Proposal for Independent Study: Program Review and Outcomes Assessment in Basic Writing Programs

English 495: Independent Study (3 Credits)

Spring 2003

Rationale

As a faculty member at a community college, I am responsible for administering a basic writing program (a.k.a. developmental English, formerly known as “remedial English”). I would like to make basic writing a focus of my composition and rhetoric studies in the graduate English program at Lehigh. However, the course work and teaching practicum in composition and rhetoric offered by the department focus mostly on traditional freshman composition programs, as well as advanced studies in composition and rhetoric. I would like to conduct scholarly research into the field of basic writing, with particular emphasis on program review and outcomes assessment techniques of basic writing programs. Research considerations include, but are not limited to placement testing, exit competencies, assessment tools, assessment of basic writing programs, accreditation of basic writing programs, pass/fail grading vs. letter grades, and other subjects to be determined in collaboration with the instructor.

Methods

The student and professor will meet at least once each week to discuss a series of scholarly readings. These readings will be broken into three thematic sections: history and theory, pedagogy, and program review/outcomes assessment (see “Topics,” below). Each thematic section of the course includes one or two book-length texts and several articles from scholarly journals. Prior to each week's class meeting, the student will e-mail the professor a list of possible discussion topics on that week's readings, to which the professor will add topics as he sees fit. The culminating effort of the class will be a research paper of 20-30 pages on the subject of program review and outcomes assessment in developmental education (the professor and student will work together to frame a specific research question).

Topics

*History and Theory:* These readings will serve first to assure that my research is based on a generally agreed upon definition of what basic writing is. They will also examine some of the political issues regarding the necessity for, cost of, and legitimacy of basic writing programs. I believe this historical/theoretical foundation is essential to my research. A recent article in *Time* Magazine indicates that basic writing programs are under attack in the university. Any discussion of assessing basic writing programs will be politically charged: there are those in the university who will use assessment data to be sure that basic writing programs are “earning their keep.” Therefore, I believe this foundation is necessary.
**Pedagogy:** Any discussion of how we assess basic writing programs must include a discussion of our delivery methods and the pedagogical basis for what we teach. For example, if “error correction” is a legitimate method for teaching basic writing, do we use the elimination of errors in student writing samples as a way to assess the outcomes of a basic writing program? Are portfolios a legitimate approach to teaching and evaluating basic writers? If so, how are these artifacts useful in the assessment process? If alternate delivery methods are used in the teaching of basic writing (technology-based programs, self-paced programs, learning communities, etc.), how are we to assess their effectiveness? Is basic writing a purely cognitive endeavor, or are there behavioral and affective components as well? Before assessing these components, we must first determine how much basis there is for their inclusion in basic writing curricula.

**Program Review, Standards, and Outcomes Assessment:** What is the proper role of placement testing in a basic writing program? Can pre- and post-testing be used to determine the efficacy of these programs? Are holistic grading practices superior to other forms of assessment? What is the best research available on pass-fail vs. letter grades for basic writing? In addition to examining the best current theory on assessment, I will also examine the use of established assessment guidelines such as those published by the National Association for Developmental Education (NADE) and the College Reading and Learning Association (CRLA), as well as the CCC Position Statement on Assessment.

**Reading List**

The reading list outlined below should provide a thorough literature review in each of the subject areas proposed. Please note that some discussions are scheduled to last more than one week. Approximately fourteen weeks of readings are planned here, though the reading list for some weeks is quite ambitious and may require additional time. The student and the professor will also have to schedule time to discuss the proposed research paper.

