Program Review - Overall Report

2024 - 2027

Instructional: English

2024 - 2027

Overall Trends

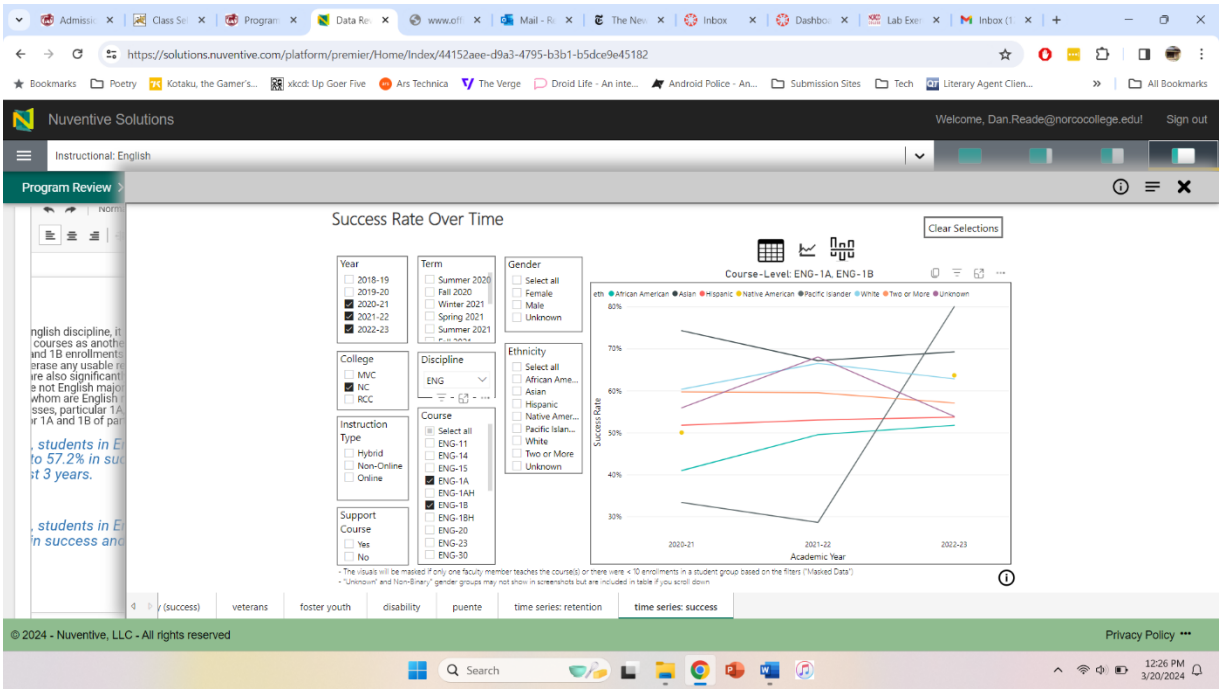
What overall trends do you see in success, retention, program of study, educational planning, and awards over the past 3 or more years?

For the English discipline, it is valuable to evaluate the data related to success and retention in two sets: ENG-1A and -1B as one set, and then literature courses as another set. These sets are different for a number of reasons. The first is simply size: ENG-1A and -1B enrollments effectively dwarf the enrollments of all literature classes combined, so putting together all ENG courses would in effect erase any usable results related to the literature courses. The students in and the purposes of the classes are also significantly different. ENG-1A and -1B are taken by the vast majority of students, many of whom are not English majors. In contrast, Literature courses are taken by a smaller subset of students, many of whom are English majors. It is also important to examine the ENG-1A and -1B data on its own as these classes, particular 1A, are required for many students for transfer and degree advancement, making results for 1A and 1B of particular note not only for the discipline but for the college as a whole.

Overall, students in ENG-1A and -1B courses have been about the same from 55.3% to 57.2% in success and increasing from 79.2% to 83.8% in retention over the past 3 years.

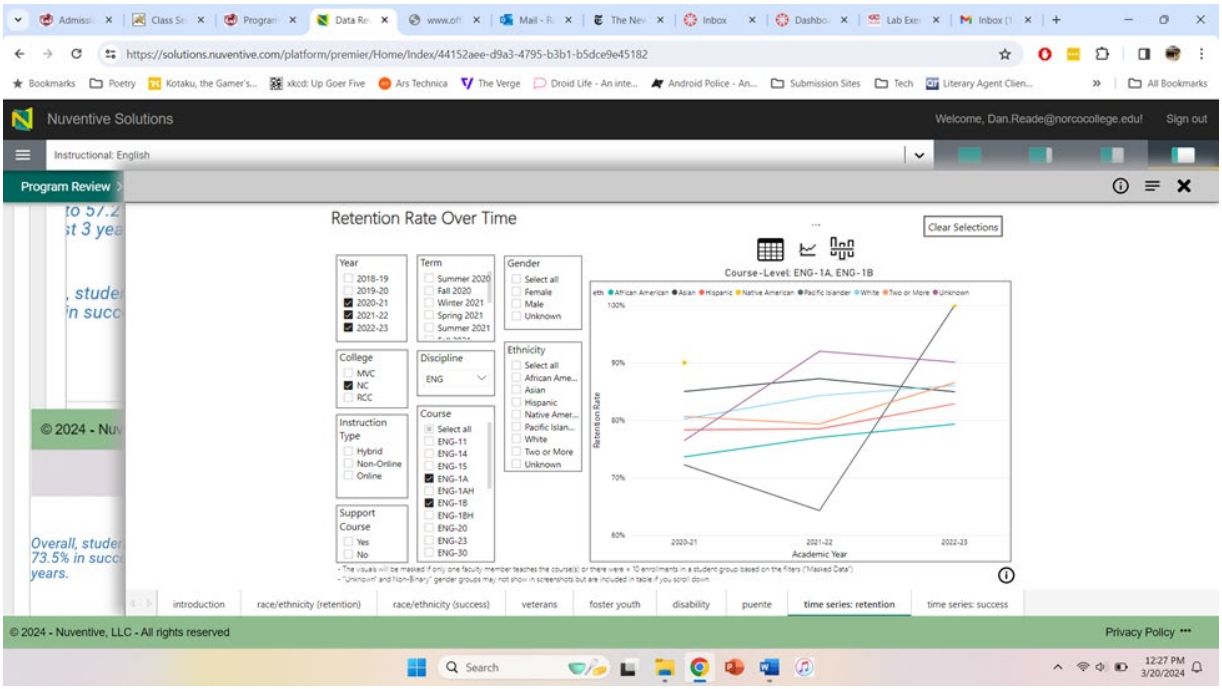
The students in ENG-1A and -1B courses have stayed about the same in their rate of receiving less than passing (DF) grades during this time.

ENG-1A/1B Success Rates over the last three years



Data Review

ENG-1A/1B Retention Rates Over the last three years

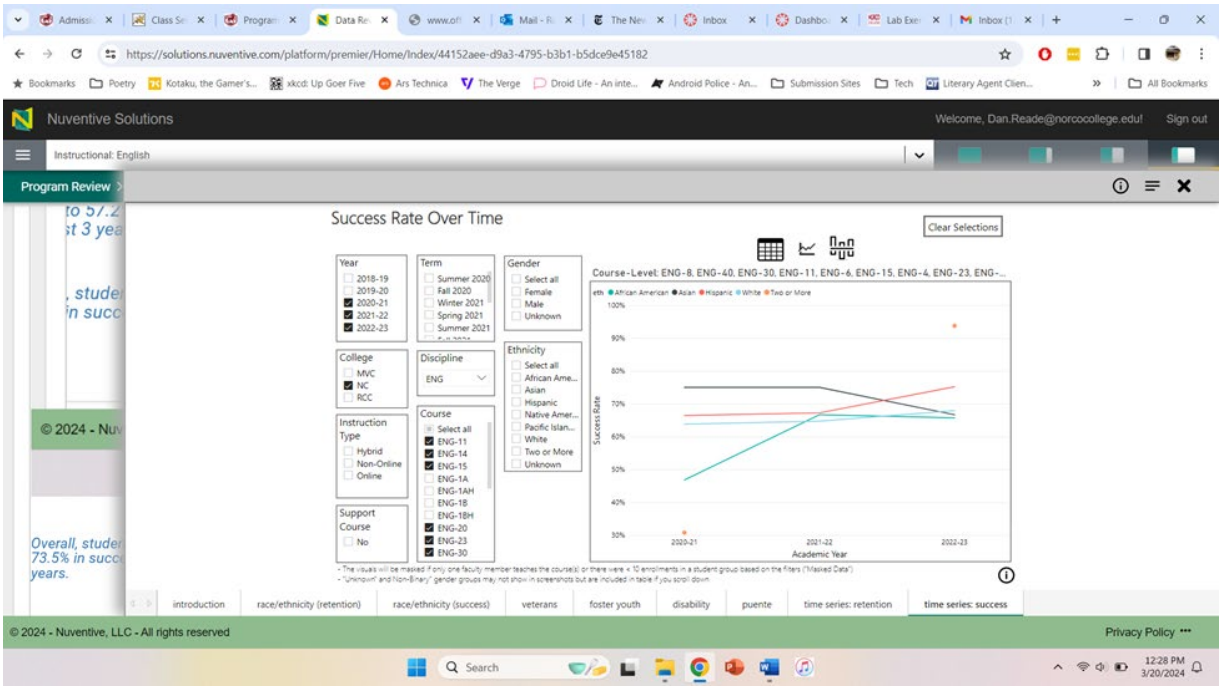


Overall, students in English Literature courses have been increasing from 60.9% to 73.5% in success and increasing from 82.3% to 86.9% in retention over the past 3 years.

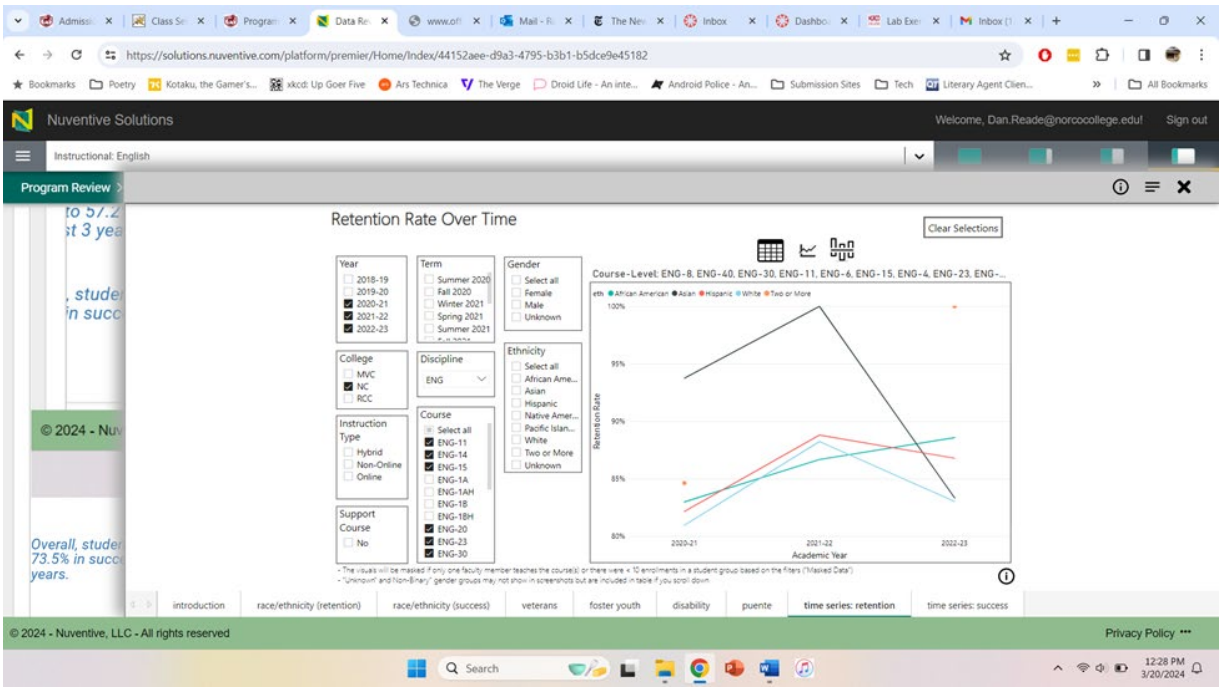
The students in Literature courses have stayed about the same in their rate of receiving less than passing (DF) grades during this time.

Literature Course Success Rates over the last three years

Data Review



Literature Course Retention Rates over the last three years



The number of students who have declared a major in English went from 285 to 225 in four years. This represents decreased growth for this program. Of these students, 23% have met with a counselor and developed an educational plan.

The number of students who have completed a degree or certificate in English program went from 9 to 12 in 4 years, with a high of 22 students earning degrees in AY19-20. This represents flat growth for this program. In the most recent year, 12 students graduated. The expected number of students who should get a degree would be

approximately 44 (20% of Program of Study number in most recent year). The gap in the pipeline is approximately 32 more students to graduate with a degree or certificate.

Please add any relevant documents here.

Disaggregated Student Subgroups

Look at the disaggregated student subgroups in success, retention, program of study, educational planning, and awards for your area. Are there any equity gaps that you will address in the next 3 years?

In terms of student subgroups in ENG-1A and -1B courses, Hispanic males and females and African American males are showing gaps in success that are concerning. In terms of retention rates, the most recent complete year (2022-23) shows no disadvantages groups. However, looking over the entire year year period, Hispanic males and females are showing gaps in retention that are concerning.

In terms of student subgroups in Literature courses, African American females are showing gaps in success that are concerning. Hispanic females are showing gaps in retention that are concerning.

For declared program of study, no clear racial or ethnic gaps are obvious. There is a significant gender difference, with female students making up 155 of the 225 total students with English as their declared program of study as of AY 2022-23. Whether this gender gap is a point of concern is not clear: it is not abnormal, as all four years shown in the dataset contain a similar gap.

In terms of comprehensive ed plans filed and in degrees award, the numbers present (27 for ed plans filed as of AY 2022-23; 12 students awarded degrees in AY 2022-23) are too small to draw meaningful conclusions.

If there are any concerning trends over the past 3 or more years, or if equity gaps exist, what is your action plan to address them?

In terms of ENG-1A and -1B, there remain significant success gaps for Hispanic males and females and African American males. As a discipline, English takes these gaps seriously. Efforts to address these gaps include a continual emphasis on equity-focused pedagogy; English continues to make clear the value of equity-focused pedagogy in discipline discussions and, where appropriate and contractually allowed, within both full-time and part-time faculty IoIs. English also has launched professional development in these areas: a prime example included a currently ongoing Community of Practice focused on ENG-91, our co-req ENG-1A support course. Effectively improving success rates in ENG-1A/91 courses should lead to an improvement in success rates for many students, including those who are members of the impacted groups. Finally, English needs to continue to provide professional development opportunities for associate faculty, who teach a significant percentage of our 1A and 1B classes.

In terms of literature courses, there are fewer groups impacted. That said, as mentioned above, the English discipline remains commited to equity-focused pedagogy to further close these gaps.

Please add any relevant documents here.

ENG-1A and -1B Success Rates for last three years - PR 2024.docx
ENG-1A and -1B Retention Rates for last three years - PR 2024.docx

Success Rates

Program/Unit Goal
Improve success rates for ENG 1A

Goal Cycle
2024 - 2027

What are you doing now in support of this goal?
Success rates for ENG-1A have averaged around 50% over the last three years (2019-20 50.2% ; 2020-21 50.7%; 2021-22 49.7%; modality has little impact, with online classes doing a few percentage points worse than F2F/hybrid). While retention rates are generally strong (around 80% over the three years reviewed), the gap in getting students across the line is significant and needs to be addressed.

Of some note: this trend in low ENG-1A success rates is not limited to Norco; RCC has shown similar rates over the same time frame. However, MVC has averaged around 10% better success rates, indicating that there is absolutely significant room for improvement.

One area in which English is working to address this issue is through continual examination of ENG-91, our ENG-1A corequisite support course. During the 2023-24 year, as part of AB 1705, Prof. Lisa Hernandez has coordinated efforts to examine and improve the use of ENG-91, including leading a Community of Practice focused on this issue in Spring 2024. Additionally, the discipline at a district level has begun reviewing different options to provide support for students struggling in ENG-1A, including different forms of support courses (RCC) and the creation of a high-intensity, high-intervention accelerated ENG-1A offered in the second part of a semester for students who joined a traditional 16-week ENG-1A at the start of the semester but struggled (MVC); in effect, this is meant as a second-chance option to help students still completed ENG-1A in one semester.

What are your plans (3-year) regarding this goal?
The disicipline plans to continue exploring avenues to effectively support students enrolled in ENG-1A. This includes improving or potentially even entirely revampling our support courses. The discipline also believes that the Writing and Reading Center represents a valuable resource for students and is hoping to continue to expand and strengthen options in these areas.

To help better support success in online sections of ENG-1A (a modality that has seen a tremendous surge in popularity since COVID), the discipline is requesting funding for a special project to create templates for ENG-1A and -1B online courses, templates that follow best practices in terms of online education and universal design and which would be freely available to all English faculty to adopt. Ideally, these templates would be created in a manner that allows faculty to mix-and-match to suit their particular pedagogical focuses. The templates would also make use of ZTC materials so that full usage of the templates would allow faculty to easily offer ZTC courses. Finally, the templates would be constructed in six-, eight-, and 16- week versions to fit the primary course lengths we offer.

The discipline also hopes to focus on fostering discussions among faculty on discipline-specific best practices. Considering the size of the discipline in terms of faculty, particularly when considering part-time faculty numbers, it is challenging to organize professional development opportunities in which the majority of faculty can participate. That challenge aside, the discipline can organize discipline meetings and other get-togethers to review and discuss online pedagogical best practices so as to help our faculty better serve and support students.

Please add any relevant documents here.

