

**Texas A&M International University
Core Curriculum Institutional Effectiveness Review (CCIER)**

Core Curriculum Academic Discipline: SOCIAL SCIENCES

Assessment Period Covered: Sept. 1, 2011 to May 31, 2012

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The Core Curriculum Institutional Effectiveness Review supports the following imperative of the Texas A&M International University 2011-2015 Strategic Plan:

Imperative 3: Teaching and Learning-- Enhance the educational environment by promoting excellence in teaching and learning.

Institutional Mission

Texas A&M International University, a Member of The Texas A&M University System, prepares students for leadership roles in their chosen profession in an increasingly complex, culturally diverse state, national, and global society ... Through instruction, faculty and student research, and public service, Texas A&M International University embodies a strategic point of delivery for well-defined programs and services that improve the quality of life for citizens of the border region, the State of Texas, and national and international communities.

Core Curriculum Mission

At Texas A&M International University, the Core curriculum introduces students to academic disciplines which form the foundation of human thought: mathematics, science, history, language, literature, the arts, and social and behavioral sciences. Our Core is conceived to open new areas of learning for our students and to foster skills necessary for success in higher education.

As they move through this course of study, students are encouraged, as their knowledge increases, to develop the capacity to articulate and support a thesis, to think critically, to synthesize their observations and to perceive analogies and relationships between seemingly diverse ideas and intellectual pursuits.

Provide summary of the last cycle's use of results and changes implemented:

The statement should include a concise analysis of the assessment data collected during the previous year, a brief explanation of actions taken to address specific outcomes, an evaluation of how these actions contributed to the improvement of the program, and any recommendations formulated.

Texas Higher Education Coordinating Board Exemplary Educational Objectives for the following academic discipline:

SOCIAL SCIENCES

1. To employ the appropriate methods, technologies, and data that social and behavioral scientists use to investigate the human condition.
2. To examine social institutions and processes across a range of historical periods, social structures, and cultures.
3. To use and critique alternative explanatory systems or theories.
4. To develop and communicate explanations or solutions for contemporary social issues.
5. To analyze the effects of historical, social, political, economic, cultural and global forces on the area under study.
6. To comprehend the origins and evolution of U.S. and Texas political systems, with a focus on the growth of political institutions, the constitutions of the U.S. and Texas, federalism, civil liberties, and civil and human rights.
7. To understand the evolution and current role of the U.S. in the world.
8. To differentiate and analyze historical evidence (documentary and statistical) and differing points of view.
9. To recognize and apply reasonable criteria for the acceptability of historical evidence and social research.
10. To analyze critically, assess, and develop creative solutions to public policy problems.
11. To recognize and assume one's responsibility as a citizen in a democratic society by learning to think for oneself, by engaging in public discourse, and by obtaining information through the news media and other appropriate information sources about politics and public policy.
12. To identify and understand differences and commonalities within diverse cultures.

Section I: Planning and Implementation

Outcome(s):

From the list above, identify the outcome(s) that will be focused upon this year. (It is recommended that academic disciplines rotate through their entire set of Exemplary Educational Objectives over a multi-year period. Thus, disciplines are encouraged to focus only on a few

outcomes each year.) To facilitate the completion of this report, please refer to the Core Curriculum Matrix completed for each academic discipline.

Outcome 5: To analyze the effects of historical, social, political, economic, cultural and global forces on the area under study. (The results will also be applied to HUMANITIES/VISUAL AND PERFORMING ARTS Outcome 2.)

X Please indicate if the outcome(s) is (are) related to writing (Write On, TAMIU!).

Methods of assessment to be used:

The explanation should identify and describe the type of assessment(s) that will be used (e.g., survey, questionnaire, observation instrument, test, rubric to evaluate performance, standardized examination, action research, interviews, etc.), who will provide the information, and how the data will be obtained.