**Part One: History**

**Theoretical Foundations (Week One)**

- Peter Elbow: *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing*
- Selected readings from *A Sourcebook for Basic Writing Teachers*
- Bruce Horner: “Discoursing Basic Writing”
- Mina Shaughnessy: “Diving In: An Introduction to Basic Writing”
- Joseph Trimmer: “Basic Skills, Basic Writing, Basic Research”

**Basic Writers: Characteristics of the Student Population (Week Two)**

- Linda Adler-Kassner: “Just Writing, Basically: Basic Writers on Basic Writing”
- Patricia Bizzell: “What Happens When Basic Writers Come to College?”
- Tom Fox: “Basic Writing as Cultural Conflict”
- Mike Rose: *Lives on the Boundary – OR – Possible Lives*
The Place of Basic Writing in the Curriculum (Weeks Three and Four)

**Week Three:**
- Linda Addler-Kassner and Susanmarie Harrington: *Basic Writing as a Political Act: Public Conversations about Writing and Literacy*
- David Bartholomae: “Inventing the University” and “The Tidy House: Basic Writing in the American Curriculum”
- Jane E. Hindman: “Reinventing the University: Finding the Place for Basic Writers”
- Ira Shore: “Our Apartheid: Writing Instruction and Inequality”

**Week Four**
- Keith Gilyard: “Basic Writing, Cost Effectiveness, and Ideology”
- Karen Greenberg: “The Politics of Basic Writing”
- Min-Zhan Lu and Bruce Horner. “Expectations, Interpretations and Contributions of Basic Writing”
- Deborah Mutnick: “The Strategic Value of Basic Writing: An Analysis of the Current Moment”
- Mary P. Sheridan-Rabideau and Gordon Brossell. “Finding Basic Writing’s Place”

**Part Two: Pedagogy**

**Basic Approaches (Weeks Four and Five)**
- David Bartholomae and Anthony Petrosky. *Facts, Artifacts, and Counterfacts*
- Ann E. Berthoff: “What Works? How Do We Know?”
- Selected Readings from *A Sourcebook for Basic Writing Teachers*
- Carolyn Erickson Hill: *Writing from the Margins: Power and Pedagogy for Teachers of Composition*
- Andrea Lunsford: “Cognitive Development and the Basic Writer”
- McNenny, Gerri, ed. *Mainstreaming Basic Writers: Politics and Pedagogies of Access*
- Mike Rose: “Narrowing the Mind and Page: Remedial Writers and Cognitive Reductionism”

**Error Correction (Weeks Six and Seven)**
- David Bartholomae: “The Study of Error”
- John Butler: “Remedial Writers: The Teacher’s Job as Corrector of Papers”
- Robert J. Conners and Andrea Lunsford: “Frequency of Formal Errors in Current College Writing, or Ma and Pa Kettle Do Research”
- Pamela Gay: “Dialogizing Response in the Writing Classroom: Students Answer Back”
- Jeane Gunner: “Iconic Discourse: The Troubling Legacy of Mina Shaughnessy”
- Glynda Hull: “Research on Error and Correction”
- Michael Newman: “Correctness and Its Conceptions: The Meaning of Language Form for Basic Writers”
- Mina Shaughnessy: *Errors and Expectations*
- Joseph Williams: “The Phenomenology of Error”
The Role of Grammar in Basic Writing Instruction (Week Eight)
- Lynn Briggs and Alan Watts Pailliotet. “A Story about Grammar and Power”
- Patrick Hartwell, Patrick: “Grammar, Grammars, and the Teaching of Grammar”
- Rei Noguchi: Grammar and the Teaching of Writing: Limits and Possibilities
- Constance Weaver: Teaching Grammar in Context

Part Three: Standards, Outcomes Assessment, and Program Review

Statements on Standards in Basic Writing Programs (Week Nine)
- Council for the Advancement of Standards (CAS) Self-Assessment Guide
- The Book of Professional Standards for Higher Education (also known as the CAS Blue Book)
- Tom Fox: Defending Access: A Critique of Standards in Higher Education

Placement Testing (Week Ten)
- Richard Haswell: “Dark Shadows: The Fate of Writers at the Bottom.”
- Edward M. White “The Importance of Placement and Basic Studies: Helping Students Succeed under the New Elitism.”
- Other readings to be determined by student and professor

Techniques for Assessing Basic Writing (Weeks Eleven and Twelve)
- Pat Belanoff: “The Myths of Assessment”
- CCCC Position Paper: “Writing Assessment: A Position Statement”
- Kay Harley and Sally I. Cannon: “Failure: The Student’s or the Assessment’s?”
- Thomas Hilgers: “Basic Writing Curricula and Good Assessment Practices”
- John R. Hills: Measurement and Evaluation in the Classroom
- IRA/NCTE Joint Task Force on Assessment. Standards for the Assessment of Reading and Writing