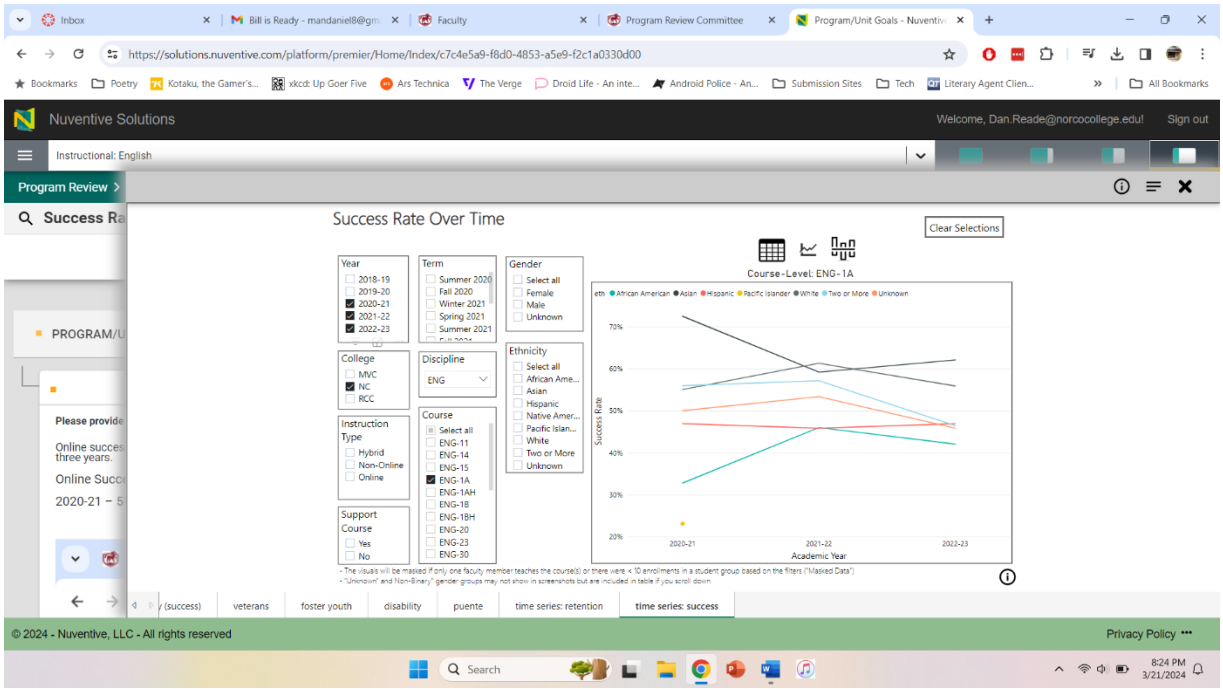
Mapping
Educational Master Plan (2020-2025): ( )

- 2025 Objective 2.7 (Academic Affairs):
- 2025 Objective 3.1 - KPI 8 (Student Services):
- 2025 Objective 3.2 - KPI 9 (Student Services):
- 2025 Objective 3.3 - KPI 10 (Student Services):
- 2025 Objective 3.4 - KPI 11 (Student Services):
- 2025 Objective 3.5 - KPI 12 (Student Services):
- 2030 Goal 3: Equity:

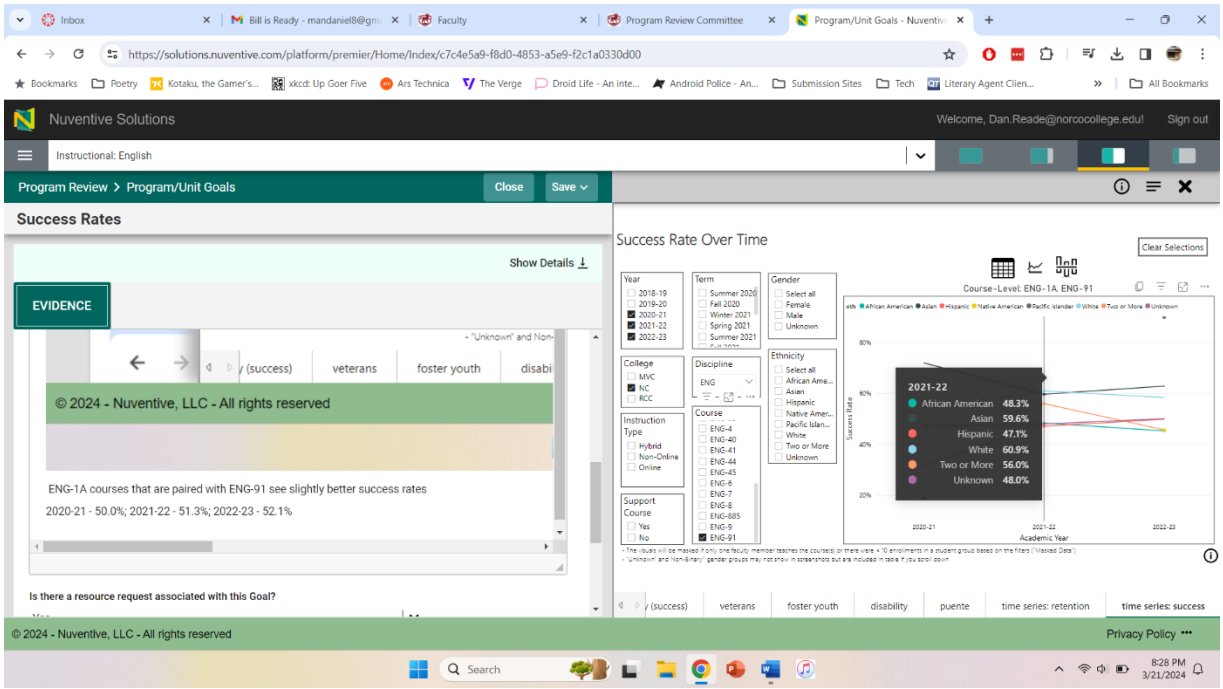
Evidence

Evidence Date
03/21/2024

Please provide any assessment data or other evidence that supports this Program/Unit Goal.
Success rates in ENG-1A over the last three academic years has averaged around 50%:
2020-21 - 50.2%; 2021-22 - 50.7%; 2022-23 - 49.7%



ENG-1A courses that are paired with ENG-91 see slightly better success rates
2020-21 - 50.0%; 2021-22 - 51.3%; 2022-23 - 52.1%



Is there a resource request associated with this Goal?
Yes

If yes, please provide a short description.
Special project to support English faculty creating freely available ENG-1A and ENG-1B online modules based on universal design and online pedagogical best practices.

Please add any relevant documents here.

Increased Tutor Support

Program/Unit Goal
Augment base budget for tutor salaries to support tutorial services operation

Goal Cycle
2024 - 2027

What are you doing now in support of this goal?
In conjuction with Math and the Learning Resource Center, English is requesting support for an expanded and stabilized tutoring budget. English specifically requests support as part of its efforts to further expand access and support provided through the Writing and Reading Center. At present, the ability to hire students represents a significant cap on how many students the WRC is able to support at any given time.

English is attempting to support tutor access by routinely placing faculty in the WRC so that it may remain open; the WRC is not allowed to be open without a faculty member present to supervise.

What are your plans (3-year) regarding this goal?
Ideally, with more significant and stable funding for tutoring, the English discipline will be able to expand support for students seeking writing tutoring. Such support contributes directly to the discipline's goals to improve success rates and close equity gaps.

Please add any relevant documents here.
Tutorial Svcs Academic Senate Presentation, 3-18-24_Daren Koch.pdf

Mapping
Educational Master Plan (2020-2025): ( )

- 2025 Objective 2.7 (Academic Affairs):
- 2025 Objective 3.1 - KPI 8 (Student Services):
- 2025 Objective 3.2 - KPI 9 (Student Services):
- 2025 Objective 3.3 - KPI 10 (Student Services):
- 2025 Objective 3.4 - KPI 11 (Student Services):
- 2025 Objective 3.5 - KPI 12 (Student Services):
- 2025 Objective 7.6 (Student Services):
- 2025 Objective 7.7 (Academic Affairs):
- 2030 Goal 3: Equity:

Evidence

Evidence Date
03/21/2024

Please provide any assessment data or other evidence that supports this Program/Unit Goal.
The tutoring services budget request for 2024-25 shows the importance of support for the WRC; WRC tutoring is projected to take up approximately 25% of requested funding. Moreover, the budget request shows how current tutoring services are heavily dependent upon grant and other soft funds. A shift to more reliable funding models will enable more reliable and widespread tutor access.

Is there a resource request associated with this Goal?
Yes

If yes, please provide a short description.
Request for $255,000 for tutoring services. There are also several WRC Professional Development requests that further support tutors.

Please add any relevant documents here.
Tutorial Svcs Academic Senate Presentation, 3-18-24_Daren Koch.pdf

Program Rewards

Program/Unit Goal
Increase the number of students who are awarded degrees in English to 40 each year.

Goal Cycle
2024 - 2027

What are you doing now in support of this goal?
Since COVID, the English discipline has struggled to renew connections with its majors. We are working to stabilize our offerings of in-person literature classes: literature classes are the primary major-specific classes we offer, and when those classes are in-person, they foster opportunities for faculty and staff to develop relationships and a sense of community.

English is also, as part of the School of Communication, Humanities, and Languages, taking part in CAP events to further build a sense of community. The hope is that by developing community, faculty may be able to better support students in completing their programs of study and earning degrees.

What are your plans (3-year) regarding this goal?
In the last three years, English has averaged 14 students being awarded degrees (2020-21 - 14 students; 2021-22 - 16 students; 2022-23 - 12 students). English would like to increase this average to 40 per year, which is around 20% of our total students who have declared English as their major.

English plans to explore various options towards achieving this goal. English, along with the other disciplines in our School, can leverage CAP events to help guide and support students in completing their program of study. As English faculty continue to work with students to rebuild the sense of community lost during COVID, English faculty can use these connections to specifically work with our majors, both to support them and to assess and address barriers that may be keeping our majors from successful completion.

Please add any relevant documents here.
Program of Study and Program Reward Dara for English - Program Review 2024.docx

Mapping
Educational Master Plan (2020-2025): ( )

- 2025 Objective 2.1 - KPI 4 (Academic Affairs):
- 2025 Objective 2.4 - KPI 6 (Student Services):
- 2025 Objective 2.7 (Academic Affairs):

Evidence

Evidence Date
03/21/2024

Please provide any assessment data or other evidence that supports this Program/Unit Goal.
Table showing recent rates of program awards:

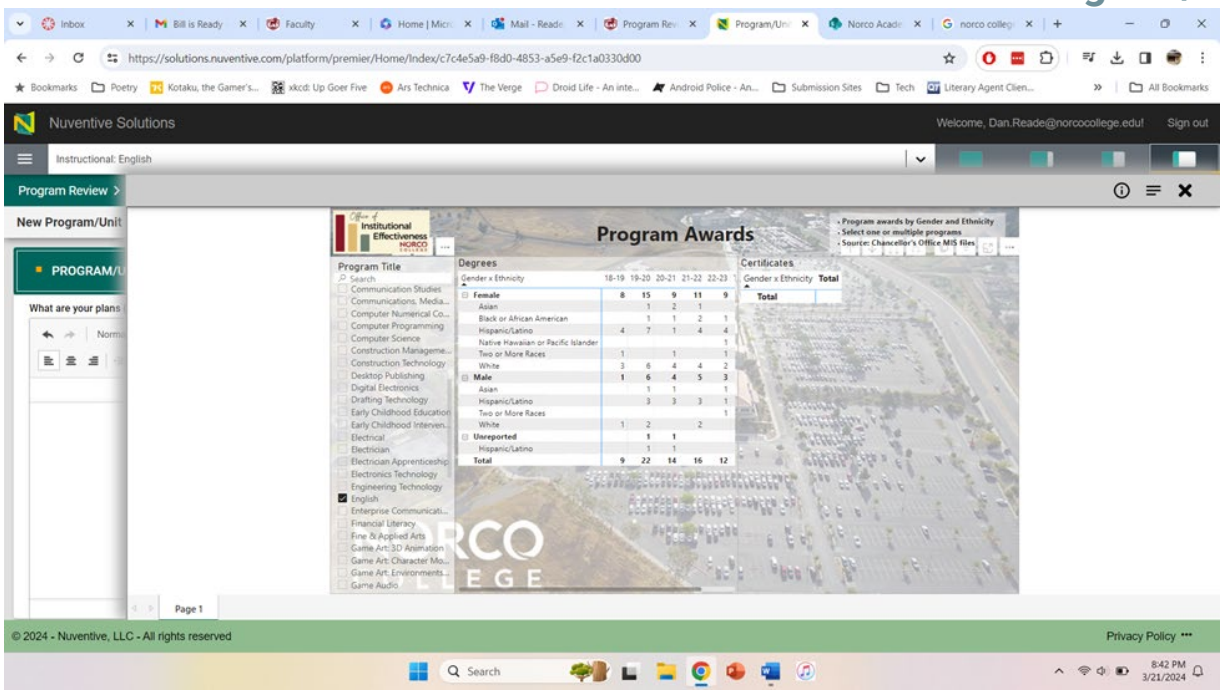
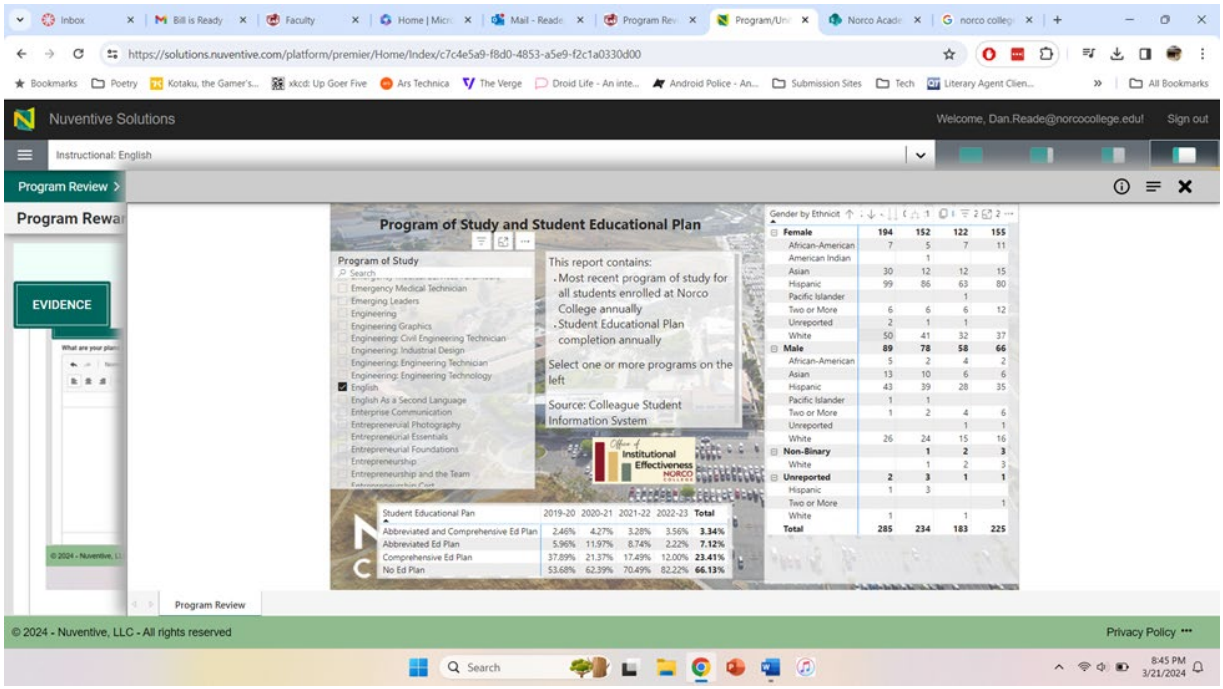


Chart showing recent numbers of students who have declared English as their program of study. The goal of 20 students earning degrees per year runs around 20% of the average number of declared majors over the last three years (average number over the last three years is 214 students per year).



Is there a resource request associated with this Goal?
No

If yes, please provide a short description.

Please add any relevant documents here.

Equity

2024 - 2027

1. Which equity-related professional development trainings have members of your area participated in to improve student learning, student support, and/or college support?

This question is challenging in a discipline as large as English. English has 15 full-time faculty and 25 part-time faculty, making the collection of professional development training activities challenging and, to be honest, of potentially questionable use to the Program Review Committee. Towards this last point: in preparation for this question, I have reached out to English faculty asking for a list of equity-related trainings and have received several responses. Many of those responses list 5 or more different training activities. Consequently, to provide all of those trainings would present the Program Review Committee with simply a long list, which seems of questionable benefit in evaluating the equity-related efforts of the discipline; yes, there are a lot of trainings listed, but so what? I would encourage the committee to consider alternative ways that it might evaluate a discipline's equity-related focus, particularly for larger disciplines. Alternatively, guidance on how larger disciplines might respond to this question would be appreciated.

All that said, here is a sampling of trainings completed by various English faculty over the last three years (the time period I requested in my messages):

MLA Fellowship: 2022 MLA Reading/Writing Pedagogy Summer Fellowship
Composition Focused Equity Training for Professors at HIS (Hispanic Serving Institutions)
Pathways to Success: Asset based Teaching Training (2023)
OFAR: Open for Anti-Racism Training (2021)
OER Equity + Accessible Training (2023)
Umoja Cultural Relevant and Responsive Pedagogy Training (2021 – 2024)
Creating Accessible Documents offered through the DRC from WordAIM
CCC LGBTQ+ Summit
Campus Pride Index
ALLY workshops
Racelighting series by J. Luke Wood and Frank Harris III (CORA)
CCCOER Open for Antiracism (OFAR)
Addressing Inequity in our Classrooms

2. What knowledge or skills/techniques have members in your area implemented from these trainings and what changes have you seen?

Again, with such a large discipline, pointing to the specific practices of specific faculty may not have the most probative value. Still, and in the spirit of the question, here are how a range of faculty members have utilized their professional development experiences

- Increased use of OER and ZTC materials
- Accessibility improvements in online and hybrid courses.
- Adapt strategies for commenting on student work that show authentic respect for student experiences.
- Identify and address instances of microaggressions.
- Include on syllabi ALLY logos and other indicators of a supportive classroom environment.
- Utilize texts that center around the experiences of historically underrepresented communities
- Revise taking of enrollment in first week to ensure students are addressed by their preferred names.

3. What additional equity-related professional development/trainings do you seek to better support your area?

The English discipline has always been filled with educators who deeply value equity. Our faculty are routinely leaders in equity-related efforts on campus. To continue to support this focus, the discipline will continue to center pedagogical discussions around equity. Examinations of equity will be part of IoIs for full- and part-time faculty. The discipline's professional development activities (e.g. the current ENG-91 Community of Practice) will include equity as part of their discussions.

Equity

Please add any relevant documents here.

2024 - 2027

Are all your courses current (within four years)?

No

What percentage of your courses are out of date?

More than 25%

If you have courses that are not current, are they in the curriculum process?

No

For out of date courses that are not already in progress of updating, what is your plan?

Of the 20 courses that are listed as out-of-date, six are either not offered at Norco or are courses that are planned for deletion from the district curriculum in the near future. Of the 14 remaining, four are in the process of being updated, leaving ten that are not currently in the process.

Norco is working with its sibling colleges to update and revise the CORs that are out of date. This updating has happened in waves, with more updates anticipated in the next academic year, assuming no disruption due to curriculum changes (e.g. the state-wide common course numbering system).

Do you have proposals in progress for all the DE courses you intend to file?

Yes

Do you require help to get your courses up to date?

No

Please add any relevant documents here.