The committee assembled to assess Educational Outcome 5, to “analyze the effects of historical, social, political, economic, cultural and global forces on the area under study,” designed a “two-pronged” assessment to determine the information related to culture, history, and literature that students learn in the following classes: ENGL 2322: British Literature through Neoclassicism; ENGL 2323: British Literature from Romanticism to Present; ENGL 2327: American Literature to the Civil War; and ENGL 2328: American Literature from the Civil War to the Present. It was decided that each professor would be responsible for one class (Drs. Dean and Scaggs opted to assess two courses) and would devise twelve-question multiple-choice tests that would broadly address the content of each course. Each professor would make the assessment test available on ANGEL at the start of the semester and would again make it available at the end of the semester. After all pre-tests were administered in late January and early February, a benchmark was set for each class to have at least 70% of the students score 75 (eight questions correct) or greater on the post-test at the end of the semester. **(See Appendix I for copies of the pre-/post-test for each course.)**

During discussion while the test was devised, a major concern was raised: that the 2000-level surveys are not entirely knowledge-based courses; they are also classes designed to challenge students’ writing and analytical abilities, and that this factor is as important as or even more important than what the students can demonstrate in a multiple-choice examination. It was obvious to the committee that a pre-test and post-test alone would be poor tools to assess what students learn in these classes.

It was therefore decided that, to further assess student knowledge, each committee member would use an in-class essay that is given as part of the final examination and compare the results on them to student performances on the post-tests. A standard essay question was not devised; instead, loose parameters were set up: in some way, each assigned essay question would require the students to examine how works of literature from at least three different eras engage a given cultural or societal issue, concept, or theme. It was decided that the essays would be graded according to the areas of “Focus” and “Organization & Development” in the Write On, TAMIU! Analytical Rubric for English. The benchmark would be for 70% of the students in each course

to earn a composite grade of 2.5 (roughly mid-level C) or higher. (See Appendix II for final exam essay questions.)

Indicate when assessment(s) will take place:

Spring 2012

Criteria/Benchmark(s) for assessing students' progress in meeting the exemplary objective(s) selected:

70% of the students will have received a score of 75 (eight questions correct) or greater on the completed post-test. For the final exam essay, we have chosen to apply the criteria for "Focus" and "Organization & Development" from the "Write On, TAMIU! Analytical Rubric for English." "Style & Sentence Structure" and "Grammar & Mechanics" are disregarded as these areas often suffer in the timed, in-class writing format; "Research," of course, is not required and would be impossible to perform during a final exam.

Section II: Analysis of Results

What were the results attained?

Describe the primary results or findings from your analysis of the information collected. This section should include an explanation of any strength(s) or weakness(es) suggested by the results.

What follows are the scores of both the pre- and post-tests, with a caveat that most are raw numbers. Dr. Scaggs chose to present the results only of students who took both the pre-test and post-test, while the other professors presented the results of each test at the time it was taken. Naturally, this means that some students who did not take the pre-test did take the post-test and vice-versa.

DEAN: ENGL 2327-201

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
16	6 (38%)	36	9 (25%)

DEAN: ENGL 2327-261

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
16	2 (13%)	13	7 (54%)

GARRIGÓS: ENGL 2322-203

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
14	0	8	4 (50%)

NIEMEYER: ENGL 2323-201

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
44	0	37	9 (24%)

SCAGGS: ENGL 2322-201

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
12	0	12	4 (33%)

SCAGGS: ENGL 2323-203

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
21	0	21	4 (19%)

VLAGOPOULOS: ENGL 2328

PRE-TEST		POST-TEST	
Number taken	Benchmark met	Number taken	Benchmark met
48	7 (15%)	31	13 (42%)

With the exception of Dr. Dean's ENGL 2327-201 course, in which more than twice the students took the post-test as took the pre-test, all courses showed improvement between pre-test and post-test scores (mean: 35.28%). Improvement was anticipated, as it was assumed students at the start of the semester would know little or nothing about the courses. However, in no case did a course reach the benchmark set of 70% receiving a 75 or higher. The results were disappointing; the committee's analyses of them are presented below, under **Conclusions**.