Program Review: Assessing Basic Writing Programs (Weeks Thirteen and Fourteen)
- Barbara Gleason: “Evaluating Writing Programs in Real Time: The Politics of Remediation”
- William Sweigart: “Assessing Achievement in a Developmental Writing Sequence”
- Harvey S. Weiner: “Evaluating Assessment Programs in Basic Skills”
- NADE Self-Evaluation Guide
• Wilman Wolcott: "Evaluating a Basic Writing Program"
• Kathleen Blake Yancey: "Outcomes Assessment and Basic Writing: What, Why, and How?"
Independent Study Course Proposal
English 495 (3)
Dolan
Spring 2007
Department of English
Lehigh University

**British Romantic Writers in an Age of Travel and Empire**

**Course Description and Objectives:**

This course examines British Romanticism through the lens of post-colonial theory. By targeting texts that engage with many of the issues post-colonial theory addresses, this course will consider how the British Romantics situated themselves in the nascent empire. Beginning with a study of the historical context outlined in texts such as Timothy Fulford’s and Peter J. Kitson’s *Romanticism and Colonialism: Writing and Empire, 1780-1830* and Michael Hardt and Antonio Negri’s *Empire*, this course will investigate how Romantic writers envisioned their places in the emerging British empire and how these conceptions of self influenced discourses about others through four modes: travel narratives, abolitionist tracts and poetry, Orientalism, and the Gothic novel. Sub-topics to be explored within these areas include: race/ethnicity, gender and the body, nationalism, militarism, international politics, and globalization.

More specifically, this course will engage the following questions as a means of sustained inquiry into the relationship the Romantics imagined between themselves and the rest of the world: What did British conceptions of foreign lands and peoples reveal about English society and national identity? How do fictional narratives about travel engage non-fiction travel narratives? What tropes are common to both and why? On what grounds did British abolitionists object to slavery, and do these objections differ between genders? How is race represented in abolitionist texts and what might this tell us about Englishness? What is British Orientalism? Again, does this discourse vary between male and female writers? And, finally, what might the Orientalist Other and the Gothic Other have in common?

A wide range of primary texts will be read in this course including works by canonical Romantic era writers as well as texts from women and less familiar voices from the British colonies. These primary texts will be read in conjunction with contemporary scholarship and seminal works from post-colonial theorists, such as, Gayatri Spivak, Edward Said, Mary Louise Pratt, and Michael Hardt and Antonio Negri.

**Course Rationale:**

We are petitioning this independent study because it brings together several areas we wish to explore more intensely in preparation for our doctoral exams. Mainly, we are interested in how Romantic literature articulates the relationship between gender and the
state/nation through racialized and ethnicized discourses. Additionally, this course will help us examine how male and female writers represent these discourses (differently?) and how constructions of “others” expose domestic anxieties about boundaries, particularly those related to gender and national identity. Moreover, while we have taken various classes at Lehigh that address gender, Romantic literature, and post-colonial theory and issues, this independent study’s interdisciplinary focus is a model we wish to replicate in our future scholarship. Finally, none of the classes scheduled for either Spring or Fall 2007 are similar to this independent study, and we feel a course like this is integral in helping us prepare for our exams.

**Methods of Assessment:**

In addition to weekly meetings to discuss the readings, there will be three methods of assessment for this course: (1) weekly discussion board posts; (2) a mid-term exploratory essay (6-8 pages); (3) a seminar paper to submit for publication in a relevant journal.