ENG 11 COR Update 2023-24.pdf
ENG 6 COR Update 2023-24.pdf
ENG 7 COR Update 2023-24.pdf
ENG 8 COR Update 2023-24.pdf

Outcome Mastery by Demographics

Date
03/21/2024

Observation

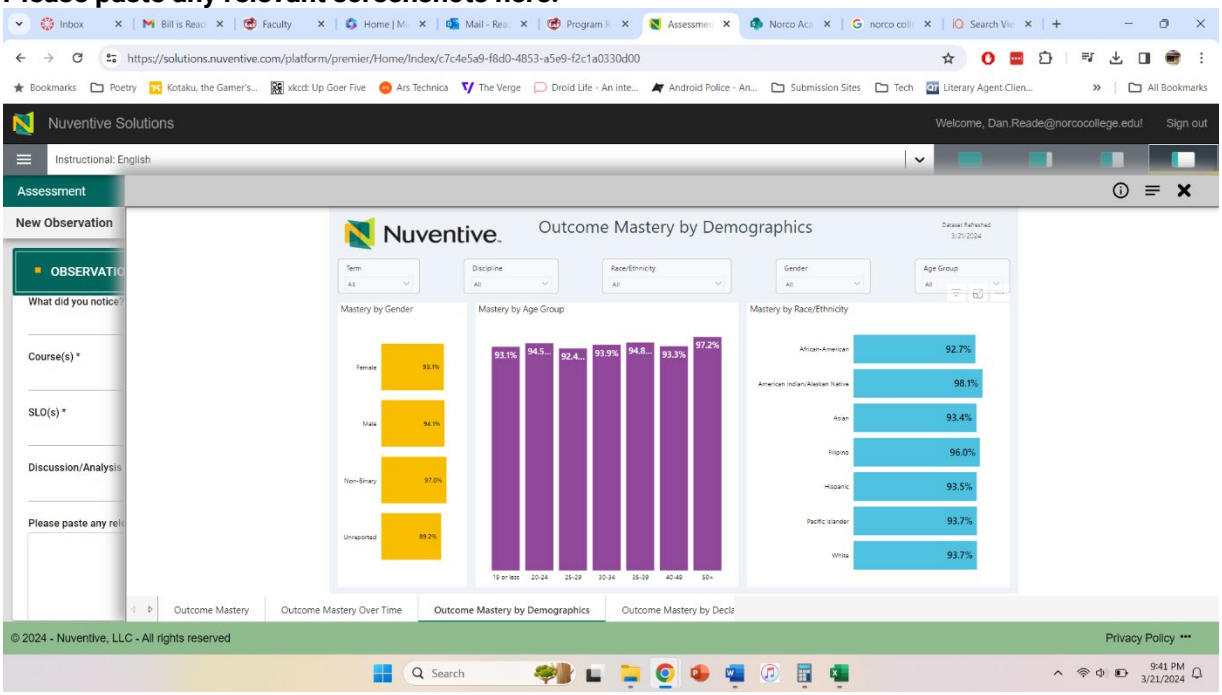
What did you notice?
There are no significant gaps in this analysis. All measured categories reflect at or above a 90% mastery level.

Course(s)
ENG

SLO(s)
This chart does not breakout data by SLO.

Discussion/Analysis
The major point that the discipline needs to discuss is as follows: why do our assessments show a greater than 90% success rate in mastery of SLOs, yet one of our largest classes by student body and section offerings, ENG-1A, shows a success rate of around 50%. Either we are not properly assessing our SLOs (likely), we are not passing students who have actually mastered the SLOs (less likely), or there is some other disconnect that would explain such a wild divergence in numbers.

Please paste any relevant screenshots here.



Please add any relevant documents here.

Outcome Mastery by Declared Major

Date
03/21/2024

Observation

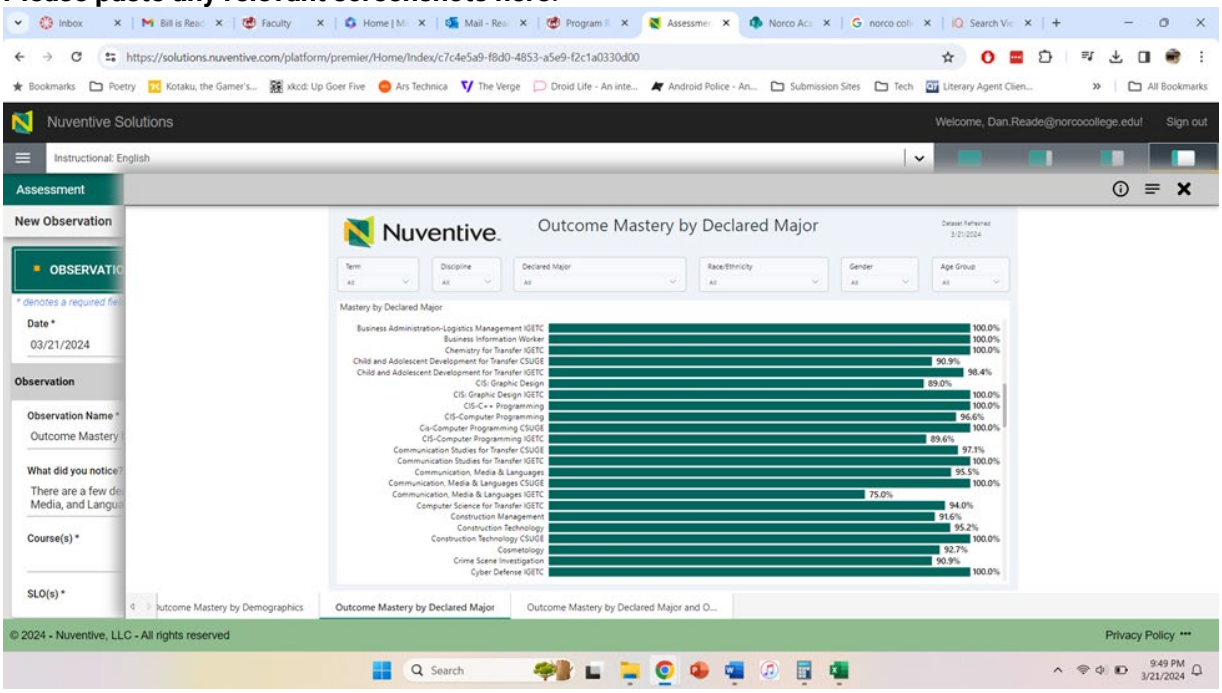
What did you notice?
There are a few declared majors that show a mastery rate of 75% of less. Examples include Communication, Media, and Languages IGETC; Humanities, Philosophy, and Art; Kinesiology, Health & Wellness IGETC; Music Industry Studies: Audio Production CSUGE; and Political Science for Transfer CSUGE.

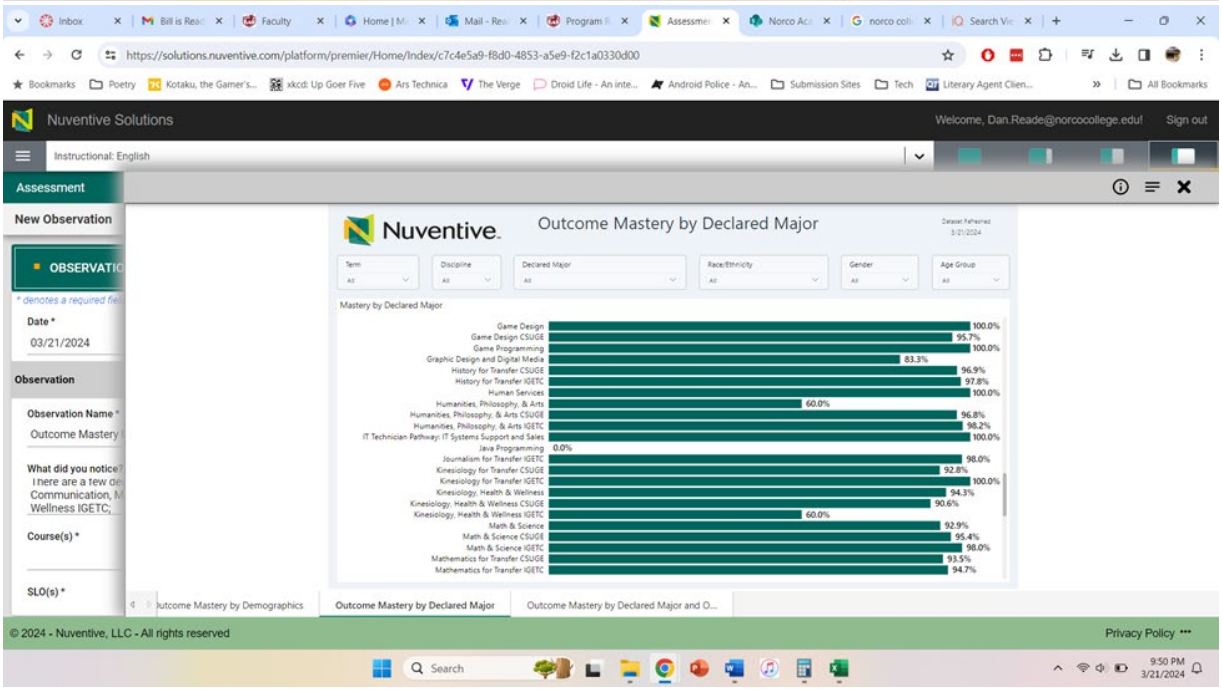
Course(s)
N/A

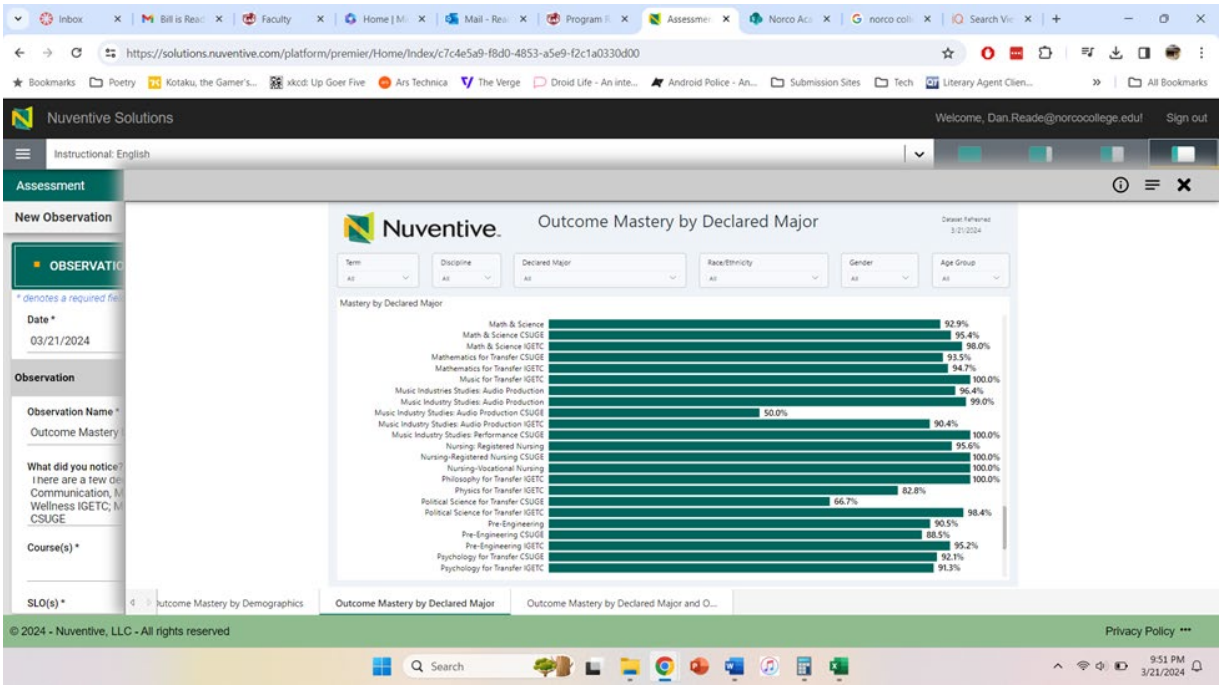
SLO(s)
N/A

Discussion/Analysis
One thing that immediately stands out is that there is no single declared major that gets uniformly poor results. In all of the declared majors highlighted above as being below 75% outcome mastery, identical majors on alternative tracks (e.g. CSUGE vs. IGETC) show much higher mastery rates. Moreover, there is no consistency as to whether declared majors on a CSUGE track or IGETC track are showing the lower mastery levels. There is no clear takeaway here, but the results should be watched.

Please paste any relevant screenshots here.







Please add any relevant documents here.

International Writing Centers Association membership fees

Resource Year
2024 - 2027

What resources do we already have?
None

What resources do you need?
Annual membership fees

$ Amount Requested
150

Resource Type
BUDGET: Request Ongoing Funding (Support, Mktg)

Please summarize how this request supports one or more EMP Goals, Equity goals, your program plans or goals, and/or is supported by outcomes assessment data.
This request supports EMP Objective 2.7 and EMP Goal 3 in its entirety; a successful WRC is key to supporting the English discipline's efforts to support students successfully completing ENG-1A and to closing equity gaps for disproportionally impacted populations. A successful WRC also supports our program goals of improving ENG 1A success rates and improving the effectiveness of the Writing and Reading Center. IWCA fosters the development of writing center directors, tutors, and staff by sponsoring events, publications, and other professional activities; by encouraging scholarship connected to writing center-related fields; and by providing an international forum for writing center concerns. A membership would enable the WRC Lead Instructor to apply for grants, keep up with current best practices of writing center coordination and leadership, and attend conferences.

This request for my area is Priority #:
4

Is this request
New

Mapping
Educational Master Plan (2020-2025): ( )
- 2025 Objective 2.7 (Academic Affairs):
- 2030 Goal 3: Equity:

Instructional: English: (.)
- Increased Tutor Support: .
- Success Rates: .

Student Equity Plan: (.)
- Equity-related Professional Development: .
- Persistence for Black/African American Students: .
- Transfer for Hispanic/ Latinx Students: .
- Transfer-level math and English for Hispanic/ Latinx Students: .

Development of ENG-1A and -1B online templates

Resource Year
2024 - 2027

What resources do we already have?
RCCD has created generic online templates for 16-, 8-, and 6-week courses.

What resources do you need?
Special project funding to pay five faculty to adapt the RCCD templates to create fully developed ENG-1A and -1B courses that are ZTC and follow the CVC-OEI rubric.

$ Amount Requested
15,000

Resource Type
BUDGET: Request Ongoing Funding (Support, Mktg)

Please summarize how this request supports one or more EMP Goals, Equity goals, your program plans or goals, and/or is supported by outcomes assessment data.
The request supports EMP goal 2.7 and all of EMP goal 3. This requests also supports the program goal to improve success rates in ENG-1A. The completed templates would be made accessible to all faculty, enabling all faculty to easily deploy pedagogically sound ENG-1A and -1B online courses that follow best practices as outlined in the CVC-OEI. In so doing, faculty should be able to better support successful completion of ENG-1A and to work in the reduction of equity gaps for historically impacted student communities.

This request for my area is Priority #:
1

Is this request
New

Mapping
Educational Master Plan (2020-2025): ( )
- 2025 Objective 2.7 (Academic Affairs):
- 2030 Goal 3: Equity:

Instructional: English: (.)
- Success Rates: .

Student Equity Plan: (.)
- Persistence for Black/African American Students: .
- Transfer for Hispanic/ Latinx Students: .
- Transfer-level math and English for Hispanic/ Latinx Students: .

Staffing of Writing and Reading Center by faculty

Resource Year
2024 - 2027

What resources do we already have?
At present, faculty staffing of the Writing and Reading Center by faculty other than the WRC Lead Instructor is supported by redirecting a portion of ENG-1A and -1B lab hours.

What resources do you need?
A more stable funding source that will allow continued and ideally expanded staffing so that the WRC can be open and accessible to students for 40+ hours a week; the goal is to provide a level of service and availability identical to that of our sibling colleges.

$ Amount Requested
10,000

Resource Type
BUDGET: Request Ongoing Funding (Support, Mktg)

Please summarize how this request supports one or more EMP Goals, Equity goals, your program plans or goals, and/or is supported by outcomes assessment data.
Stabilizing and increasing faculty presence in the WRC is vital to EMP Goal 2.7, EMP Goal 3, and our program goal to increase WRC resources. Regulations require a faculty member to be present for the WRC to remain open. Our WRC Lead Instructor receives only a .2 reassign, meaning that she alone cannot staff the WRC for anywhere close the 40 hours per week the discipline would like to achieve. This means the WRC is reliant on other faculty staffing the WRC, a process that is currently funded through the redirection of some lab hours. For the WRC to be fully available to students and support them in successful completion of writing-focused academic exercises (a goal of obvious importance to successful completion of ENG-1A, which is part of EMP 2.7), the WRC needs more stable funding to support this faculty presence.

This request for my area is Priority #:
3

Is this request
New

Mapping
Educational Master Plan (2020-2025): ( )

- 2025 Objective 2.7 (Academic Affairs):
- 2030 Goal 3: Equity:

Instructional: English: (.)

- Increased Tutor Support: .

Student Equity Plan: (.)

- Persistence for Black/African American Students: .
- Transfer for Hispanic/ Latinx Students: .
- Transfer-level math and English for Hispanic/ Latinx Students: .

Increased Tutor Support

Resource Year
2024 - 2027

What resources do we already have?
The current budget for tutoring, which relies heavily on grant and other soft-money funding

What resources do you need?
A more stable funding stream for tutors.

$ Amount Requested
255,000

Resource Type
BUDGET: Request Ongoing Funding (Support, Mktg)

Please summarize how this request supports one or more EMP Goals, Equity goals, your program plans or goals, and/or is supported by outcomes assessment data.
Tutors are an essential part of effectively supporting student success. Unfortunately, tutor salaries are currently covered primarily through soft monies, a funding source that is irregular and unreliable. More stable and fully institutionalized tutor funding would support EMP goals 2.1, 2.7, and all of EMP goal 3. It also supports our program plan/goal to increase tutor support for the WRC.

This request for my area is Priority #:
2

Is this request
New

Mapping

Educational Master Plan (2020-2025): ( )

- 2025 Objective 2.7 (Academic Affairs):
- 2030 Goal 3: Equity:

Instructional: English: (.)

- Increased Tutor Support: .
- Success Rates: .

Student Equity Plan: (.)

- Persistence for Black/African American Students: .
- Transfer for Hispanic/ Latinx Students: .
- Transfer-level math and English for Hispanic/ Latinx Students: .

2024 - 2027

Resource Request

What resources do we already have?

None

Potential Funding Source(s)

FPDC,General Fund,Guided Pathways

What resources do you need?

Funding for Conference Attendance

Request related to EMP goal or Assessment?

EMP Goal 2,EMP Goal 3

$ Amount Requested

150

Resource Type

FACULTY: Professional Development

The evidence to support this request can be found in:

Program/Unit Goals

This request for my area is Priority #:

5

Professional Development Activity Funding Request Application

Attendee and Activity Information

Has this professional development request been discussed and approved by your department chair?

Yes

Date of Request

03/22/2024

Activity Date(s)

10/21/2024-10/27/2024

Attendee Name

Nicole Capps

Position

Full-time Faculty

Discipline

English

Name of Activity and Organization/Sponsor

International Writing Centers Association Annual Conference

Faculty Professional Development Requests

Link to Activity Website

https://writingcenters.org/events/2022-iwca-annual-conference/

Location

In state

City, State

Online

Have you sought any other co-sponsorship (other internal and/or external funding)?

No

If yes, list source and total dollar amount.

NA

Estimated Costs ($)

Registration

150

What is included with Registration?