The results from the final exam essay are as follow:

PROFESSOR	COURSE	NUMBER OF STUDENTS	NUMBER RECEIVING 2.5 OR HIGHER	PERCENT
Dean	ENGL 2327-201	40	26	65%
Dean	ENGL 2327-261	23	15	65%
Garrigós	ENGL 2322-203	14	12	86%
Niemeyer	ENGL 2323-201	45	22	49%
Scaggs	ENGL 2322-201	21	12	57%
Scaggs	ENGL 2323-203	26	13	50%
Vlagopoulos	ENGL 2328	37	32	86%

Again, with two notable exceptions—in Dr. Garrigós’s very small class, and in Dr. Vlagopoulos’s class—the courses did not reach the benchmark of 70% receiving a composite score of 2.5 or higher; however, the numbers are considerably higher than those for the post-test, and the mean for the final exam essay is 65.42% —more than 30 points higher than the mean for the post-test. This discrepancy largely supports the committee’s view that an essay that requires students to apply their knowledge is a better indicator of what they learn than is a multiple-choice quiz. The committee members were also, on the whole, satisfied with their students’ individual performances on this portion of the assessment; their analyses are presented below under **Conclusions**.

What were the conclusions reached?

Include a brief description of the conclusion(s) based on the evidence collected and describe the process used to disseminate the information. Use the Meeting Minutes template found at: <http://www.tamtu.edu/adminis/iep/resources.shtml>. Once completed, submit the minutes to integrate@tamtu.edu.

The committee discussed possible reasons the students failed to reach the benchmark on the post-test; among the suggestions were that students might not have taken the assessment seriously or didn’t even care about it (the average time the students in all courses took to take the assessment was seven minutes); or that, in many instances, some students may have mixed authors, eras, and works. The materials in the tests were covered in the courses, often exhaustively. All committee members agreed that the results on the post-test were inconsistent with how the students performed during the semester—a few reported that individual students who earned high grades in class received low marks on the post-test—and that isolated assessments do not capture the overall complexity of a classroom setting and the learning that goes on there.

Student performances on the assessed final exam essays, however, seem far more indicative of what the students learned during the semester. As can be seen, Dr. Vlagopoulos’s class scored an impressive 86%, and Dr. Garrigós’s class, which is very small, also scored 86%. None of the other classes performed as highly; however, these five classes scored between 49% and 65%, meaning substantial numbers of students performed as expected (or better), and each professor reported several “close call” essays that were assigned solid scores of 2 instead of 2.5.

Dr. Garrigós was out of the country at the time the committee met and so was not able to discuss her students' performance; however, it may safely be assumed that, as a small class (14), the students benefited from more extensive one-to-one contact with the professor. Dr. Vlagopoulos, however, attributed her students' performance to being simply a "very good" class. No doubt every professor feels his or her class was also very good; a greater possibility for the higher performance of Dr. Vlagopoulos's students is that they may not have had the troubles with writing that other professors reported. The discussion indicated that essays graded at 2 (or, rarely, lower) were the likely results of students having trouble writing a coherent and cohesive essay on the spot and in a timed format, of students summarizing texts rather than analyzing them, and—in some instances—of students confusing authors, works, and genres.

On the whole, the committee believes the essay exam did reveal that students could successfully "analyze the effects of historical, social, political, economic, cultural and global forces." The pre-test and post-test questions, shown in **Appendix I**, allow students to demonstrate *practical knowledge*—when a literary era flourished, what historical incidents writers responded to, and so on—but they do not call upon the students to demonstrate an *understanding* of the works or eras they have read and discussed, and especially they do not require students to show how works and eras interrelate. Further, some committee members expressed the view that the pre- and post-test questions inhibited individual *interpretation*, which is important to a humanistic assessment. As an example, Question #7 in the 2322 assessment asks students to identify a characteristic that is not typical of metaphysical poetry. The answer is D—use of sentimental expressions. However, it could be argued that "sentiment" is an ambiguous term, and that the exploration of the religious/spiritual divide in these poems is itself a sentimental activity. Perhaps not many students in a survey course would be thinking at this level, but Question #7 can be seen as representing the kind of unambiguous "either/or" situations many students face in this kind of test.

