for. Studying English gave me the gift of criticality. I learned to read, really *read*, for meaning. I learned how to unpack and examine, to contextualize and empathize, to peek into blindspots that I didn't know I had. I honed the craft of critical thinking, which I took with me into a 15-year career in teaching and continue to lean on as writer of analytical nonfiction.

Now more than ever, we need to be encouraging successive generations to enter the world with curiosity, sensitivity and criticality. The polarized nature of popular politics and swelling tides of historic bigotry show us that we need intimacy with the lived experiences of marginalized groups and awareness of how dominant identities have been constructed, as well as critical distance from the ideologies that threaten to consume us. The arts are a crucial location of these aims and, for me, literature has been where ideological fault lines are best addressed. -Jeffry Boakye

Our Program

3:00-3:20: Mix & mingle! On each table you will discover a beloved book selected by an English instructor accompanied by their reasons for selecting it. Grab a snack, explore the room, and get to know Grossmont's English faculty, your peers, and the college administrators. These books will be "raffled" to students at the end of the program.

3:20-3:40: Welcome by English Department Co-Chair, Alan Traylor. Brief overview of department programs and events: Adam Deutsch, Creative Writing; English Department Co-Chair, Michelle Crooks, Composition; Lisa Ledri-Aguilar, Literature.

3:40-4:00: Career Center Presentation:The English Major, brought to you by Counselor Karl Cameron and Employment Specialist Sonia Yaddgo.

4:00-4:20: Guest speaker William A. Nericcio, SDSU Professor of English and Comparative Literature and Director of San Diego's longest-running Interdisciplinary and Cultural Studies Program, MALAS. Introduction by Kevin Gossett.

4:20-4:50: Testimonials and poems by English major students who have transferred to SDSU from Grossmont College, featuring Cecilia Cuevas, Will Harris, and Carly Watts.

4:50-5:00: Book winners revealed and time to mingle!

Thank you for joining us today!

Answer: Section 6 - Student Support Services
6.2 Referrals to Services Other Than Tutoring
Yes. Our instructors refer students to many services, including Mental Health, Basic Needs, NextUp, ARC, the Success Coaches, and more. For technology help, we refer them to the Student Help Desk in the LTRC. As for other types of tutoring--no, not usually! Most of our courses are reading & composition, so our recommendations are for English tutoring primarily.
6.3. Student Services Information for Part-Time Faculty
Yes. We provide the PDF sent each semester from student services that lists all available resources and programs, and we encourage our faculty to include it in their syllabi. We also maintain a Faculty Resources Page in our departmental Canvas course containing a current list of services for faculty to peruse, along with sample syllabi. Certain services, such as the Accessibility Resource Center, are required to be listed on faculty syllabi.

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Tutoring

[Tutoring Center](#)
[Tutoring Center appointment website](#)
[Learn more about our Success Coaches or schedule an appointment with them online](#)

Technology Resources for Students

- **Library:** Do your students need a laptop/Chromebook, calculator, or WiFi hotspot? If you have questions, please contact us at libcirc@gcccd.edu.

Veterans

- Have a quick question, submit them using the following link https://web4.gcccd.edu/Grossmont/eAdvising/VACENTER/Login.aspx, this is similar to a drop in with a counselor. To schedule a counseling appointment for an education plan, use the following link and have your student ID number ready (7 digit number usually starting with 0) http://web4.gcccd.edu/gcsars/VA-Center/esars.asp. For all VA Education Benefits questions such as forms to submit, priority registration and to submit documents to the Veteran Affairs Office please e-mail GrossmontVA@gcccd.edu.
- Maria Martinez, M.S. Counseling Faculty Veterans Coordinator maria.martinez@gcccd.edu

Other Student Resources

- **Student Activities Window:** Student discount bus passes are available on a smartphone app. Please refer students to Irene.Bauza@gcccd.edu for information and assistance.
- [CalWORKS List of Resources for Students (click on "publications")](#)

Answer: Section 7 - On-Campus & Off-Campus Activities

Here is a screenshot of the grid that was attached in December when the report was submitted.

7.1 Please download the grid provided to the right, complete the form and upload here. Include faculty and staff involvement on and off-campus.

Document Name	Document Description
GC English Section 7 Grid.docx	

Answer: Section 8 - Fiscal & Human Resources

8.6 New Hire Feedback

- New hire feedback--No. Good idea.

- The plan is for the chairs to develop a robust and modern onboarding program for new hires in Summer 2024.

8.9 English Learning Coordinator

Assistant Professor Daniela Sow is the current English Learning Coordinator, a permanent 0.5 reassigned time position within the LTR division and under the supervision of the LTR dean. Previous iterations of the position were housed within ESBS, but have been folded into the current role.

Answer: Section 9 - Summary and Recommendations

**PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION**

The committee recommends <u>maintaining</u> this program. The following are the committee's specific commendations and recommendations.

The Program Review Committee commends the department for:
1. Robust and thorough work on diversity, equity, and inclusion involving professional development, curriculum, and student access.
2. Excellent work adjusting to online modalities during and after COVID.
3. Hiring more faculty to teach 120 post AB705.
4. Robust opportunities for students outside of the classroom (plays, symposiums, SDSU library, etc.).

The Committee recommends the following:
1. Expand and sustain conversations at all course levels and for all instructors, full time and adjunct:

   a. to deepen understanding of antiracist, equity-minded, culturally responsive instruction.

   b. to address disaggregated data on the success, retention, and persistence of all students but especially those students experiencing disproportionate impact, including immigrant, refugee, and undocumented populations.

2. Create and implement a method to analyze and track funding for student support efforts including

   a. Equity-minded CoP

   b. Embedded Tutors

   c. Culturally responsive OER

3. Consider deleting classes without current relevance that you don't envision ever offering again.

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_____   _____   _____
College President   Program or Department Chair   Academic Program Review Chair

English

Academic Year	Fall		Spring	
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF
2018-19	93.2	378.9	89.0	342.0
2019-20	95.1	359.1	89.8	342.8
2020-21	92.6	356.8	76.9	298.4
2021-22	82.7	326.2	75.0	306.2
2022-23	86.7	394.7	81.6	360.6