Conference Attendance

Air Travel or Mileage (65.5 cents/mile)

Hotel (tax included)

Airport Parking

Ground Transportation

Meals ($75/day maximum)

Hotel Parking

Incidentals

Total Costs

Justification for Funding Request

Select the categories of professional development that best support your request. (Check all that apply)

Improvement of teaching,Maintenance of current academic/technical knowledge & skills

Briefly describe the objective of the activity and how it will benefit you and the work you do for the college. If this activity aligns with the objectives of any special programs, grants, or plans (e.g., Equity, AB 705, Guided Pathways, STEM, etc.) please explain.

Attendance enables WRC Lead Instructor to remain up-to-date on current Writing Center pedagogy.

Faculty Professional Development Requests

How do you plan to share the information gained from the activity to your department/division? See "Dissemination Plan Ideas" document for ways to disseminate information and check all that apply.

Share at a department meeting,Change something in your classroom,Develop professional learning materials

Briefly explain your selection above.

Attendee would use experience to improve efficacy of the WRC, including trainings and materials.

Is there anything else you would like to add?

Approve and Submit

Proof of approval is uploaded, ready to submit?

Yes

Please upload proof of approval for travel from your department chair or Dean.

WRC Annual Conference Chair Approval.docx

For Administrative Use Only

Funding Status

Notes

2024 - 2027

Resource Request

What resources do we already have?

None

Potential Funding Source(s)

FPDC,General Fund,Guided Pathways

What resources do you need?

Travel and Registration Funding

Request related to EMP goal or Assessment?

EMP Goal 2,EMP Goal 3

$ Amount Requested

3,600

Resource Type

FACULTY: Professional Development

The evidence to support this request can be found in:

Program/Unit Goals

This request for my area is Priority #:

6

Professional Development Activity Funding Request Application

Attendee and Activity Information

Has this professional development request been discussed and approved by your department chair?

Yes

Date of Request

03/22/2024

Activity Date(s)

6/24-28/2024

Attendee Name

Nicole Capps

Position

Full-time Faculty

Discipline

English

Name of Activity and Organization/Sponsor

International Writing Centers Association Summer Institute

Link to Activity Website

https://writingcenters.org/events/2022-summer-institute/

Location

Out-of-state

City, State

Bogota, Columbia

Have you sought any other co-sponsorship (other internal and/or external funding)?

No

If yes, list source and total dollar amount.

Estimated Costs ($)

Registration

2,000

What is included with Registration?

Hotel, registration, and some meal

Air Travel or Mileage (65.5 cents/mile)

1,000

Hotel (tax included)

0

Airport Parking

50

Faculty Professional Development Requests

Ground Transportation

150

Meals ($75/day maximum)

150

Hotel Parking

0

Incidentals

250

Total Costs

3,600

Justification for Funding Request

Select the categories of professional development that best support your request. (Check all that apply)

Improvement of teaching,Maintenance of current academic/technical knowledge & skills

Briefly describe the objective of the activity and how it will benefit you and the work you do for the college. If this activity aligns with the objectives of any special programs, grants, or plans (e.g., Equity, AB 705, Guided Pathways, STEM, etc.) please explain.

The Summer Institute is a week-long immersive program with presentations, workshops, discussions, mentoring, networking, and social activities. The SI is designed to leave participants feeling invested, energized, and connected. Attendance will enable to the Lead Instructor to better support the mission of the WRC.

How do you plan to share the information gained from the activity to your department/division? See "Dissemination Plan Ideas" document for ways to disseminate information and check all that apply.

Share at a department meeting,Change something in your classroom,Develop professional learning materials

Briefly explain your selection above.

The Lead Instructor will use the experience to improve the effectiveness of the WRC.

Is there anything else you would like to add?

Approve and Submit

Proof of approval is uploaded, ready to submit?

Yes

Please upload proof of approval for travel from your department chair or Dean.

IWCA Summer Institute 2024 Chair Approval.docx

Faculty Professional Development Requests

To Whom It May Concern:

As co-Chair of the School of Communication, Humanities, and Languages, I approve this professional development request for in-person attendance to the International Writing Centers Association Summer Institute in Bogota, Columbia in June 2024.

Sincerely,

Dan Reade

For

Administrative Use Only

Funding Status

Notes

Faculty Hiring Resource Requests

2024 - 2027

Program Review Reflections

What would make program review meaningful and relevant for your unit?

One of the major elements of Program Review for English is the opportunity to examine our success and retention data. This cycle revealed a significant gap between those figures and, more importantly, a success rate in ENG-1A, a course essential to transfer and graduation, of around 50%.

What would make program review more meaningful and relevant would be support in doing research to identify the reasons behind this gap. While faculty can certainly propose potential answers, each individual faculty member's contributions are limited by their experiences and the students they see. We as a discipline do not have access to any comprehensive research as to reasons that contribute to our lower success rates. We also lack easy access to those students who could best answer our questions, i.e. those students who failed our classes. Support for research in this area would be of significant help.

What questions do we need to ask to understand your program plans, goals, needs?

A key question to ask for English is how success in English courses, and in particular ENG-1A, impacts the goals of other disciplines and the college as a whole. While all disciplines at Norco support each other, I do not think it is much of a stretch to claim that when students are given support for their writing, that directly impacts their success in almost all their other courses. So, as the Committee reviews our program review requests, I would encourage committee members to think about the impact of English elsewhere.

I also would encourage the committee members and other reviewers to ask questions about English's connection to Equity. Most students will take a Math and English class during their academic career, meaning that the English discipline often is at the forefront of establishing an equity-focused classroom experience for students. Committee members might ask how English supports equity. The discipline would also appreciate feedback on English could continue to support equity efforts at our college.

What types of data do you need to support your program plans, goals, needs?

As mentioned above, English could strongly benefit from data that explores reasons why students fail ENG-1A.

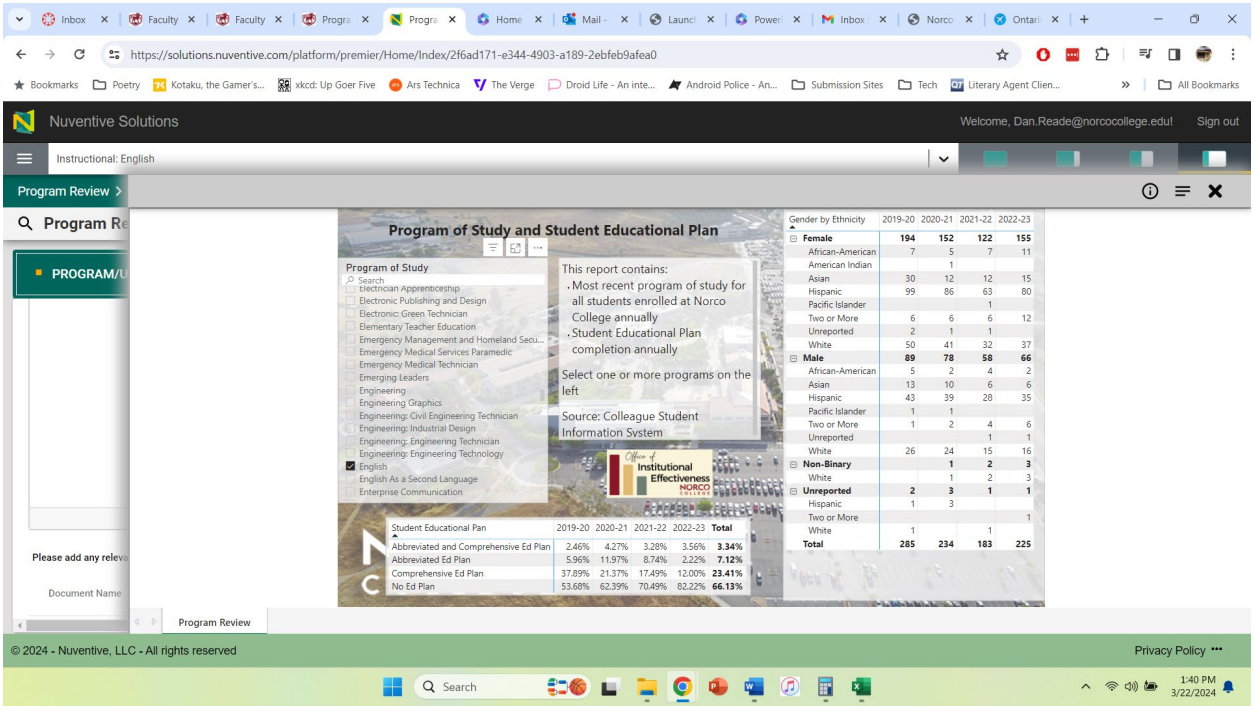
If there are any supporting documents you would like to attach, please attach them here.

Submission

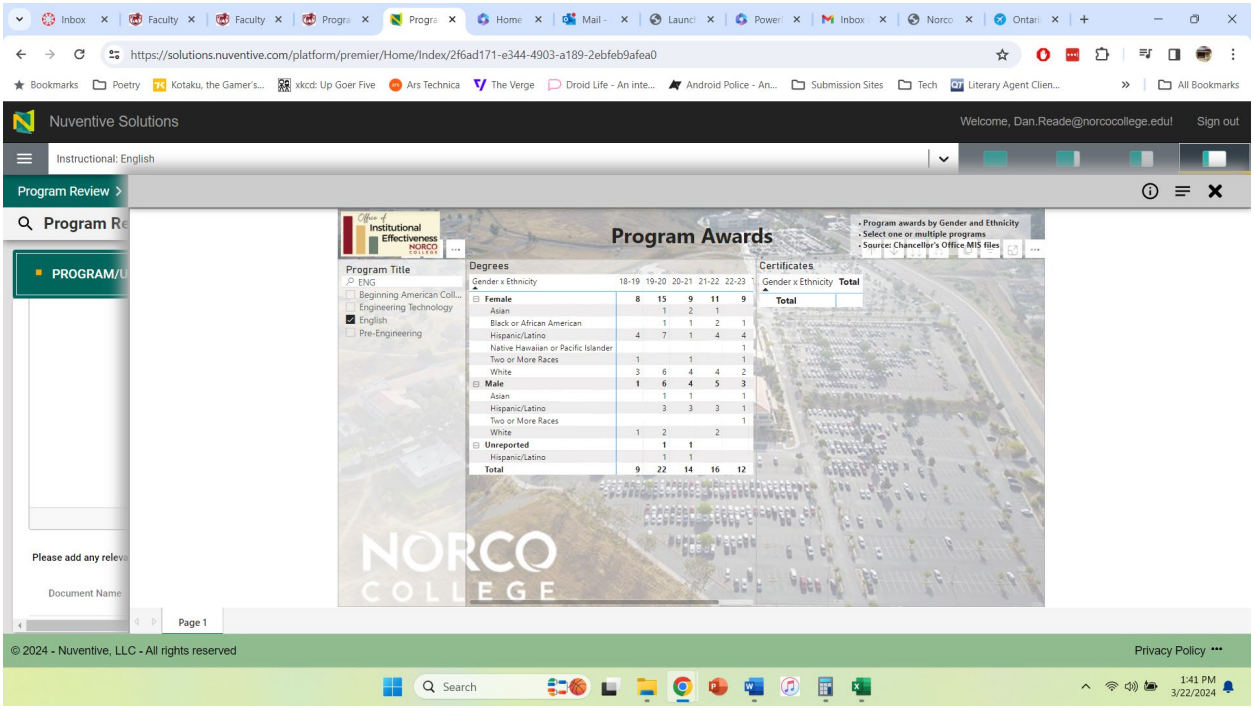
All parts of my Program Review have been completed and it is ready for review.

Yes

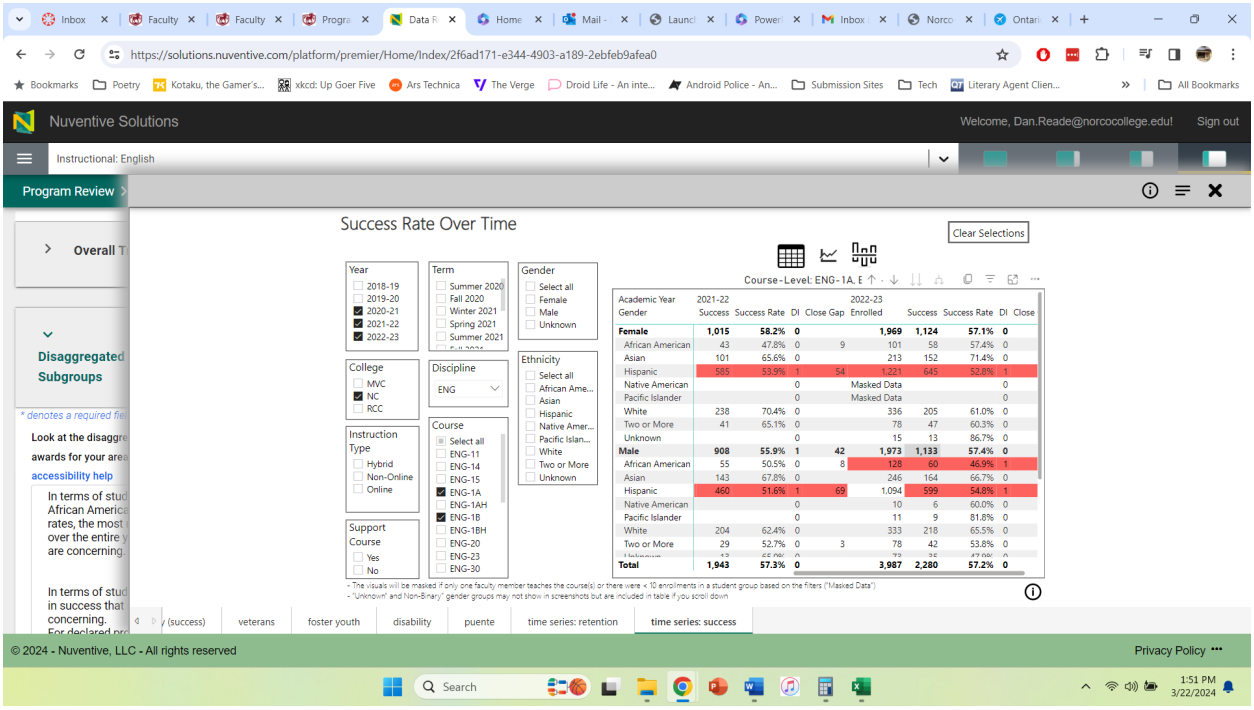
Program of Study Figures for English – AY 19-20 through AY 22-23



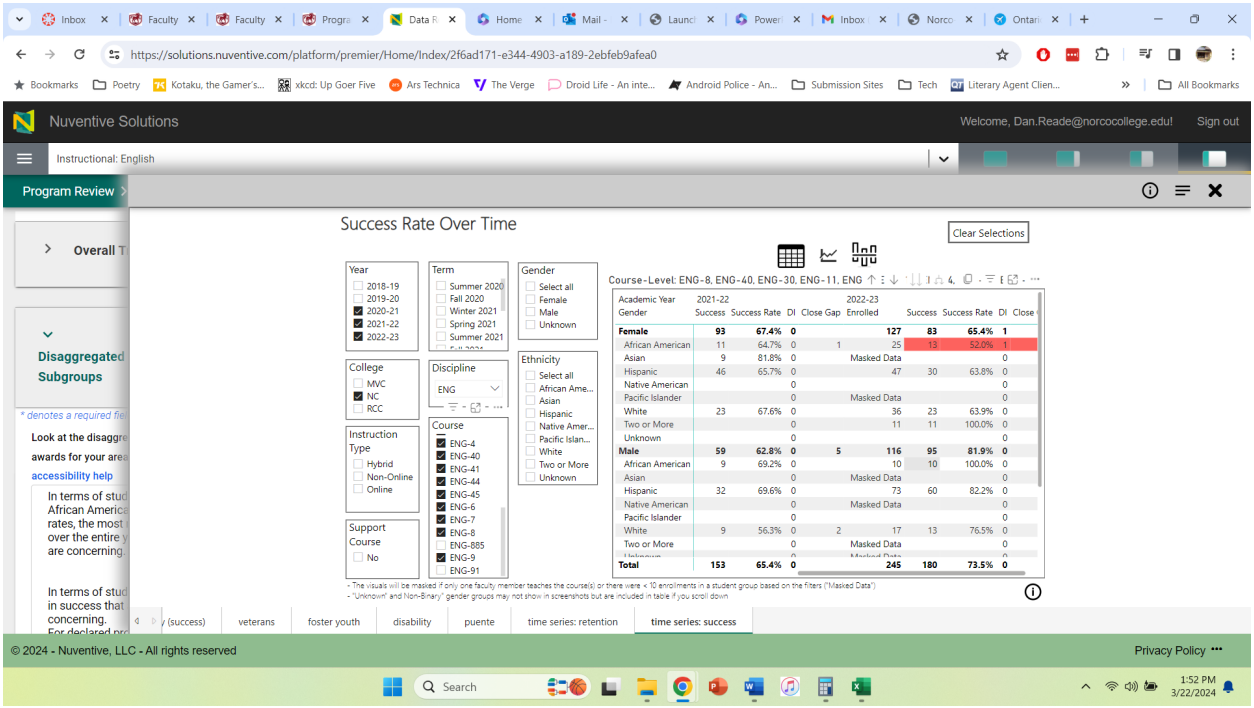
Program Rewards for English – AY 18-19 through AY 22-23



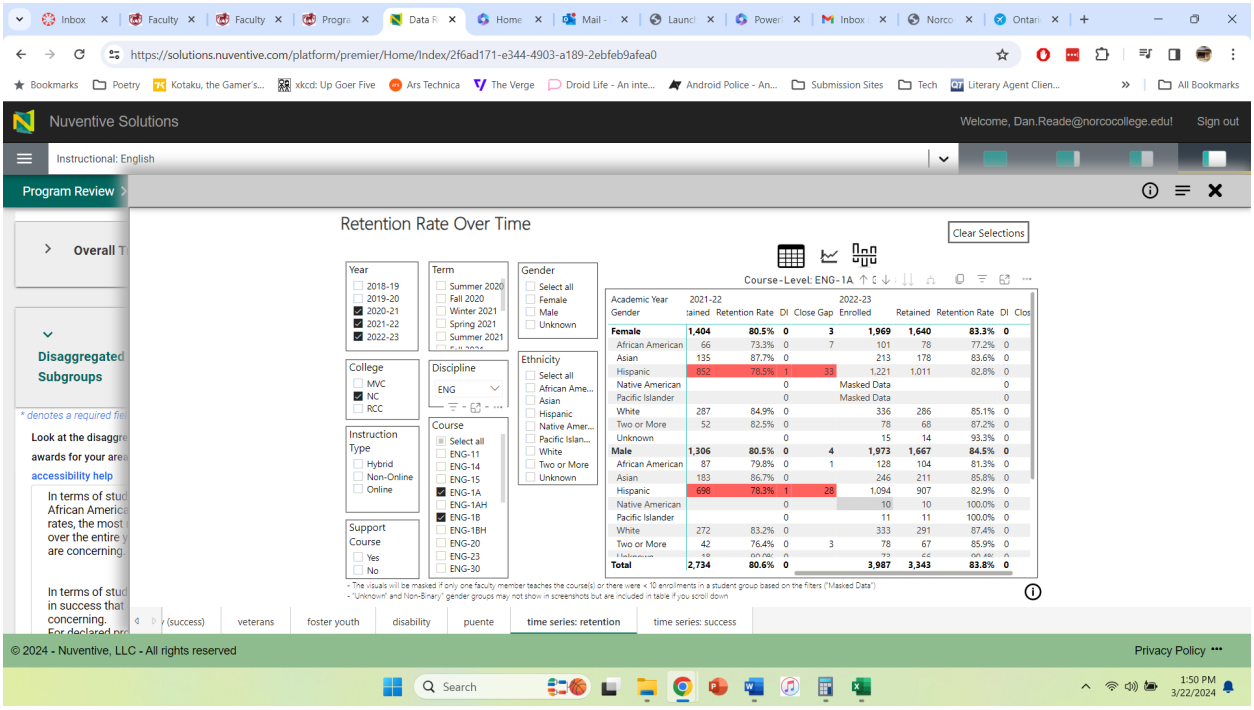
ENG-1A and -1B Success Rates – AY 19-20 through 22-23