In contrast to the pre- and post-tests, the final exam essay questions, shown in **Appendix II**, require the students to both recall ideas within the materials they read and apply them to the societies and social values they studied during the semester. Students are given a greater store of materials to access—if a student cannot recall one poet from a particular era, another can be substituted—and they are allowed to craft a nuanced interpretation of a particular era, its people, and literary works.

Finally, the committee believes that the disparity between post-test performance and in-class and final exam writing is largely because of student study habits and history. All of the 2000-level courses assume that the students have some foundation in literary study and analysis; yet some students come to TAMU never having been required to read a novel or analyze a poem or story, much less having to place a work of literature into a historical or cultural context. Many students, therefore, are confused by how certain authors fit (or do not fit) into particular literary eras or movements, and will misidentify genres and styles. Further, it is possible that students are not taught how to study for literary examinations; in the words of one committee member, students are "used to plugging in information"—they have not studied for matters of content and form which will be asked of them in an exam.

In the end, though the students did not reach the benchmark on the final exam essays—possibly through time constraints and the usual stressors in a final exam environment—the committee members are satisfied with the students’ performance on this SLO. To reiterate: through the writing of essays, students were better able to analyze the “effects of historical, social, political, economic, cultural and global forces on [an] area under study” than they were on a multiple-choice exam covering the same material.

This report will be submitted to the chair of the department for dissemination.

Describe the action plan formulated:

Based on the conclusion(s), describe the action plan to be implemented to improve or maintain student learning in the core academic discipline, including a timeline for implementation.

Professors and instructors responsible for these courses should continue to stress not just the literary meanings of the texts, but the values they embody and their relevance in history and to culture. The instructors should bear in mind that many students who begin these courses are likely not coming from backgrounds in which literary analysis is emphasized; therefore, instructors must be vigilant in keeping students involved with and interested in what they read.

Section III: Resources

Resource(s) to implement action plan:

Describe the resources that will be needed to implement the action plan. Also indicate if the resources are currently available, or if additional funds will be needed to obtain these resources.

Funding

- ☐ New Resources Required
- ☐ Reallocation of current funds

Physical

- ☐ New or reallocated space

Other

- ☐ Primarily faculty/staff time
- ☐ University/rule procedure change only

Provide a narrative description and justification for requested resources (include linkage to Strategic Plan):

None requested.

Date Report Submitted:

June 15, 2012

APPENDIX I: PRE- AND POST-TESTS

Correct answers are indicated in bold.

Assessment Questions for ENGL 2322, British Literary Tradition to 1800

1. What are the assigned dates to the “Medieval Period”?
 - a. 450-1485**
 - b. 1485-1603
 - c. 1603-1660
 - d. 1660-1785
2. What are the assigned dates to the “Renaissance Period”?
 - a. 450-1485
 - b. 1485-1603**
 - c. 1603-1660
 - d. 1660-1785
3. What are the assigned dates to the “Neoclassic Period”?
 - a. 450-1485
 - b. 1485-1603
 - c. 1603-1660
 - d. 1660-1798**
4. What is a “courtier”?
 - a. A person who was accused of treason and imprisoned.
 - b. A person who delivered official messages to the king.
 - c. A person who gained special favor from the nobility.**
 - d. A person who travelled abroad and returned with riches for the king.
5. Which of the following are a part of the Anglo-Saxon code of conduct? (Choose all that apply.):
 - a. Loyalty to God.
 - b. Loyalty to the king.**
 - c. Loyalty to a wife.
 - d. Loyalty to kinsmen**
6. What literary influence do the Normans bring to the British literary tradition?
 - a. Epic Poetry
 - b. Drama
 - c. Romance**
 - d. Comedy
7. Which of the following is NOT a characteristic of “metaphysical poetry”?