**Tentative Course Syllabus**

**Part I: Introduction and Historical Context**

*Colonialism and Imperialism in the Romantic Era (Week One)*

- Peter J. Kitson, “Romanticism and colonialism: races, places, peoples, 1785-1800,” in *Romanticism and Colonialism: Writing and Empire, 1780-1830*
- Tim Fulford, “Romanticism and colonialism: races, places, peoples, 1800-1830,” in *Romanticism and Colonialism: Writing and Empire, 1780-1830*
- Saree Makdisi, “Literature, national identity, and empire,” in *The Cambridge Companion to English Literature, 1740-1830*
- Michael Hardt and Antonio Negri, “Sovereignty of the Nation State,” in *Empire*

- William Blake, “The Little Black Boy”
- Samuel Taylor Coleridge, “Kubla Khan”
- Lord Byron, “The Corsair”
- Felicia Hemans, “The Suliot Mother”
- L.E.L., “Infanticide in Madagascar”

**Part Two: Travel Writing**

*Travel Narratives (Weeks Two and Three)*

**Week Two:**
- Mary Shelley, *History of a Six Weeks’ Tour OR Rambles in Germany and Italy*
- Steve Clark, “Introduction” to *Travel Writing and Empire: Postcolonial Theory in Transit*
Mary Louise Pratt, Excerpts from Imperial Eyes

Week Three:
-A selection from the “North America” section of Travel Writing: 1700-1830, An Anthology (TBD)
-Matthew Lewis, Journal of a West-Indian Proprietor, Kept During a Residence in the Island of Jamaica
-D.L. Macdonald, “The Isle of Devils: the Jamaican journal of M. G. Lewis,” in Romanticism and Colonialism

Fictional Travel Narratives (Weeks Four and Five)

Week Four:
-Lord Byron, Childe Harold’s Pilgrimage
-Percy Bysshe Shelley, “Alastor, or The Spirit of Solitude”
-Saree Makdisi, “Beyond the Realm of Dreams: Byron, Shelley and the East,” from Romantic Imperialism: Universal Empire and the Culture of Modernity

Week Five:
-Charlotte Smith, The Wanderings of Warwick OR The Banished Man
-Gayatri Spivak, Excerpts from the “Literature” section of A Critique of Postcolonial Reason

Part Three: Representations of Slavery and Abolitionist Poetry

Testimonies (Weeks Six)

Week Six:
-Ignatius Sancho, Selections from The Letters of Ignatius Sancho
-Quobna Ottobah Cugoano, Thoughts and Sentiments on the Evil and Wicked Traffic of the Commerce of Human Species
-Michael Hardt and Antonio Negri, “The Dialectics of Colonial Sovereignty,” in Empire

Arguments for Abolition (Weeks Seven and Eight)

Week Seven:
-Anna Marie Mackenzie, Slavery, or the Times
-Amelia Opie, The Black Man’s Lament
-Moira Ferguson, “Fictional constructions of liberated Africans,” in Romanticism and Colonialism

Week Eight:
-Anna Laetitia Barbauld, “Epistle to William Wilberforce”
-Hannah More, “Slavery, a Poem” and “The Sorrows of Yamba”
-Robert Southey, Selections from Poems Concerning the Slave Trade
-Selected anti-slavery poems (each student will prepare a short presentation on several poems found outside the required readings)
-Alan Richardson, “Darkness visible?: race and representation in Bristol abolitionist poetry, 1770-1810,” in *Romanticism and Colonialism*

**Part Four: Imagining the Other: Orientalism and the Gothic Novel**

**Three Oriental Tales (Weeks Nine and Ten):**

-Week Nine:
  -Frances Sheridan, *The History of Nourjahad*
  -William Beckford, *Vathek*
  -Edward Said, Excerpts from *Orientalism*

-Week Ten:
  -Lord Byron, *The Giaour*
  -Saree Makdisi, “Domesticating Exoticism: Transformations of Britain’s Orient, 1785-1835,” in *Romantic Imperialism*

**Women Writing India (Week Eleven):**

-Sydney Owenson, *The Missionary*
-Felicia Hemans, “The Indian City” and “Indian Woman’s Death Song”
-Sara Suleri, “The Rhetoric of English India” and “The Feminine Picturesque,” in *The Rhetoric of English India*

**The Gothic Other (Weeks Twelve and Thirteen):**

-Week Twelve:
  -Anne Radcliffe, *The Mysteries of Udolpho*
  -James Watt, “Gothic,” in *The Cambridge Companion to English Literature, 1740-1830* AND/OR Diane Long Hoeveler, “Gendering Vindication,” in *Gothic Feminism*

-Week Thirteen:
  -Charlotte Dacre, *Zofloya, or the Moor*

**Conclusions (Week Fourteen)**

-Overflow, wrap-up, and mini-presentation of seminar paper

**Signature of Instructor _____________________________ Date ___________
(Elizabeth Dolan)**
Independent Study Proposal:

18 April 2002

I, , seek this committee's permission to pursue an independent study with Professor Dolan Kautz.