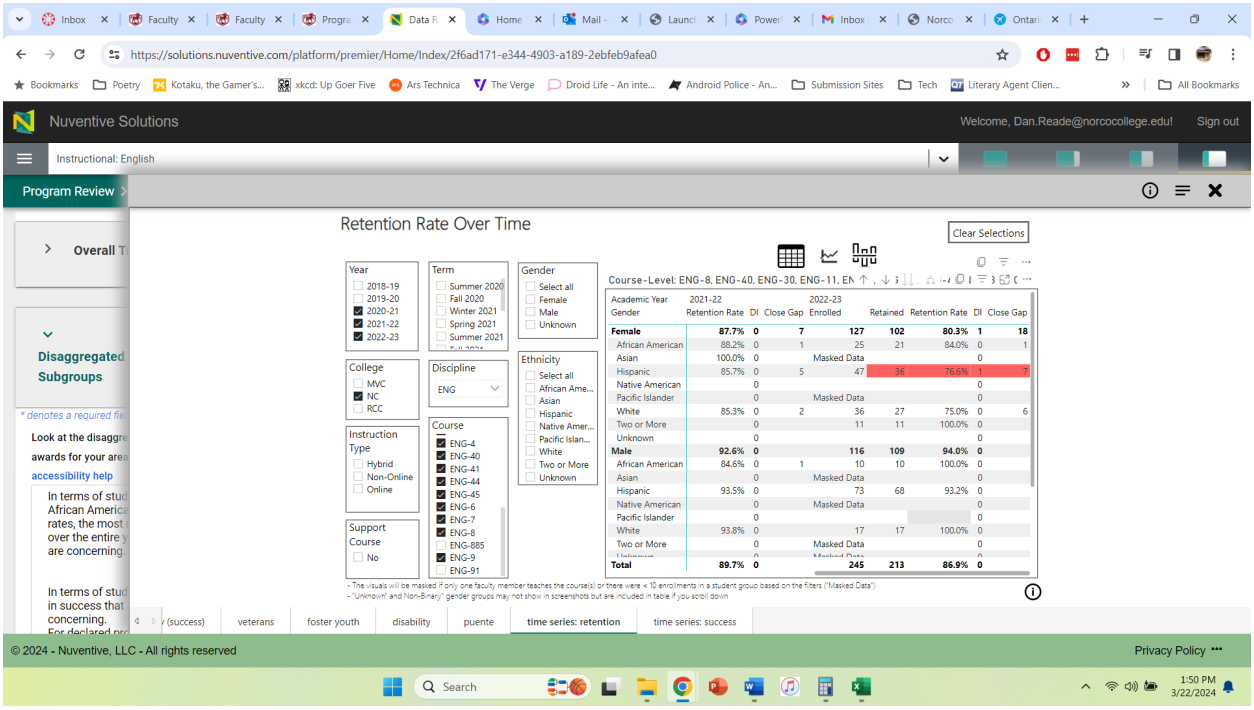
Literature Success Rates – AY 19-20 through 22-23



ENG-1A and -1B Retention Rates – AY 19-20 through 22-23



Literature Retention Rates – AY 19-20 through 22-23



Discipline: English

RIVERSIDE COMMUNITY COLLEGE DISTRICT INTEGRATED COURSE OUTLINE OF RECORD

ENGLISH 11

ENG-11 : Creative Writing

College: MOV
Lecture Hours: 54.000
Outside-of-Class Hours: 108.000
Total Student Learning Hours: 162.000
Units: 3.00
Grading Methods: Pass/No Pass
Letter Grade

Course Description

Prerequisite: ENG-1A or ENG-1AH

Course Credit Recommendation: Degree Credit

Studies in fundamental principles and practice of writing fiction, poetry, and nonfiction. Lectures and discussions emphasize analysis of professional examples of creative writing drawn from multiple historical and cultural traditions as well as the study of creative writing theory. In-class workshops provide practice in creative writing techniques. In-class and out-of-class class writing assignments provide practice in writing techniques and in peer- and self-analysis.

Entrance Skills:

Before entering the course, students should be able to demonstrate the following skills:

1. **Write an inquiry-driven research essay on a culturally relevant issue while engaging with text-based sources.**
   - **ENG-1A -** Write an inquiry-driven, analytical, or argument-based research essay on a culturally relevant issue that demonstrates critical reading and analysis of text-based sources.
   - **ENG-1AH -** Write an inquiry-driven, analytical, or argument-based research essay on a culturally relevant issue that demonstrates critical reading and analysis of text-based sources.
2. **Write texts using diverse rhetorical or multimodal strategies.**
   - **ENG-1A -** Write texts using diverse rhetorical or multimodal strategies.
   - **ENG-1AH -** Write texts using diverse rhetorical or multimodal strategies.

Course Objectives:

Upon successful completion of the course, students should be able to demonstrate the following activities:

1. Identify and explain the elements of creative writing in poetry, short fiction, and nonfiction drawn from multiple historical and cultural traditions.
2. Recognize and explain the processes of creative writing in poetry, short fiction, and nonfiction.
3. Support interpretations, analyses, and arguments regarding selected examples of poetry, short fiction, and nonfiction, informed by understanding the elements of creative writing and creative writing theory
4. Apply, analyze, and synthesize elements of poetry, short fiction, and nonfiction writing in the context of original creative writing assignments
5. Assess and advise peers on works in progress based on an understanding of the elements and processes of creative writing and the application of creative writing theory
6. Apply the elements of creative writing and creative writing theory to their own creative writing process to develop original work

Student Learning Outcomes:

Upon successful completion of the course, students should be able to demonstrate the following skills:

1. **Generate and revise original creative works which use techniques from a diversity of voices and a wide range of experience, especially historically underrepresented poets and writers.**
    - **Communication Skills**
2. **Read and respond critically and constructively to published writers, ongoing work from classmates, and their own work and writing process, informed by an understanding of creative writing theory and practice**
    - **Critical Thinking**

General Education Outcomes:

- **RCCD General Education Pattern -** C - Humanities

Course Content:

1. Study and Analysis of the Elements of Short Fiction
    a. Characterization
        i. Static vs. dynamic characters
        ii. Direct vs. indirect characterization
    b. Plot
    c. Structure
    d. Control and manipulation of viewpoint (POV)
        i. First and second POV
        ii. Third omniscient vs. third limited POV
    e. Narrative techniques
        i. In-scene
        ii. Narrative summary
    f. Dialogue
        i. Format conventions
        ii. Managing and pacing dialogue in scene
2. Study and Analysis of the Elements of Poetry
    a. Control and manipulation of point of view
    b. A sampling of poetic styles and forms
        i. Formal structures (e.g. haiku, villanelle, pantoum, sonnet, etc.)
        ii. Dramatic monologue
        iii. Lyric, ballad
        iv. Free verse
        v. Ekphrasis
        vi. Epistolary
    c. Poetic persona
    d. Tone and connotation
    e. Poetic line
        i. Line length
        ii. Line breaks
        iii. Enjambment
        iv. Impacts/effects of line choices
    f. Sound devices
        i. Alliteration
        ii. Assonance
        iii. Rhyme
        iv. Meter
    g. Figurative language
        i. Simile
        ii. Metaphor
        iii. Symbol
3. Study and Analysis of the Elements of Nonfiction
    a. Subgenres
        i. Memoir
        ii. Lyric essay and flash
        iii. Reportage
        iv. Narrative nonfiction

v. Long forms
b. Audience and voice
c. Storytelling techniques
i. Characterization
ii. Settings
iii. Managing introductory research methods
iv. Techniques of structure and organization
1. Chronological order
2. Use of flashbacks or other temporal organization
3. Convergent or parallel narrative structure
4. Braided or spiral structures
5. Mosaics
d. Narrative techniques
i. In-scene
ii. Narrative summary
e. Dialogue
i. Formatting conventions
ii. Managing and pacing dialogue in a scene
f. Ethical considerations
i. The role and positionality of the "I"
ii. Memory and nonfiction storytelling
iii. Formal and informal interviews
iv. Subject matter considerations
v. Testimony and peer reviews of traumatic subject matter
4. Critical Examination of Selected Poems, Short Fiction, and Nonfiction Drawn from Peers and Published Authors, Especially Writers from Historically Disadvantaged Groups
a. Latinx authors
b. Black authors
c. Indigenous authors
d. LGBTQ+ authors
e. Women authors
f. Working class authors
g. Intersectional perspectives
5. Application of Key Theories of Creative Writing to the Writing Process
a. Composing original short fiction
b. Composing original poetry
c. Composing original nonfiction
d. Composing critiques
e. Application of creative writing concepts
f. Application of creative writing techniques
g. Revision as an ongoing process
6. Application of Constructive Critical Feedback
a. Application of creative writing concepts
b. Application of creative writing techniques
7. Extensive Practice with Manuscript Standards
a. Proofreading
b. Editing
c. Formatting

Methods of Instruction:

Methods of instruction used to achieve student learning outcomes may include, but are not limited to, the following activities:

- Presentation of lectures and discussions concerning writing techniques, themes, and elements of selected poems and prose forms (fiction and nonfiction) in order for students to understand processes of creative writing composition;
- Guest writers/lecturers invited to class to discuss writing techniques and critique elements of selected texts;
- Use of films, videos, slides, distributing handouts, and/or electronic or computer-based media in order to reinforce understanding of the elements and process of creative writing;
- Cooperative/collaborative learning tasks designed to assist students in applying the elements of creative writing to original poetry, fiction, and nonfiction by means of peer and instructor feedback on works in progress;
- Individual conferences in order to evaluate and advise students on original writing projects;

- Computer-assisted instruction which encourages the process and revision of original creative writing projects;
- A mixture of practice opportunities--individual, peer-to-peer, small groups, and whole class workshops--as deemed appropriate.

Methods of Evaluation:

Students will be evaluated for progress in and/or mastery of student learning outcomes using methods of evaluation which may include, but are not limited to, the following activities:

- Methods of evaluation must include a student's original creative work; other methods listed below may or may not be included by the instructor, but original creative writing that addresses the SLOs and Objectives is a required method of evaluation;
- Individual and group creative writing assignments designed to demonstrate successful understanding and application of the elements of poetry, fiction, and nonfiction writing;
- Self-evaluation and peer evaluation assignments designed to demonstrate successful understanding and application of revision strategies for poetry, fiction, and nonfiction writing;
- Written analyses and critiques of selected literary examples designed to reinforce student awareness of the elements and processes of creative writing across genres;
- Questions on reading assignments designed to evaluate students’ understanding of the key theories of creative writing;
- Quizzes/examinations designed to assess students’ ability to critically analyze and apply creative writing theory to selected short fiction, nonfiction, and poetry;
- Participation in workshops to examine work-in-progress with peer writers as literary colleagues;
- Final examination to assess students’ mastery of the key theories of creative writing.

Sample Assignments:

Outside-of-Class Reading Assignments

- Read and analyze selected texts across genres, demonstrating awareness of the elements of fiction and poetry.
- Read and compare poetry examining differences among formal structures, free verse, and experimental structures.
- Read and analyze short fiction to identify storytelling techniques.
- Read selections of short fiction and nonfiction by contemporary authors from various literary and cultural traditions.

Outside-of-Class Writing Assignments

- Compose original poems and short works of fiction and nonfiction, applying understanding of various genre strategies and approaches.
- Compose formal written critiques of peer drafts in progress.
- Compose multiple versions of written exercises in various genres in order to experiment with structure, point of view, and voice in poetry and storytelling.

Other Outside-of-Class Assignments

- Revise, edit, and format original works of poetry, short fiction, and nonfiction based on instructor and peer comments.
- Prepare written questions related to literary readings and speakers on campus.

Course Materials:

All materials used in this course will be periodically reviewed to ensure that they are appropriate for college level instruction. Possible texts include the following:

Addonizio, Kim and Dorianne Laux, eds.. *The Poet's Companion.* WW Norton, 1997.
Bechdel, Alison. *The Essential Dykes to Watch Out For.* Houghton Mifflin, 2008.
Bossiere, Zoe and Dinty Moore. *The Best of Brevity: Twenty Groundbreaking Years of Flash Nonfiction.* Rose Metal Press, 2020.
Bui, Thi. *The Best We Could Do.* Abrams Comicart, 2017.

Burroway, Janet, Elizabeth Stuckey-French, and Ned Stuckey-French. *Writing Fiction: A Guide to Narrative Craft.* 10th Longman, 2019.
Cheney, Theodore A. Rees. *Writing Nonfiction: Fiction Techniques for Crafting Great Creative Nonfiction.* Ten Speed Press, 2001.
Cruz, Rachelle. *Experiencing Comics.* Cognella Academic Publishing, 2019.
DeMaria, Robert. *The College Handbook of Creative Writing.* 4th Wadsworth, 2014.
Dufresne, John. *Flash! Writing the Very Short Story.* W. W. Norton, 2018.
James Thomas, Sherrie Flick, and John Dufresne. *Flash Fiction America: 73 Very Short Stories.* W.W. Norton, 2023.
King, Stephen. *On Writing: A Memoir of the Craft.* Reissue Edition Scribner, 2020.
Kitchen, Judith. *Short Takes: Brief Encounters with Contemporary Creative Nonfiction.* W. W. Norton, 2005.
Kowit, Steve. *In the Palm of Your Hand: The Poet's Portable Workshop.* 2nd edition Tilbury House, 2017.
Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life.* Anchor, 1995.
Masih, Tara L. , editor. *Rose Metal Press Field Guide to Flash Fiction.* Rose Metal , 2009.
McCloud, Scott. *Making Comics.* Harper, 2006.
Salesses, Matthew. *Craft in the Real World: Rethinking Fiction Writing and Workshopping.* Catapult, 2021.
Sellers, Heather. *The Practice of Creative Writing.* 4th Bedford-St. Martin's, 2020.
Thomas, James and Robert Shapard. *Flash Fiction International.* W.W. Norton, 2015.
Tomine, Adrian. *Killing and Dying: Stories.* Drawn and Quarterly, 2018.
Various. *RCC MUSE Literary Journal* 0001, 01 01. Spring
Various. online/open access. *Assay: A Journal of Nonfiction Studies* 0001, 01 01.
Various. online/open access. *Brevity: A Journal of Concise Literary Nonfiction* 0001, 01 01.
Various (produced by Arizona State University). online/open access. *Superstition Review* 0001, 01 01.

Codes/Dates:

CB03 TOP Code: 1507.00 - Creative Writing
CB05 MOV Transfer Status: Transfers to Both UC/CSU (A)
CB05 NOR Transfer Status: Transfers to Both UC/CSU (A)
CB05 RIV Transfer Status: Transfers to Both UC/CSU (A)
C-ID#: ENGL 200

Board of Trustees Approval Date: 10/17/2023

COR Rev Date: 10/17/2023

GE Learning Outcomes:

- **Communication Skills** Students will be able to communicate effectively in diverse situations. They will be able to create, express, and interpret meaning in oral, visual, and written forms. They will also be able to demonstrate quantitative literacy and the ability to use graphical, symbolic, and numerical methods to analyze, organize, and interpret data.
- **Critical Thinking** Students will be able to demonstrate higher-order thinking skills about issues, problems, and explanations for which multiple solutions are possible. Students will be able to explore problems and, where possible, solve them. Students will be able to develop, test, and evaluate rival hypotheses. Students will be able to construct sound arguments and evaluate the arguments of others.

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Discipline: English

Cross-listed Discipline: Humanities

RIVERSIDE COMMUNITY COLLEGE DISTRICT INTEGRATED COURSE OUTLINE OF RECORD

ENGLISH 8

ENG-8 : Introduction to Mythology

College: NOR
Lecture Hours: 54.000
Outside-of-Class Hours: 108.000
Total Student Learning Hours: 162.000
Units: 3.00
Grading Methods: Letter Grade

Course Description

Prerequisite: Eligibility for college-level composition or qualifying placement for ENG 1A

Advisory: ENG-1B or ENG-1BH

Course Credit Recommendation: Degree Credit

Analyzes myths from various time periods, geographic locations, and cultural settings. Emphasizes the historical sources and cultural functions of myths and legends in ancient societies and their continuing relevance to modern thought and culture.

Entrance Skills:

Before entering the course, students should be able to demonstrate the following skills:

1. **Prerequisite Entry Skill: Construct unified, organized, primarily text-based essays, largely free of disruptive errors, which employ various rhetorical strategies, perspectives, and concrete evidence in support of arguable thesis statements.**
2. **Prerequisite Entry Skill: Employ MLA conventions for documenting sources and citing parenthetically.**
3. **Advisory Entry Skill: Critically discuss and interpret primary texts, recognizing key ideas and responding in both oral and written form.**
   - **ENG-1B -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1BH -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
4. **Advisory Entry Skill: Analyze, synthesize, and evaluate primary texts using college level critical thinking skills.**
   - **ENG-1B -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1BH -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
5. **Advisory Entry Skill: Compose well-developed, unified, stylistically competent writing assignments.**
   - **ENG-1B -** Develop written arguments in response to diverse literary texts.
   - **ENG-1BH -** Develop written arguments in response to diverse literary texts.

Course Objectives:

Upon successful completion of the course, students should be able to demonstrate the following activities:

1. Identify distinctive features of mythology across a variety of cultural, historical, and discursive contexts

2. Analyze and interpret myths from different cultures and time periods, comparing them to one another and relating them to theories of the origins and cultural functions of myth, both historically and in contemporary settings where the myths are part of a living tradition.
3. Analyze and interpret features distinctive of the various mythical traditions or that mark them as characteristic of or unique to the culture/ time from which they emerge and in which they may still function.
4. Evaluate the relevance to and continuity of myths within modern thought, culture, and literature with an awareness of how differences of culture, race, ethnicity, gender, sexuality, and other social markers and positionality may shape how we read, interpret, and re-interpret myth.
5. Employ methods of critical literary analysis to read and interpret myths.
6. Demonstrate comprehension of the above through class discussion, written exams, and essays using appropriate citation form.