- a. It examines the connections between the spiritual and physical worlds.
 - b. It uses unusual figures of speech.
 - c. It is intellectually grounded.
 - d. It uses sentimental expressions.**
8. Which of the following shows the correct, chronological order of texts?:
- a. *Oroonoko*, *Beowulf*, *King Lear*, “A Modest Proposal,” *Morte Darthur*
 - b. *Beowulf*, *Morte Darthur*, *King Lear*, *Oroonoko*, “A Modest Proposal”**
 - c. *Morte Darthur*, *Beowulf*, “A Modest Proposal,” *Oroonoko*, *King Lear*
 - d. *King Lear*, *Oroonoko*, *Morte Darthur*, *Beowulf*, “A Modest Proposal”
9. A “sonnet” is...:
- a. a form of prose that looks like poetry.
 - b. a form of poetry written with only dialogue.
 - c. a form of poetry characterized by 16 lines of rhyming couplets.
 - d. a form of poetry characterized by 14 lines and a consistent rhyme scheme.**
10. Which of the following is an example of “satire”?
- a. *Gulliver’s Travels***
 - b. *King Lear*
 - c. *Beowulf*
 - d. *The Faerie Queen*
11. Who of the following authors did NOT write plays during the Elizabethan period?
- a. William Shakespeare
 - b. Ben Jonson
 - c. Christopher Marlowe
 - d. Aphra Behn**
12. What literary genre (form) became popular among the English middle-class by 1800?
- a. Situation comedies
 - b. Graphic Novels
 - c. Novels**
 - d. Journalism

Assessment Questions for English 2323, British Literature from Romantics to the Present

1. The “Young” Romantics include:
- a. Wordsworth, Coleridge, Byron
 - b. Blake, Coleridge, Shelley
 - c. Byron, Shelley, Keats**
 - d. Shelley, Keats, Browning

2. The best definition of the Sublime as it relates to Romantic thought is:
 - a. Laid-back and easygoing
 - b. Grandiose and arrogant
 - c. Inspiring awe as well as fear**
 - d. Indescribably beautiful
3. What is not a likely cause of the Romantic movement?
 - a. Reactions against the Enlightenment
 - b. The 18th century women's rights movement**
 - c. The Industrial Revolution
 - d. The French Revolution
4. What is a "dramatic monologue?"
 - a. A Romantic poem in which the speaker is an identified character
 - b. A Victorian poem in which the speaker is an identified character**
 - c. A prominent feature of Victorian drama
 - d. A prominent feature of Modernist drama
5. Which elements are all part of the Victorian era?
 - a. Evangelical Christianity, social reform movements, British Empire at its greatest extent, Darwinism**
 - b. Evangelical Christianity, social reform movements, decline of the British Empire, Darwinism
 - c. Widespread religious skepticism, social reform movements, British Empire at its greatest extent, Darwinism
 - d. Evangelical Christianity, social reform movements, British Empire at its greatest extent, Existentialism
6. The Pre-Raphaelites were most influenced by:
 - a. Italian love sonnets
 - b. Classic Greek tragedy
 - c. Medieval or "Gothic" art**
 - d. All of the above
7. Why did novel-reading become so popular in the nineteenth century?
 - a. Publishing was industrialized
 - b. The rise of a middle class with more leisure time
 - c. Improved public education
 - d. All of the above**
8. "Emotion recollected in tranquility" is a phrase associated with:
 - a. Transcendentalism
 - b. Romantic poetry**
 - c. Existentialism
 - d. Modernist poetry