The focus: This project will predominantly concentrate on Gothic Literature from 1764-1840; nonetheless, as many influential gothic works have been inspired by this movement, these will receive attention when needed.

The purpose: Undoubtedly, the women of Gothic novels have generated substantial controversy. The artists' vicious treatment of their gentle, naive, female characters resides at the epicenter of scrutiny. Rife with brutality, Gothic writers tend to place their female characters in situations of extreme physical and mental torture . . . fortunate to survive (or unfortunate to have to survive and endure the haunting memories). While this treatment of female characters frustrates many readers, one very essential detail must not be overlooked: many of the most significant works of this movement were written by women. Hence, the question begs attention, do we perceive the mistreatment of these fictional women as more tolerable when spawned by the pen of a woman . . . or more horrific? Does it (should it) even make a difference?

The papers: Brief response papers for each novel/poem (1-3 pages).
One short, conference-length paper (6-8 pages).
One longer, journal-length paper (14-20 pages).

Proposed Reading List

Gothic novels
William Beckford, Vathek
William Godwin, Caleb Williams
Matthew G Lewis, The Monk
Charles Maturin, Melmoth the Wanderer
Ann Radcliffe, The Italian
Ann Radcliffe, The Mysteries of Udolpho
Ann Radcliffe, Romance of the Forest
Ann Radcliffe, A Sicilian Romance
Mary Shelley, Frankenstein
Horace Walpole, The Castle of Otranto
Mary Wollstonecraft, Maria: Or the Wrongs of Woman
Emily Bronte, Wuthering Heights
Bram Stoker, Dracula
Gothic parody:
Jane Austen, *Northanger Abbey*

Gothic poems:
S. T. Coleridge, "Christabel"
S. T. Coleridge, "Rime of the Ancient Mariner"
John Keats, "The Eve of St. Agnes"
Christina Rossetti, "Goblin Market"

Secondary material:
*Gothic Documents: A Sourcebook 1700-1820* (Eds. Emma J. Clery and Robert Miles)
Independent Study Course Proposal: Spring 2009
Student:
Instructor: Dr. Scott P. Gordon

Title of Course: Restoration and Eighteenth-Century Drama

Rationale:
As I begin my penultimate semester of doctoral coursework in the spring, I look forward to declaring my areas of concentration. For both my major and minor fields, I hope to focus on dramatic literature. In order to enjoy a comprehensive exposure to the traditions of English drama, I would like to study Restoration and eighteenth-century drama. Although I have had several opportunities to explore the drama of other periods and nations over these last two years, a dedicated course on Restoration or eighteenth-century drama has not been offered at the graduate level during my time as a student. I have had very limited opportunities to read and analyze plays from this period. Therefore, an independent study will allow me to engage in sustained inquiry in one of my areas of interest that is not on the radar in terms of upcoming course offerings.

Since I have had so little exposure to works dating from this period in previous seminars, I would like to devote the semester to reading a worthy and representative selection of primarily Restoration plays as well as some eighteenth-century works. I will also read about twenty essays on Restoration drama from A Companion to Restoration Drama of which Susan J. Owen is the editor. After having consulted with Dr. Gordon, I propose the primary and secondary texts listed below, which I believe encompass a broad enough range for sustaining a semester’s worth of study. Given this range of material, I hope to pursue some of my favorite areas of interest along the way, especially the thematic representation of education. I often find myself returning to this theme, and I will read these plays with an eye for how they might treat issues of teaching and learning, the professionalization of knowledge, and the interplay between formal and informal systems of knowledge. I may also examine other relevant primary sources, such as conduct books, essays, and treatises. This independent study will provide me with a solid foundation for becoming acquainted with the critical tradition and performance history surrounding the genre and selected plays.
Central Questions:
--Given the Puritan ban on public stage performances, how does the resurgence of
English drama after 1660 reflect the changing political and social landscape of the
nation?
--How do these plays borrow from or depart from their antecedents?
--How do these plays represent themes of learning, teaching, and the construction of
knowledge?
--What other issues, themes, and patterns emerge from one play to the next?
--How do these plays participate in an ongoing cultural and critical conversation?