Student Learning Outcomes:

Upon successful completion of the course, students should be able to demonstrate the following skills:

1. **Communicate analytical arguments about and comprehension of course content, which shall include a diverse selection of mythic traditions from around the world representing the stories of a broad range of cultural traditions, through essays and other methods of analytical expression.**
    - **Critical Thinking**
    - **Communication Skills**

General Education Outcomes:

- **RCCD General Education Pattern -** C - Humanities

Course Content:

Instructor's approach may be historical/geographical, topical/thematic, or motif-based. In addition to the introductory material, instructors will cover a minimum of five out of the nine indicated myth traditions at least three of which should be non-European.

1. Introductory content
    a. Introduction to and definition of myth and the ways in which myths reflect and inform various cultures and their values;
    b. introduction to the relation of religion to myth and understanding the differences between myths that are predominantly historical versus myths that are still widely accepted/ employed today and approaches to reading such myths with sensitivity
    c. origins of myth;
    d. theories of universal archetypes and symbols;
    e. approaches to the study of myth;
    f. ways in which myths transcend culture in their attempt to address questions about the human condition;
    g. major types/categories of myth, such as cosmic/creation myths, flood myths, myths of the gods/goddesses, hero/ heroine myths, trickster myths, and place/object/event myths.
2. Greco-Roman Myth
    a. Myths/Concepts:
        i. the pantheon;
        ii. gods and heroes;
        iii. epic journeys;
        iv. family relationships;
        v. the underworld;
        vi. civic myths;
        vii. divine role in regulating natural processes and human destiny;
        viii. oracular wisdom;
        ix. Dionysian cults
    b. Texts/Authors including but not limited to selections from Hesiod's Theogony, The Iliad, Odyssey, Greek tragedy, Virgil's Aeneid, Ovid's Metamorphoses, Apuleius's The Golden Ass
3. Myths from the Jewish, Christian, and Islamic traditions
    a. Myths/Concepts:

i. Creation myths
ii. Flood myths
iii. lawgiving;
iv. character of God(s);
v. cosmological time;
vi. paradise and heaven—afterlife myths
vii. divine personages;
viii. motifs in the stories shared among the traditions, for example Abraham, Moses and for the Christian and Islamic traditions, Jesus and Mary and examination of both shared and distinctive features

b. Texts/ Authors including but not limited to: selections from the Bible, Talmud, apocrypha, and saints' lives, the Qur'an

4. Northern European: Norse
   a. Myths/Concepts:
      i. demi-gods and animals
      ii. the Tree of the World;
      iii. pantheon;
   b. Texts/ Authors: selections from Volsunga Saga, Prose Edda of Snorri Sturllson, Poetic Edda, Elder Edda
5. The Ancient Near East: Sumerian, Babylonian, Egyptian
   a. Myths/Concepts:
      i. the Mesopotamian pantheon vs. the Egyptian pantheon; connections to ideas of creation/ flood in Genesis
      ii. fertility myths;
      iii. the Great goddess and her consort;
      iv. the serpent lord, concepts of the underworld, the garden of immortality;
      v. role of primitive astronomy in human life and mythological narrative;
      vi. the cult of the bull;
      vii. cult of the sun god;
      viii. concept of the god-King;
      ix. patriarchal vs. matriarchal societies reflected in mythological narrative
   b. Texts/ Authors: selections from Enuma Elish, Gilgamesh; Akhenaton's "Hymn to the Sun," Egyptian myth (Pyramid texts, book of the Dead, Plutarch's Concerning Isis and Osiris)
6. African Mythology
   a. Myths/ Concepts:
      i. Creation myths
      ii. Pantheons
      iii. trickster god/animal/ animism and myth;
      iv. Hero myths
      v. fertility myths
   b. Texts/ Authors: selections from Son-Jata, Gassire's Lute (Soninke), Mwindo, Yoruba, myth, Islamic African myth, Bantu, and West African myths
7. The Far East and Pacific Islands: Japanese, Chinese, Polynesian
   a. Myths/Concepts:
      i. Buddhist mythology;
      ii. concept of Tao, creation cycles
      iii. Shinto mythology
      iv. Hawaiian mythology
      v. Maori mythology
   b. Texts/ Authors: Kotan Utannai (ainu), Kojiki, Nijon Shoki; collections of Polynesian myth; legends of Mau'i
8. Persian, Southeast Asian, Hindu Myth
   a. Myths/Concepts:
      i. Vedic Aryan mythological traditions;
      ii. Zoroastrian mythological tradition;
      iii. creation myths, maya, dharma;
      iv. World renovation cycles;
      v. cult of Mithras
      vi. Hero myths
   b. Texts/ Authors: Avesta, Ramayana; Mahabharata; Bhagavad Gita
9. The British Isles/ France: Celtic, Arthurian Myth
   a. Myths/Concepts:
      i. the Arthurian corpus (horn of plenty, grail, green man, faerie, Camelot, Avalon);
      ii. white hare/stag;
      iii. wounded man;

iv. warrior king;
v. cult of St. Brigit;
vi. Queen Maeve;
vii. trickster-hero

b. Texts/ Authors: selections from Maginogion, Beowulf, Morte d'Arthur; Chretien de Troyes romances, Irish Book of Conquests

10. Myths from the Americas
    a. Myths/Concepts:
        i. Inuit goddess Sedna, rule of four, ritual ball games, jaguar cult, serpent goddess Coatlicue;
        ii. Quetzlcoatl;
        iii. Tezcatlipoca;
        iv. skull and monkey motifs;
        v. blood ritual;
        vi. corn goddess;
        vii. creation myths;
        viii. animal spirits
    b. Texts/ Authors: selections from Popol Vuh, Cherokee oral tales, myths of Tiahuanaco culture, Zuni myth, Tlingit, Navajo, Iroquois, Aztec-Toltec myth collections

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Methods of Instruction:

Methods of instruction used to achieve student learning outcomes may include, but are not limited to, the following activities:

Note: The following methods of instruction are driven by culturally responsive and sustaining and antiracist pedagogues:

- No-stakes, collaborative reading and writing activities and projects (e.g., speed dating, poster sessions and gallery walks, jigsaw, Save the Last Word, writing groups, literature circles, collaborative writing)
- Creation of pair and small group activities for discussions, debates, research projects, and group presentations in order to have students develop and apply critical thinking, active listening, and literary analysis skills.
- Guided reading activities, following CAP's instructional cycle (e.g., pre-reading and post-reading assignments focused first on comprehension and then analysis)
- Student-centered instruction: mini-lessons (5-10 minutes)
- Seminar style instruction that solicits active student participation in discussion, debate, and presentations. Student participation should advance critical thinking and literary analysis skills, promote awareness of the distinctive features of various mythic traditions and of broader cross cultural themes and ideas within myth, and examine the connection of myth to the students' own lives and culture.
- Classroom lectures, presentations, and activities that demonstrate and offer practice in the application of critical reading and research skills to specific myths/ mythic traditions.
- Classroom lectures, presentations, and activities that provide students with background information on myth and the various myth types and mythic traditions and the appropriate historic/geographic/ cultural contexts.
- Modeling reading and writing skills and strategies via instructor or student samples
- Assignment of low-stakes exercises, quizzes, and in-class writing designed to facilitate the acquisition of the college-level reading, composition, and literary analysis skills covered by the class.
- Screening of videos/films/slides to help broaden students' understanding of cultural contexts or specific myths/ mythic traditions.
- Invitation of guest lecturers to bring alternative points of view into the classroom about myth.

Methods of instruction outside the classroom may include, but are not limited to:

- Assignment of primary texts that are complex enough to facilitate the development of critical thinking and reading skills. Instructors will assign texts that expose students to a diverse selection of myths taken from a broad range of mythic traditions from across the globe and readings on theories of myth/ cultural functions of myth.
- Assignment of interpretive and argumentative essays and other written work designed to clarify students' arguments about myth and synthesize the topics of the class.
- Assignment of secondary criticism that supports the understanding of the primary texts and models the literary and cultural analysis skills being covered in the class.
- Assignment of research projects that encourage students to further knowledge about myths, the mythic tradition from which they emerge, content, or interpretation.

- Development and assignment of online and computer assisted instructional activities, such as web quests, Internet presentations, discussion board postings, online paper submissions, and online research designed to develop research skills, experience the breadth of material and criticism found on the Internet, and practice making connections between the myths, their own lives, and contemporary culture.
- Individual conferences to help students identify and develop strategies for improving their thinking, reading, and writing skills.

Methods of Evaluation:

Students will be evaluated for progress in and/or mastery of student learning outcomes using methods of evaluation which may include, but are not limited to, the following activities:

Methods of evaluation must include formal academic essay writing. Other methods listed below may or may not be included by an instructor, but formal academic essay writing is a required method of evaluation.

- Formal essays will be designed to facilitate a comparative understanding of myth/ myth types as well as deeper understanding of individual works and the contexts out of which they emerge; essays will incorporate literary analysis techniques, as well as critical thinking and writing skills.
- Class participation including oral reports, presentations, performances, debates, discussions designed to evaluate students' critical thinking and literary analysis skills and to measure the students' ability to explain how myths can be interpreted and analyzed in the context of its tradition.
- Written reports/presentations designed to demonstrate critical thinking and writing skills through the process of constructing written observations/ reactions/ reports/ presentations/ explications of myth.
- Additional assignments that supplement traditional essays by analyzing literature and making an interpretive claim through multiple modalities including visual and creative mixed-media, supported by short expository essays.
- Quizzes, in-class writing, and examinations to measure students' recognition of distinctive features of specific myth types and/ or mythic traditions and their ability to employ techniques of literary analysis to interpret myth.
- Class and individual projects designed to illustrate students' ability to recognize the distinctive features of myth types and traditions, to demonstrate a comparative understanding of myth/ myth types as well as deeper understanding of individual works and the contexts out of which they emerge.
- Final examination designed to synthesize the topics of the class, measure students' comprehension of the material, and demonstrate achievement of student learning outcomes.
- Methods of evaluation designed to assess literary analysis skills should require students to read works closely, recognizing subtle and complex differences in language use, understand figurative language, distinguish between literal and metaphorical meanings, employ the basic language and terminology of literary analysis, provide valid logical premises in support of an interpretation, analysis of, or argument about myth, and support premises with effectively integrated, relevant, thoughtful, and sufficient evidence drawn from myths.

Sample Assignments:

Outside-of-Class Reading Assignments

- Significant works of Greco-Roman mythology, and at least four other mythological traditions, three of which should be non-European; Instructors must assign works from a minimum of five of the traditions outlined in the course content. Works can be from individual texts or appropriately themed anthologies.
- Read the excerpts from the *Theogony* and *Popol Vuh* as well as Out of the Blue and Genesis Chpts. 1 and 2. As you read, consider what type of creation myth is at work here and the differences in the relationships between humanity and divinity and humanity and the natural world that the myths each seem to establish.

Outside-of-Class Writing Assignments

Writing assignments should be designed to demonstrate students' ability to employ college-level methods of literary analyses to interpret mythology with an awareness of historical sources, discuss the cultural functions of myths and legends in ancient society and their continuing relevance to modern thought and culture, and demonstrate critical thinking and writing skills. These can be assigned as in-class or take- home essays, and may include formal literary analysis essays, short answer literary analysis responses, and/or short answer study guide responses.

- For short response paper:

    - What is a major difference you saw in Out of the Blue and the other creation myths we've read so far? Explain and what do you think this tells us about how creation myths are expressions of the nature of the world and our place in it for a given culture? OR
    - What are the differences in the roles the animals play in the myths we read this week? OR
    - Contrast the explanation of the creation of humans in any two myths that have described the creation of humans so far.
- Three formal essay prompts:
    - Analyze the ways in which some of the myths/ texts we've read blame women for men's woes (Ex. Shamhat, Pandora, and Eve--pick one or two and if two, compare), what in the context of the myth itself helps to explain this, the influence this has had on views of women moving forward. Can these myths be re-interpreted in ways that are less misogynistic? How? Why? How should we view these myths today? OR
    - What is the role of women in The Odyssey? Focusing especially on Penelope, Calypso, the maids, Anticleia (you may also want to consider Athena) discuss how women are portrayed in this epic. OR
    - Apply (and analyze/ critique) Joseph Campbell's mono-myth to the story of a mythic hero/ heroine (use one of the ones we read—Mwindo, Atalanta, Gilgamesh, Odysseus, Maui, for example). Does the mono-myth outline work as well for non-western as for western heroes? In what ways does the mono-myth outline work or fall short in terms of thinking about powerful mythic women and their stories? Ultimately in your assessment what are the strengths and limitations of Campbell's mono-myth?

Other Outside-of-Class Assignments

- None required.

Course Materials:

All materials used in this course will be periodically reviewed to ensure that they are appropriate for college level instruction. Possible texts include the following:

Jennifer Taylor. *An Introduction to Comparative Mythology.* 3rd Kendall Hunt, 2020.
Leeming, David Adams. *The World of Myth: An Anthology.* 3rd Oxford UP, 2018.
Leonard, Scott and Michael McClure. *Myth & Knowing: An Introduction to World Mythology.* McGraw-Hill, 2004.
Lowry, Shirley P. *Familiar Mysteries: The Truth in Myth.* Replica Books, 2001.
Rosenberg, Donna. *World Mythology.* 3rd McGraw-Hill, 2001.
Sarah Iles Johnston. *Gods and Mortals: Ancient Greek Myths for Modern Readers.* Princeton UP, 2023.
Thury and Devinney.. *Introduction to World Mythology: Contemporary Approaches to Classical and World Myths.* Oxford UP, 2016.
Full text editions of various texts mentioned above chosen by instructor for significance and appropriateness to course objectives and topics. Critical readings on myth from any of the following: Northrop Frye, Karl Jung, Bruno Bettelheim, Mircea Eliade, Stith Thompson, Joseph Campbell, Maud Bodkin, Alan Dundes, Bronislaw Malinowski, Erich Fromm, and Slarissa Pinkola Estes.

Codes/Dates:

CB03 TOP Code: 1503.00 - Comparative Literature
CB05 MOV Transfer Status: N/A (not in college inventory) (D)
CB05 NOR Transfer Status: Transfers to Both UC/CSU (A)
CB05 RIV Transfer Status: Transfers to Both UC/CSU (A)

Board of Trustees Approval Date: 11/21/2023

COR Rev Date: 11/21/2023

GE Learning Outcomes:

- **Communication Skills** Students will be able to communicate effectively in diverse situations. They will be able to create, express, and interpret meaning in oral, visual, and written forms. They will also be able to demonstrate quantitative literacy and the ability to use graphical, symbolic, and numerical methods to analyze, organize, and interpret data.

- **Critical Thinking** Students will be able to demonstrate higher-order thinking skills about issues, problems, and explanations for which multiple solutions are possible. Students will be able to explore problems and, where possible, solve them. Students will be able to develop, test, and evaluate rival hypotheses. Students will be able to construct sound arguments and evaluate the arguments of others.

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Discipline: English

RIVERSIDE COMMUNITY COLLEGE DISTRICT INTEGRATED COURSE OUTLINE OF RECORD

ENGLISH 7

ENG-7 : British Literature II: Romanticism through Modernism/Post-Modernism

College: RIV
Lecture Hours: 54.000
Outside-of-Class Hours: 108.000
Total Student Learning Hours: 162.000
Units: 3.00
Grading Methods: Pass/No Pass
Letter Grade

Course Description

Prerequisite: Eligibility for college-level composition or qualifying placement for ENG 1A

Advisory: ENG-1B or ENG-1BH

Course Credit Recommendation: Degree Credit

A survey of British literature from 1800 to the present, including a comprehensive exposure to the poetry, drama, and fiction of this era as well as a basic understanding of the cultural, intellectual, and artistic trends it embodies.

Entrance Skills:

Before entering the course, students should be able to demonstrate the following skills:

1. **Prerequisite Entry Skill: Construct unified, organized, primarily text-based essays, largely free of disruptive errors, which employ various rhetorical strategies, perspectives, and concrete evidence in support of arguable thesis statements.**
2. **Prerequisite Entry Skill: Employ MLA conventions for documenting sources and citing parenthetically.**
3. **Advisory Entry Skill: Critically discuss and interpret primary texts, recognizing key ideas and responding in both oral and written form.**
   - **ENG-1B -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1B -** Develop written arguments in response to diverse literary texts.
   - **ENG-1BH -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1BH -** Develop written arguments in response to diverse literary texts.
4. **Advisory Entry Skill: Analyze, synthesize, and evaluate primary texts using college level critical thinking skills.**
   - **ENG-1B -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1BH -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
5. **Advisory Entry Skill: Compose developed, unified, stylistically competent writing assignments.**
   - **ENG-1B -** Develop written arguments in response to diverse literary texts.
   - **ENG-1BH -** Develop written arguments in response to diverse literary texts.

Course Objectives:

Upon successful completion of the course, students should be able to demonstrate the following activities:

1. Identify distinctive features of British literature from Romanticism through post-modernism including major writers, works, movements and themes, and genres.

2. Analyze and interpret features distinctive of the British tradition or that mark them as characteristic of or unique in the period in which they are written.
3. Explain how this literature both reflects and shapes the intellectual history and cultural assumptions of this period with an awareness of how differences of culture, gender, and other social markers may shape a writer's interactions with this history.
4. Employ methods of critical literary analysis to read and interpret British literature.

Student Learning Outcomes:

Upon successful completion of the course, students should be able to demonstrate the following skills:

1. **Communicate analytical arguments about and comprehension of course content which shall include a diverse selection of British literary writers representing the stories of a broad range of British ethnicities and cultural traditions through essays and other methods of analytical expression.**
    - **Communication Skills**
    - **Critical Thinking**

General Education Outcomes:

- **RCCD General Education Pattern -** C - Humanities

Course Content:

Instructor’s approach to course content may be historical, topical/thematic, or genre-based. Suggested authors/ texts include but are not limited to:

1. Romanticism
    a. Literary developments/genres: History of romanticism; lyric poetry, the Romantic novel prose/literary criticism/essays
    b. Texts/Authors: Selections from Blake, Wordsworth, Keats, Byron, Shelley, Coleridge; selections from at least one of the following: Austen, Scott, Mary Shelley, Wollstonecraft, or critical essayists
2. Victorian Literature
    a. Literary developments/genres: History of Victorian literature; the novel, lyric poetry, dramatic monologue, literature of science and/or social protest
    b. Texts/Authors: Selections from Tennyson, Robert Browning, Arnold, and one or more from the following: Dickens, C. or E. Bronte, G. Eliot, Hardy or another prominent Victorian novelist; one or two of the following: Christina Rossetti, the pre-Raphaelites, E.B. Browning, G.M. Hopkins, Swinburne, Pater, Ruskin, Darwin, Mill, or other social philosophers
3. Late Victorian Literature
    a. Literary developments/genres: Major characteristics/history of late Victorian literature; revival of drama, birth of the modern novel/poetry, aestheticism and decadence, fin de siecle themes, essays and literary criticism
    b. Texts/Authors: Carroll, Conrad, Wilde or Shaw; Hardy, Kipling
4. 20th Century Literature Modernist
    a. Literary developments/genres: Major characteristics of modernist literature; stream of consciousness; experimentation with form; the Irish literary renaissance
    b. Texts/Authors: Joyce, T.S. Eliot, D.H. Lawrence, V. Woolf, E.M. Forster, H.G. Wells, Huxley, W.H. Auden, Yeats
5. Post-Modern Literature
    a. Literary developments/genres: Major characteristics of post-modern literature; theatre of the absurd; existentialism, post-modern novels/poetry/drama; experimentation with genres; new realism; multiculturalism; post-colonial literatures in English
    b. Texts/Authors: L. Durrell, H. Pinter; T. Stoppard, S. Beckett; selections from post-colonial writing in India, the Caribbean, Africa, N. Gordimer, I. Murdoch, Rushdie.