9. The influence of the “Irish Revival” can best be seen in:
 - a. The early poetry of W. B. Yeats**
 - b. The drama of Oscar Wilde
 - c. The fiction of Thomas Hardy
 - d. The stream-of-consciousness of James Joyce
10. A representative “Modernist” work would be:
 - a. Larkin’s “This Be the Verse”
 - b. Eliot’s “The Love-Song of J. Alfred Prufrock”**
 - c. Rossetti’s “The Blessed Damozel”
 - d. Thomas’s “Do Not Go Gentle Into that Good Night”
11. A factor that unites Chinua Achebe, J. M. Coetzee, and Salman Rushdie is:
 - a. Their themes of nature and childhood
 - b. All won the Nobel Prize in Literature
 - c. Their war poetry
 - d. All represent former British colonies**
12. Which is the correct order?
 - a. Romantics, Aesthetes, Pre-Raphaelites, Modernists
 - b. Aesthetes, Pre-Raphaelites, Modernists, Romantics
 - c. Romantics, Pre-Raphaelites, Aesthetes, Modernists**
 - d. Modernists, Pre-Raphaelites, Romantics, Aesthetes

Assessment Questions for English 2327, American Literature to the Civil War

1. The best definition of Puritan mentality is:
 - a. The belief that Purity is necessary for salvation, and that sins signs of impurity
 - b. The belief that there are only a select few who will be saved
 - c. The belief that God helps those who help themselves
 - d. The belief that natural occurrences are signs from God to be interpreted correctly**
2. Who wrote that America must consider itself to be a “city upon a hill”?
 - a. John Winthrop
 - b. Jonathan Edwards**
 - c. Walt Whitman
 - d. St. Jean de Cr vecoeur
3. The following authors wrote in the context of the American Revolution:
 - a. Andrew Jackson, Ambrose Bierce, Jack London

- b. John Smith, Ernest Hemingway, Eudora Welty
 - c. Thomas Harriot, James Fenimore Cooper, John Winthrop
 - d. Thomas Paine, Washington Irving, John Adams**
3. A representative Realist work would be:
- a. Rebecca Harding Davis's "Life in the Iron Mills"**
 - b. Mary Rowlandson's *A Narrative of the Captivity*
 - c. Thomas Paine's *Common Sense*
 - d. Henry David Thoreau's "Resistance to Civil Government"
4. Which best describes the duality in early American captivity narratives?
- a. The ambivalence of German intelligence and American counterintelligence
 - b. The ambivalence of loyalty to one's civilized audience and one's transformation into what that civilized audience names as savage**
 - c. The ambivalence of being a British soldier and a British captive
 - d. The ambivalence of authority: the author is both the narrator and the captive.
5. Transcendentalists include:
- a. Philip Freneau, William Apess, Washington Irving
 - b. Mark Twain, Emily Dickinson, Nathaniel Hawthorne
 - c. Henry David Thoreau, Ralph Waldo Emerson, Margaret Fuller**
 - d. Rebecca Harding Davis, Edgar Allen Poe, Herman Melville
6. Which is the best description of Transcendentalism?
- a. A philosophical position taken by some realists showing a man caught in a net from which there can be no escape, a degenerating under those circumstances
 - b. A 19th-century idealistic philosophical and social movement that taught that divinity pervades all nature and humanity**
 - c. A rejection of Realism and Naturalism. Its proponents saw art as being subjective, ambiguous, and mysterious, and instead of looking outward into the world for their subject matter, it came from their emotions, dreams, and spiritual psyche.
 - d. A philosophical position that emphasized humanism over nationalism, and argued for cultural relativism
7. Which best describes Realism?
- a. A literary movement that emphasizes what really happened
 - b. A philosophy that only the real can be known to exist
 - c. A philosophy showing man caught in a net from which there can be no escape, a degenerating under those circumstances
 - d. Realism is nothing more and nothing less than the truthful treatment of material**
8. Which is the correct order?
- a. Romance, Transcendentalism, Realism, Naturalism**
 - b. Naturalism, Transcendentalism, Romance, Naturalism
 - c. Transcendentalism, Naturalism, Romance, Realism