Reading List:

Primary Text:
Womersley, David, ed. Restoration Drama: An Anthology. New York: Wiley-

Plays:
William Wycherly, The Plain Dealer
*George Etherege, The Man of Mode
*Aphra Behn, The Rover
Aphra Behn, The Lucky Chance
*John Dryden, All for Love
John Dryden, The Conquest of Granada
Nathaniel Lee, Lucius Junius Brutus
*William Congreve, Love for Love
William Congreve, Way of the World
John Vanbrugh, The Relapse
*George Farquhar, The Recruiting Officer
George Farquhar, The Beaux' Stratagem
*Susannah Centlivre, The Busie Bodie
Richard Steele, The Conscious Lovers
Oliver Goldsmith, She Stoops to Conquer
Richard Sheridan, The School for Scandal

(*Denotes my reading of a survey of the critical tradition for the indicated play.)
Secondary Text:

Requirements:
One or two plays will be read per week along with selected essays from Owen's critical companion. Meetings to discuss the readings will occur regularly and serve as an opportunity for the student and professor to engage in an ongoing dialogue concerning the themes, issues, and patterns that emerge from play to play. Brief summaries, shorter reviews, an analysis of the critical field, and a traditional seminar paper will satisfy the written requirements of this independent study.
To: Graduate Committee
Fr: part-time Ph.D. student (nine credits)
Re: Proposal for Independent Study

I propose an Independent Study for the spring of 2001 in my major field, Early American Literature (Colonial to 1899). My rationale is as follows:

1. I wish to make my major field a more integral part of my course work. I have not yet had a course in my major field since entering Lehigh in the summer of 1999. In the spring of 2000 Professor Gallagher offered an Early American Literature class, but I could not take it because class meetings were scheduled during the daytime, a time when I cannot be on campus.

2. I wish to work within my major field sooner than later. Professor Gallagher's 400 level course will not presumably be offered again until the spring of 2002, which will be my last semester of course work. Having an independent study in 2001 will allow me to pace my major field study rather than be constrained to only a few months of preparation for the Ph.D. exams.

3. Professor Gallagher will offer a 300 level course in Early American Literature in the spring of 2001, but it will meet in the daytime. Also, I have taken one 300 level course and have been advised to take no more.

4. Originally I wanted to propose an Independent Study for the fall of 2000, but Professor Gallagher is on leave from May until January.

Professor Gallagher and I have prepared a structure for the Independent Study that includes a reading list (primary, critical studies), films that represent events and/or accounts in the readings, seven response essays, a research/term essay, and biweekly meetings. The content and structure of the independent study will parallel in many ways Gallagher's concurrent Representations of Early American Literature course (300 level). The course will require interaction with the Reel American History website used in Gallagher's Early American Literature course. A primary focus will be the construction of history in early American literature. A secondary focus will turn to recent scholarship on chosen topics/inquiries and the redefinition of canon. The student should have as a result of the course either a finished conference essay or a publishable article in progress.
The course readings include:

1. Christopher Columbus's *The Diary of Christopher Columbus*
2. William Bradford's *Of Plymouth Plantation*
3. Cabeza de Vaca's *The Account*
4. John Filson's *Daniel Boone*
5. Sor Juana Inez de la Cruz's *A Sor Juana Anthology*
6. Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano*
7. Jesuit Relations

Any required critical readings will be specified at a later date.

Film representations of the above primary readings include, in respective order:

1. *1492: Conquest of Paradise*
2. *Plymouth Adventure*
3. *Cabeza de Vaca*
4. *With Daniel Boone thru the Wilderness*
5. *I, The Worst of All*
6. *Last Supper*
7. *Black Robe*

Secondary readings on the selected works as well as on the subject of its representation in history will be chosen at a later time.

[Signature]

8/7/00