Methods of Instruction:

Methods of instruction used to achieve student learning outcomes may include, but are not limited to, the following activities:

Note: The following methods of instruction are driven by culturally responsive and sustaining and antiracist pedagogies.

- No-stakes, collaborative reading and writing activities and projects (e.g., speed dating, poster sessions and gallery walks, jigsaw, Save the Last Word, writing groups, literature circles, collaborative writing)
- Creation of pair and small group activities for discussions, debates, research projects, and group presentations in order to have students develop and apply critical thinking, active listening, and literary analysis skills.
- Guided reading activities, following CAP's instructional cycle (e.g., pre-reading and post-reading assignments focused first on comprehension and then analysis)
- Student-centered instruction: mini-lessons (5-10 minutes)
- Seminar style instruction that solicits active student participation in discussion, debate, and presentations. Student participation should advance critical thinking and literary analysis skills, promote awareness of the distinctive features and trends in British literature, and examine the connection of literature to the students' own lives and culture.
- Classroom lectures, presentations, and activities that demonstrate and offer practice in the application of critical reading and research skills to specific literary works.
- Classroom lectures, presentations, and activities that provide students with background information on British literature and the appropriate historic/geographic contexts.
- Modeling reading and writing skills and strategies via instructor or student samples
- Assignment of low-stakes exercises, quizzes, and in-class writing designed to facilitate the acquisition of the college-level reading, composition, and literary analysis skills covered by the class.
- Screening of videos/films/slides to help broaden students' understanding of cultural contexts or literary works.
- Invitation of guest lecturers to bring alternative points of view into the classroom about British literature.
- Methods of instruction outside the classroom may include, but are not limited to:
- Assignment of primary texts that are complex enough to facilitate the development of critical thinking and reading skills. Instructors will assign texts that expose students to a diverse selection of British literary writers representing the stories of a broad range of British cultural traditions, emphasizing a broad range of British cultural traditions and voices, including women and voices from/ challenging the expanding British empire, especially from Black, Asian, and Minority Ethnic voice in the British Isles and territories.
- Assignment of interpretive and argumentative essays and other written work designed to clarify students' arguments about British literature and synthesize the topics of the class.
- Assignment of secondary criticism that supports the understanding of the primary texts and models the literary and cultural analysis skills being covered in the class.
- Assignment of research projects that encourage students to further knowledge about the literary work and its author, content, or interpretation.
- Development and assignment of online and computer assisted instructional activities, such as web quests, Internet presentations, discussion board postings, online paper submissions, and online research designed to develop research skills, experience the breadth of material and criticism found on the Internet, and practice making connections between the literary works, their own lives, and contemporary culture.
- Individual conferences to help students identify and develop strategies for improving their thinking, reading, and writing skills.

Methods of Evaluation:

Students will be evaluated for progress in and/or mastery of student learning outcomes using methods of evaluation which may include, but are not limited to, the following activities:

Methods of evaluation must include formal academic essay writing. Other methods listed below may or may not be included by an instructor, but formal academic essay writing is a required method of evaluation. Formal essays will be designed to demonstrate and explain how British literature both reflects and shapes the cultural history of Britain; essays will incorporate literary analysis techniques, as well as critical thinking and writing skills.

- Class participation including oral reports, presentations, performances, debates, discussions designed to evaluate students' critical thinking and literary analysis skills and to measure the students' ability to explain how British literature can be interpreted and analyzed in the context of its tradition.
- Written reports/presentations designed to demonstrate critical thinking and writing skills through the process of constructing written observations/ reactions/ reports/ presentations/ explications on the topic of British literature.

- Additional assignments that supplement traditional essays by analyzing literature and making an interpretive claim through multiple modalities including visual and creative mixed media, supported by short expository essays.
- Quizzes, in-class writing, and examinations to measure students' recognition of distinctive features and trends in British literature and their ability to employ techniques of literary analysis to interpret British literature.
- Class and individual projects designed to illustrate students' ability to recognize the distinctive features and trends in British literature, to explain how this literature both reflects and shapes the cultural history of the United States, and to employ techniques of literary analysis to interpret this literature.
- Final examinations designed to synthesize the topics of the class, measure students' comprehension of the material, and demonstrate achievement of student learning outcomes.
- Methods of evaluation designed to assess literary analysis skills should require students to read works closely, recognizing subtle and complex differences in language use, understand figurative language, distinguish between literal and metaphorical meanings, employ the basic language and terminology of literary analysis, provide valid logical premises in support of an interpretation, analysis of, or argument about British literature, and support premises with effectively integrated, relevant, thoughtful, and sufficient evidence drawn from British literary texts.

Sample Assignments:

Outside-of-Class Reading Assignments

- Primary works of British literature from 1800 to the present, including poetry, drama, and fiction. Works can be from individual texts or appropriately themed anthologies, but should be mostly full-length works with only a few excerpts.

Outside-of-Class Writing Assignments

- Writing assignments should be designed to demonstrate students' ability to employ college-level methods of literary analysis to interpret British literature of this period and some of its cultural, intellectual, and artistic trends, and demonstrate critical thinking and writing skills. These can be assigned as in-class or take-home essays, and may include formal literary analysis essays, short answer literary analysis responses, and/or short answer study guide responses. Formal academic essays are a required method of evaluation.

Other Outside-of-Class Assignments

- None required.

Course Materials:

All materials used in this course will be periodically reviewed to ensure that they are appropriate for college level instruction. Possible texts include the following:

Damrosch, David, et al. *The Longman Anthology of British Literature, Vol 2 package (2A - 5/e, 2B - 4/e, 2C - 4/e).* 5th Longman, 2012.
Greenblatt, Stephen, et al. *The Norton Anthology of English Literature, Vol. 2 or DEF (or the Major Authors 8th edition (2006); 9th edition (2013); 10th edition (2018)..* W.W. Norton, 2018.
Instructors may also supplement anthologies with a novel or other selections in a course packet.

Codes/Dates:

CB03 TOP Code: 1503.00 - Comparative Literature
CB05 MOV Transfer Status: Transfers to Both UC/CSU (A)
CB05 NOR Transfer Status: Transfers to Both UC/CSU (A)
CB05 RIV Transfer Status: Transfers to Both UC/CSU (A)
C-ID#: ENGL 165

Board of Trustees Approval Date: 10/17/2023

COR Rev Date: 10/17/2023

GE Learning Outcomes:

- **Communication Skills** Students will be able to communicate effectively in diverse situations. They will be able to create, express, and interpret meaning in oral, visual, and written forms. They will also be able to demonstrate quantitative literacy and the ability to use graphical, symbolic, and numerical methods to analyze, organize, and interpret data.
- **Critical Thinking** Students will be able to demonstrate higher-order thinking skills about issues, problems, and explanations for which multiple solutions are possible. Students will be able to explore problems and, where possible, solve them. Students will be able to develop, test, and evaluate rival hypotheses. Students will be able to construct sound arguments and evaluate the arguments of others.

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Discipline: English

RIVERSIDE COMMUNITY COLLEGE DISTRICT INTEGRATED COURSE OUTLINE OF RECORD

ENGLISH 6

ENG-6 : British Literature I: Anglo-Saxon through Eighteenth Century

College: RIV
Lecture Hours: 54.000
Outside-of-Class Hours: 108.000
Total Student Learning Hours: 162.000
Units: 3.00
Grading Methods: Pass/No Pass
Letter Grade

Course Description

Prerequisite: Eligibility for college-level composition or qualifying placement for ENG 1A

Advisory: ENG-1B or ENG-1BH

Course Credit Recommendation: Degree Credit

A survey of British literature from the eighth century CE to 1800, including a comprehensive exposure to the poetry, drama, and fiction of this era as well as a basic understanding of the cultural, intellectual, and artistic trends it embodies.

Entrance Skills:

Before entering the course, students should be able to demonstrate the following skills:

1. **Prerequisite Entry Skill: Construct unified, organized, primarily text-based essays, largely free of disruptive errors, which employ various rhetorical strategies, perspectives, and concrete evidence in support of arguable thesis statements.**
2. **Prerequisite Entry Skill: Employ MLA conventions for documenting sources and citing parenthetically.**
3. **Advisory Entry Skill: Critically discuss and interpret primary texts, recognizing key ideas and responding in both oral and written form.**
   - **ENG-1B -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1B -** Develop written arguments in response to diverse literary texts.
   - **ENG-1BH -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1BH -** Develop written arguments in response to diverse literary texts.
4. **Advisory Entry Skill: Analyze, synthesize, and evaluate primary texts using college level critical thinking skills.**
   - **ENG-1B -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
   - **ENG-1BH -** Analyze diverse literary texts through various social, historical, cultural, psychological, or aesthetic contexts.
5. **Advisory Entry Skill: Compose developed, unified, stylistically competent writing assignments.**
   - **ENG-1B -** Develop written arguments in response to diverse literary texts.
   - **ENG-1BH -** Develop written arguments in response to diverse literary texts.

Course Objectives:

Upon successful completion of the course, students should be able to demonstrate the following activities:

1. Identify distinctive features of British literature from its beginnings through the 18th century including major writers, works, movements or themes, and genres.
2. Analyze and interpret features distinctive of the British tradition or that mark them as characteristic of or unique in the period in which they were written.
3. Explain how this literature both reflects and shapes the intellectual history and cultural assumptions of this period with an awareness of how differences of culture, gender, and other social markers may shape a writer's interactions with this history.
4. Employ methods of critical literary analysis to read and interpret British literature.

Student Learning Outcomes:

Upon successful completion of the course, students should be able to demonstrate the following skills:

1. **Communicate analytical arguments about and comprehension of course content which shall include a diverse selection of British literary writers representing the stories of a broad range of British ethnicities and cultural traditions through essays and other methods of analytical expression.**
    - **Communication Skills**
    - **Critical Thinking**

General Education Outcomes:

- **RCCD General Education Pattern -** C - Humanities

Course Content:

Instructor’s approach to course content may be historical, topical/thematic, or genre-based. Suggested authors/ texts include but are not limited to:

1. Anglo-Saxon Literature/Anglo Norman Literature
    a. Introduction: Brief history of English language and literature, including early literary devices and poetic types
    b. Major literary developments: Oral epic, riddles, lyric poetry (e.g. elegy, lament, dream vision), religious poetry and prose
    c. Texts/Authors: Beowulf, Caedmon, selection of Old English lyrics, optional prose selections (e.g. Bede, Julian of Norwich, Margery Kempe)
2. Middle English Literature
    a. Literary developments/genres: History of Middle English literature; tale collections (introduce genres in such a collection, e.g. fabliaux, romance, sermon, Breton lai, beast fable), lyric poetry (sacred & secular), romance, allegory, mystery/miracle/morality plays
    b. Texts/Authors: Selections from Chaucer’s Canterbury Tales; selected Middle English lyrics, medieval drama (e.g., Everyman or Second Shepherd’s Play), romance or allegory (e.g., Piers Plowman or Sir Gawain), Arthurian materials (e.g. Lais of Marie de France, Sir Gawain, Malory)
3. Renaissance/ Early Modern Literature
    a. Literary developments/genres: Major characteristics of British Early Modern literature; court culture; sonnet form; Elizabethan/ Jacobean drama (e.g. tragedy, comedy, history); further evolution of epic/romance; non-fiction prose
    b. Texts/Authors: At least one major play by Marlow, Shakespeare, Webster; Spenser (sonnets, selections from the Faerie Queene) , and/or Sidney (e.g. selections from Astrophil and Stella and/ or the Defence of Poesy) ; other early Renaissance writers (e.g. Hoby’s translation of Castiglione, Queen Elizabeth, Mary Herbert, Amelia Lanyer, Raleigh) selected to illustrate something of court culture and the range of poetic achievement in the era
4. Seventeenth Century Literature
    a. Literary developments/genres: Major characteristics of 17th century literature; metaphysical poetry, cavalier poetry, epic poetry, non-fiction prose, drama
    b. Texts/Authors: Selections from John Donne, the metaphysical poets, the cavalier poets, John Milton.
5. Restoration/ 18th Century Literature
    a. Literary developments/genres: Major characteristics of Restoration literature; Restoration comedy, mock epic, satire, birth of the novel, neoclassical poetry, literary criticism, essays, Gothicism,

sentimentalism
b. Texts/Authors: Dryden, Pope, Swift, Johnson, the essayists (Addison & Steele), and one or more of the following: a novel/ novella (e.g. Oroonooko or a novel by Defoe, Richardson, Radcliffe, Burney, Austen, Fielding, Sterne and/or Restoration comedy, e.g. The Way of the World.

Methods of Instruction:

Methods of instruction used to achieve student learning outcomes may include, but are not limited to, the following activities:

Note: The following methods of instruction are driven by culturally responsive and sustaining and antiracist pedagogies

- No-stakes, collaborative reading and writing activities and projects (e.g., speed dating, poster sessions and gallery walks, jigsaw, Save the Last Word, writing groups, literature circles, collaborative writing)
- Creation of pair and small group activities for discussions, debates, research projects, and group presentations in order to have students develop and apply critical thinking, active listening, and literary analysis skills.
- Guided reading activities, following CAP's instructional cycle (e.g., pre-reading and post-reading assignments focused first on comprehension and then analysis)
- Student-centered instruction: mini-lessons (5-10 minutes)
- Seminar-style instruction that solicits active student participation in discussion, debate, and presentations. Student participation should advance critical thinking and literary analysis skills, promote awareness of the distinctive features and trends in British literature, and examine the connection of literature to the students' own lives and culture.
- Classroom lectures, presentations, and activities that demonstrate and offer practice in the application of critical reading and research skills to specific literary works.
- Classroom lectures, presentations, and activities that provide students with background information on British literature and the appropriate historic/geographic contexts.
- Modeling reading and writing skills and strategies via instructor or student samples
- Assignment of low-stakes exercises, quizzes, and in-class writing designed to facilitate the acquisition of the college-level reading, composition, and literary analysis skills covered by the class.
- Screening of videos/films/slides to help broaden students' understanding of cultural contexts or literary works.
- Invitation of guest lecturers to bring alternative points of view into the classroom about British literature.
- Methods of instruction outside the classroom may include, but are not limited to:
- Assignment of primary texts that are complex enough to facilitate the development of critical thinking and reading skills. Instructors will assign texts that expose students to a diverse selection of British literary writers representing the stories of a broad range of British cultural traditions, emphasizing a broad range of British cultural traditions and voices, including women and voices from/ challenging the expanding British empire, especially from minority ethnicities in the British Isles and territories.
- Assignment of interpretive and argumentative essays and other written work designed to clarify students' arguments about British literature and synthesize the topics of the class.
- Assignment of secondary criticism that supports the understanding of the primary texts and models the literary and cultural analysis skills being covered in the class.
- Assignment of research projects that encourage students to further knowledge about the literary work and its author, content, or interpretation.
- Development and assignment of online and computer assisted instructional activities, such as web quests, Internet presentations, discussion board postings, online paper submissions, and online research designed to develop research skills, experience the breadth of material and criticism found on the Internet, and practice making connections between the literary works, their own lives, and contemporary culture.
- Individual conferences to help students identify and develop strategies for improving their thinking, reading, and writing skills.

Methods of Evaluation:

Students will be evaluated for progress in and/or mastery of student learning outcomes using methods of evaluation which may include, but are not limited to, the following activities:

Methods of evaluation must include formal academic essay writing. Other methods listed below may or may not be included by an instructor, but formal academic essay writing is a required method of evaluation.

- Formal essays will be designed to demonstrate and explain how British literature both reflects and shapes the cultural history of Britain; essays will incorporate literary analysis techniques, as well as critical

thinking and writing skills.
- Class participation including oral reports, presentations, performances, debates, discussions designed to evaluate students' critical thinking and literary analysis skills and to measure the students' ability to explain how British literature can be interpreted and analyzed in the context of its tradition.
- Written reports/presentations designed to demonstrate critical thinking and writing skills through the process of constructing written observations/ reactions/ reports/ presentations/ explications on the topic of British literature.
- Additional assignments that supplement traditional essays by analyzing literature and making an interpretive claim through multiple modalities including visual and creative mixed-media, supported by short expository essays.
- Quizzes, in-class writing, and examinations to measure students' recognition of distinctive features and trends in British literature and their ability to employ techniques of literary analysis to interpret British literature.
- Class and individual projects designed to illustrate students' ability to recognize the distinctive features and trends in British literature, to explain how this literature both reflects and shapes the cultural history of the United States, and to employ techniques of literary analysis to interpret this literature.
- Final examination designed to synthesize the topics of the class, measure students' comprehension of the material, and demonstrate achievement of student learning outcomes.
- Methods of evaluation designed to assess literary analysis skills should require students to read works closely, recognizing subtle and complex differences in language use, understand figurative language, distinguish between literal and metaphorical meanings, employ the basic language and terminology of literary analysis, provide valid logical premises in support of an interpretation, analysis of, or argument about British literature, and support premises with effectively integrated, relevant, thoughtful, and sufficient evidence drawn from British literary texts.

Sample Assignments:

Outside-of-Class Reading Assignments

Primary works of British literature from the eighth century CE to 1800, including poetry, drama, and fiction. Works can be from individual texts or appropriately themed anthologies but should be mostly full-length works with only a few excerpts.

- For this week read Acts 1-3 of the Tempest (we'll finish with Acts 4 and 5 next week). Side by side with your reading, listen to/ read the following: Folger Library Podcast - The Tempest in the Caribbean. We'll work with critical lenses, in particular post-colonial approaches to literature from the early modern period, as we work with this play.
- For this week, read the excerpt in the text from Equiano, from The Interesting Narrative of the Life of Olaudah Equiano. Alongside this, read Johnson "A Brief to Free a Slave"; Locke "Of Slavery". We'll be looking at how Equiano's narrative establishes….. and challenges….. something like this if we want to add an explanation.
- Pick a short exchange from Twelfth Night in which gender non-conformity is a means of power. What does this passage tell us about the way in which the characters construct gender and from that, their understanding of their roles in their world? Be ready to discuss and explain why it is significant to our understanding of how gender/otherness works in this play.

Outside-of-Class Writing Assignments

Writing assignments should be designed to demonstrate students' ability to employ college-level methods of literary analysis to interpret British literature of this period and some of its cultural, intellectual, and artistic trends, and demonstrate critical thinking and writing skills. These can be assigned as in-class or take-home essays, and may include short answer literary analysis responses, and/or short answer study guide responses. Formal academic essays are a required method of evaluation.

- Queer criticism operates with the premise that "categories of sexuality cannot be defined by such simple oppositions as homosexual/heterosexual" (Tyson 337). For this prompt you will want to review the handout and resources on queer criticism and also review any introductory material in the Norton that refers to gender roles, sexuality, marriage, couplings, performance, etc.
- Perform a queer reading of Twelfth Night in order to respond to at least one of the questions below:
- To what extent does the play subvert our conceptions of heterosexual/homosexual identities? How are the relationships in the play pointing out or highlighting these nuances between the two identity categories?
- Explore the ways by which the play demonstrates a "queer coding," addressing the ways that the play is apparently heterosexual but should not be read as such.
- What does the play reveal about the operations (socially, politically, psychologically) of heterosexism? Is the play (consciously or unconsciously homophobic and does it critique, celebrate, or blindly accept

heterosexist values?
- Using at least one premise from our feminism handout, compare 2 female authors during the 18th century and how their texts challenged/progressed/expanded/subverted/or upheld the status quo for women in 18th century British Society.
- Questions for Thought:
- How has the role and concept of marriage changed over the years? How are your authors responding to this idea?
- In what ways are women writers entering the public realm and how successfully?
- To what extent do female writers code their texts to discuss political and economic issues?
- How do female writers define power and through what means do they obtain this power in their literary writings?
- Some critics have argued that Chaucer's Wife of Bath critiques Medieval antifeminism while others have argued that she fulfills the stereotypes of women put forward by the Medieval antifeminists. Define Medieval antifeminism and take a stance on whether you interpret Chaucer as intending the Wife of Bath to be a critique of such stereotypes or a fulfillment of them.
- For a short answer response: Is there a real "proposal" about the Irish problem buried in the patently brutal and absurd proposal Swift's narrator offers in "A Modest Proposal"? What is it? What is Swift's actual attitude toward the Irish problem?

Other Outside-of-Class Assignments

- In an oral presentation, research the period and themes associated with your chosen Medieval, Early Modern, or 18th century author/text for the semester. Create a multi-media presentation using Google Sites, YouTube, PowerPoint, WordPress, or Prezi to present your research. During a class session be ready to give a 10-minute presentation of your research. Then offer a short interpretation of one passage from your author's text exemplifying the points you made in your research. Create 1 discussion question for the class and facilitate the discussion for 5 minutes. responding to students' questions and offering further points or responses or resources. Your presentation should follow MLA guidelines and include a Works Cited entry.
- Students can plan and conduct group or individual presentations on British authors, themes, and cultural, intellectual, and sociohistorical trends from the Medieval period through the 18th century using online presentation platforms Prezi, PowerPoint, Google Docs, Google Sites, YouTube, TikTok, or Instagram stories.
- Students can create a blog or media reel on which to post their reflections on readings in British Literature using Google Docs, Google Sites, or any online blog program, such as Word Press or Square Space, and/or social media platforms like TikTok and Instagram.

Course Materials:

All materials used in this course will be periodically reviewed to ensure that they are appropriate for college level instruction. Possible texts include the following:

Abrams, M. H., et al. *The Norton Anthology of English Literature, Vol. 1 (or the Major Authors editions).* 10th W.W. Norton, 2018.
Black, Joseph. *The Broadview Anthology of British Literature One-Volume Compact Edition: The Medieval Period through the Twenty-First Century.* 3rd Broadview, 2015.
Black, Joseph. *he Broadview Anthology of British Literature: Concise Volume A: The Medieval Period, The Renaissance and the Early Seventeenth Century, The Restoration and the Eighteenth Century, Vol. A.* 3rd Broadview , 2016.
Damrosch, David, et al. *The Longman Anthology of British Literature, Vol 1.* 4th Longman, 2009.
Robinson, Bonnie J., and Laura Getty. British Literature I – Middle Ages to the Eighteenth Century and Neoclassicism. University of North Georgia Press. (OER)
Villareal, Allegra. An Open Companion to Early British Literature: An Anthology and Guide. Pressbooks, 2022.
Instructors may also supplement anthologies with a novel or other selections in a course packet.

Codes/Dates:

CB03 TOP Code: 1503.00 - Comparative Literature
CB05 MOV Transfer Status: Transfers to Both UC/CSU (A)
CB05 NOR Transfer Status: Transfers to Both UC/CSU (A)
CB05 RIV Transfer Status: Transfers to Both UC/CSU (A)
C-ID#: ENGL 160

Board of Trustees Approval Date: 10/17/2023

COR Rev Date: 10/17/2023

GE Learning Outcomes:

- **Communication Skills** Students will be able to communicate effectively in diverse situations. They will be able to create, express, and interpret meaning in oral, visual, and written forms. They will also be able to demonstrate quantitative literacy and the ability to use graphical, symbolic, and numerical methods to analyze, organize, and interpret data.
- **Critical Thinking** Students will be able to demonstrate higher-order thinking skills about issues, problems, and explanations for which multiple solutions are possible. Students will be able to explore problems and, where possible, solve them. Students will be able to develop, test, and evaluate rival hypotheses. Students will be able to construct sound arguments and evaluate the arguments of others.

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2024

Tutorial Services Overview

ACADEMIC SENATE PRESENTATION, 3/18/24

LEARNING RESOURCE CENTER

NORCO COLLEGE LRC Learning Resource Center

Full-Service Budget Drop-in Allocation Model (FAL & SPR)

MSC Drop-in

	MON	TUE	WED	THU	FRI	SAT	MSC Total Weekly Hours
9a	1	1	1	1	1	1	
10a	1	1	1	1	1	1	
11a	3	3	3	3	3	2	
12p	3	3	3	3	3	2	
1p	3	3	3	3	3	2	
2p	3	3	3	3	3		
3p	3	3	3	3	3		
4p	1	1	1	1			
5p	1	1	1	1			
6p	1	1	1	1			
7p	1	1	1	1			
Total	**21**	**21**	**21**	**21**	**17**	**8**	**109**

WRC Drop-in

	MON	TUE	WED	THU	FRI	SAT	WRC Total Weekly Hours
9a	1	1	1	1	1	1	
10a	1	1	1	1	1	1	
11a	3	3	3	3	3	2	
12p	3	3	3	3	3	2	
1p	3	3	3	3	3	2	
2p	3	3	3	3	3		
3p	3	3	3	3	3		
4p	1	1	1	1			
5p	1	1	1	1			
6p	1	1	1	1			
7p	1	1	1	1			
Total	**21**	**21**	**21**	**21**	**17**	**8**	**109**

GTC Drop-in

	MON	TUE	WED	THU	FRI	SAT	GTC Total Weekly Hours
9a							
10a	1	1	1	1	1	1	
11a	2	2	2	2	2	2	
12p	2	2	2	2	2	2	
1p	2	2	2	2	2	2	
2p	2	2	2	2	2		
3p	2	2	2	2	2		
4p	1	1	1	1			
5p	1	1	1	1			
6p	1	1	1	1			
7p	1	1	1	1			
Total	**15**	**15**	**15**	**15**	**11**	**7**	**78**

Full-Service Budget Drop-in Allocation Model (SUM & WIN)

MSC Drop-in

	MON	TUE	WED	THU	FRI	SAT	MSC Total Weekly Hours
10a	1	1	1	1			
11a	2	2	2	2			
12p	2	2	2	2			
1p	2	2	2	2			
2p	2	2	2	2			
3p	2	2	2	2			
4p	2	2	2	2			
Total	**13**	**13**	**13**	**13**	**0**	**0**	**52**

WRC Drop-in

	MON	TUE	WED	THU	FRI	SAT	WRC Total Weekly Hours
10a	1	1	1	1			
11a	2	2	2	2			
12p	2	2	2	2			
1p	2	2	2	2			
2p	2	2	2	2			
3p	2	2	2	2			
4p	2	2	2	2			
Total	**13**	**13**	**13**	**13**	**0**	**0**	**52**

GTC Drop-in

	MON	TUE	WED	THU	FRI	SAT	GTC Total Weekly Hours
10a	1	1	1	1			
11a	1	1	1	1			
12p	1	1	1	1			
1p	1	1	1	1			
2p	1	1	1	1			
3p	1	1	1	1			
4p	1	1	1	1			
Total	**7**	**7**	**7**	**7**	**0**	**0**	**28**

Full-Service Budget Embedded Tutoring & Study Group Allocation Model (FAL & SPR)

Course	Lecture	Start time	End time	Lecture hours	Lecture Days	Lecture Hours	SG/Week	Tutor Hours	Weeks	Wage	Total Pay
GAM-6A	Th	11:15 AM	12:40 PM	1.42	1	1.42	3.00	4.42	15	$18.00	$1,192.50
GAM-5A	Th	9:40 AM	11:05 AM	1.42	1	1.42	3.00	4.42	15	$18.00	$1,192.50
PHY-2A	M/W	9:10 AM	10:35 AM	1.42	2	2.83	2.00	4.83	15	$18.00	$1,305.00
MAT-9/109	W	8:00 AM	11:00 AM	3.00	1	3.00	1.00	4.00	15	$18.00	$1,080.00
ENG-1A	OL	12:00 AM	12:00 AM	0.00	0	0.00	1.00	1.00	15	$18.00	$ 270.00
ENG-1A	OL	12:00 AM	12:00 AM	0.00	0	0.00	1.00	1.00	15	$18.00	$ 270.00
ENG-1A	Th	2:00 PM	4:05 PM	2.08	2	4.17	1.00	5.17	15	$18.00	$1,395.00
ENG-1A	Tu	2:00 PM	4:05 PM	2.08	2	4.17	1.00	5.17	15	$18.00	$1,395.00
ENG-1A	Tu/Th	4:15 PM	6:20 PM	2.08	2	4.17	3.00	7.17	15	$18.00	$1,935.00
ENG-1A	Tu/Th	6:30 PM	8:35 PM	2.08	2	4.17	3.00	7.17	15	$18.00	$1,935.00
ENG-1A	Tu/Th	2:00 PM	4:05 PM	2.08	2	4.17	1.00	5.17	15	$18.00	$1,395.00
PHY-4A	M/W	11:10 AM	12:35 PM	1.42	2	2.83	1.00	3.83	15	$18.00	$1,035.00
PHY-4A	Tu/Th	11:15 AM	12:40 PM	1.42	2	2.83	1.00	3.83	15	$18.00	$1,035.00
CHE-2A	Tu/Th	11:15 AM	12:40 PM	1.42	2	2.83	2.00	4.83	15	$18.00	$1,305.00
PSY-48	OL	12:00 AM	12:00 AM	0.00	0	0.00	1.00	1.00	15	$18.00	$ 270.00
DFT/ENE-42/DFT842	W	6:00 PM	9:10 PM	3.17	1	3.17	3.00	6.17	15	$18.00	$1,665.00
MAT-1A	M/W	4:15 PM	6:45 PM	2.50	2	5.00	1.00	6.00	15	$18.00	$1,620.00
MAT 1B	Tu/Th	2:10 PM	4:40 PM	2.50	2	5.00	1.00	6.00	15	$18.00	$1,620.00
MAT-1B	M/W	7:00 PM	9:30 PM	2.50	2	5.00	1.00	6.00	15	$18.00	$1,620.00
DFT/ENE-21	Tu	2:00 PM	5:00 PM	3.00	1	3.00	3.00	6.00	15	$18.00	$1,620.00
COM-1	Tu/Th	4:10 PM	5:30 PM	1.33	2	2.67	3.00	5.67	15	$18.00	$1,530.00

Full-Service Budget Embedded Tutoring & Study Group Allocation Model (SUM & WIN)

Course	Lecture	Start time	End time	Lecture hours	Lecture Days	Lecture Hours	SG/Week	Tutor Hours	Weeks	Wage	Total Pay
ENG-1A	OL	12:00 AM	12:00 AM	0.00	0	0.00	3.00	3.00	6	$18.00	$ 324.00
CIS-5	OL	12:00 AM	12:00 AM	0.00	0	0.00	3.00	3.00	6	$18.00	$ 324.00
MAT-12	M/Tu/W/Th	9:00 AM	11:50 AM	2.83	4	11.33	2.00	13.33	6	$18.00	$1,440.00
MAT-1A	Tu/W/Th	8:00 AM	12:50 PM	4.83	3	14.50	1.00	15.50	6	$18.00	$1,674.00
MAT-12	M/W	9:00 AM	11:50 AM	2.83	2	5.67	1.00	6.67	6	$18.00	$ 720.00

Program Review Full-Service Budget Allocation Model					
Resource	**24SUM**	**24FAL**	**25WIN**	**25SPR**	**Total Cost**
Math/Science Center	$5,616	$29,430	$5,616	$29,430	**$70,092**
Writing/Reading Center	$5,616	$29,430	$5,616	$29,430	**$70,092**
General Tutoring Center	$3,024	$21,060	$3,024	$21,060	**$48,168**
Appointments	$272	$8,496	$272	$8,496	**$17,536**
Embedded Tutoring	$4,482	$26,685	$4,482	$26,685	**$62,334**
Term Cost	**$19,010**	**$115,101**	**$19,010**	**$115,101**	**$268,222**

Full-Service Budget Breakdown	
General Fund	$24,000
COVID-19 Block Grant	$244,222
Total Funds	**$268,222**

Administrative: Academic Affairs

Resource Requests > Resource Requests

Close Save

LRC - Augment base budget for Tutor salaries to support Tutorial Services operations.

RESOURCE REQUEST | FOR ADMINISTRATIVE USE ONLY | MAPPING

* denotes a required field.

Resource Year *

2024 - 2027

Request Title *

LRC - Augment base budget for Tutor salaries to support Tutorial Services operations.

What resources do we already have?

Approximately $24,000 allocated budget/year

What resources do you need?

Additional general fund budget to support current tutorial services needs for students.

$ Amount Requested

255,000

Resource Type

BUDGET: Request Ongoing Funding (Support, Mktg)

Please summarize how this request supports one or more EMP Goals, Equity goals, your program plans or goals, and/or is supported by outcomes assessment data.

Directly supports EMP goal 7, objectives 7.6 and 7.7. Tutoring supports student access, success and equity and helps students stay enrolled and complete their college courses. Tutoring data from recent ANCOVA study and success rates by ethnicity show a significant increase in student success as a result of tutoring.

This request for my area is Priority #:

2

Is this request

Revised

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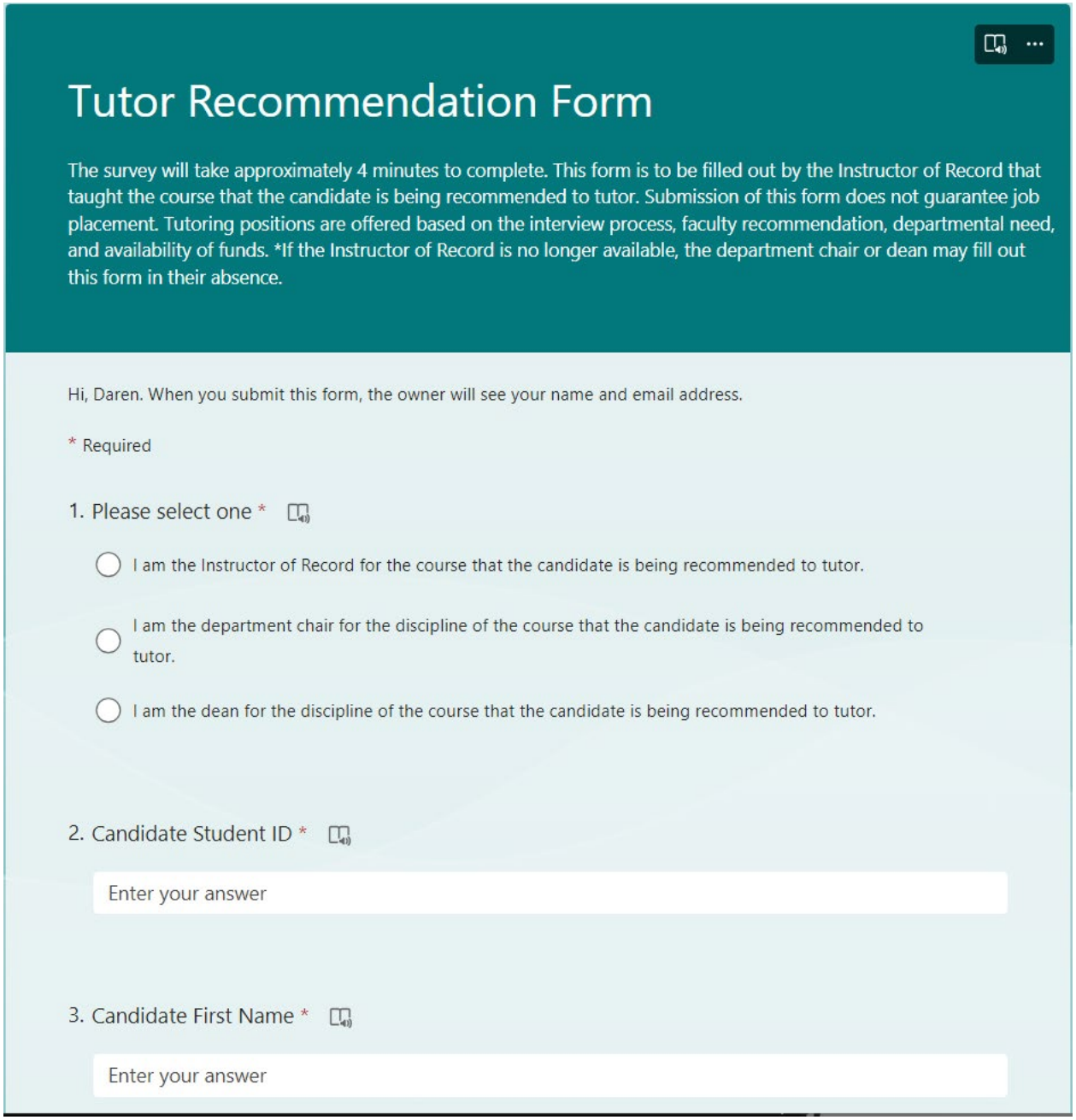

Tutor Recommendation Form

The survey will take approximately 4 minutes to complete. This form is to be filled out by the Instructor of Record that taught the course that the candidate is being recommended to tutor. Submission of this form does not guarantee job placement. Tutoring positions are offered based on the interview process, faculty recommendation, departmental need, and availability of funds. *If the Instructor of Record is no longer available, the department chair or dean may fill out this form in their absence.

Hi, Daren. When you submit this form, the owner will see your name and email address.

* Required

1. Please select one *

- I am the Instructor of Record for the course that the candidate is being recommended to tutor.
- I am the department chair for the discipline of the course that the candidate is being recommended to tutor.
- I am the dean for the discipline of the course that the candidate is being recommended to tutor.

2. Candidate Student ID *

Enter your answer

3. Candidate First Name *

Enter your answer

Tutor Recommendation Form link: https://forms.office.com/r/si43DUkXSe