- d. Realism, Naturalism, Romance, Transcendentalism
9. When was the American Civil War?
- a. 1846-1848
 - b. 1773-1776
 - c. 1838-1845
 - d. 1861-1865**
10. Which best describes the intended audience of Native American oral stories?
- a. Already knows the story being told and is expected to interrupt**
 - b. Quiet and polite, expected to be patient
 - c. Uninformed about their own culture, and eager to learn
 - d. There is no intended Native American audience.
11. Which is NOT a likely cause for the American Realist movement?
- a. The American Revolution**
 - b. A response to, and a reaction against, transcendentalism
 - c. The Industrial Revolution
 - d. The squalor in large cities
12. King Philip's War was fought between:
- a. British loyalists and American colonists in New England.
 - b. American colonists and the Native Americans in New England.**
 - c. Great Britain and France in North America from 1754 to 1763.
 - d. Europe and the Ottoman Empire, and the battle continued in the Americas from 1846-1848.

Assessment Questions for ENGL 2328, American Literature from the Civil War to the Present

1. American Realism appeared as a literary movement during roughly which period?
- a. From early 19th-century to the Civil War
 - b. From the end of the Civil War to the turn of the century**
 - c. Between the two World Wars
 - d. After World War II
2. American Modernism appeared as a literary movement during roughly which period?
- a. From the early 19th-century to the Civil War
 - b. From the end of the Civil War to the turn of the century
 - c. Between the two World Wars**
 - d. After World War II
3. What is Naturalism?
- a. A philosophy that highlights the importance of nature.

- b. A literary movement that emphasizes the ways in which environment and heredity affect human outcomes.**
c. A literary technique that explores one's natural surroundings.
d. A reaction to the transformations of society after World War I.
4. Which of the following is NOT a characteristic of Regionalism?
a. It focuses on the characters, dialect, customs, topography, and other features particular to a specific region.
b. The setting is integral to the story and may sometimes become a character in itself.
c. The narrator often serves as mediator between the rural folk of the tale and the urban audience to whom the tale is directed.
d. It includes devices such as fragmentation and stream of consciousness, and its effect is surprising, shocking, and unsettling.
5. A stanza is
a. A division of a poem consisting of two or more lines arranged together as a unit.
b. A form of poetry that emphasizes emotions.
c. The rhythmic structure of a poem.
d. A line within a poem.
6. Alliteration in poetry or prose is characterized primarily by
a. the repetition of the same vowel sounds to create internal rhyming.
b. the repetition of the same consonant sounds at the beginning of words in close succession.
c. the repetition of the same consonant sounds at the end of words in close succession.
d. the use of rhyme.
7. Who said, in an interview, "Man is in society but the society is in the man and every individual"?
a. Ernest Hemingway
b. Robert Frost
c. Arthur Miller
d. Kate Chopin
8. Which of the following authors was NOT a member of the Harlem Renaissance?
a. William Carlos Williams
b. Langston Hughes
c. Claude McKay
d. Zora Neale Hurston
9. Which of the following was NOT a defining aspect of the modern period in American culture?
a. New modes of production, transportation, and communication.
b. A new appreciation of African American talents.
c. A sense of disillusionment in society, especially in response to World War I.

d. A new faith in God and organized religion.

10. Which of the following was NOT a defining aspect of the Beat Generation?
- a. Literary experimentation, such as the use of a jazz aesthetic or “spontaneous prose.”
 - b. An adherence to spiritual over material values, including deliberate downward mobility.
 - c. Resistance against the social, cultural, and political repression of the Cold War.
 - d. The embrace of conformity as a defense against the chaos of the modern world.**
11. Which of the following poems is an example of satire?
- a. “Stopping by Woods on a Snowy Evening,” by Robert Frost
 - b. “next to of course god America i,” by e. e. cummings**
 - c. “Sunflower Sutra,” by Allen Ginsberg
 - d. “Harlem Shadows,” by Claude McKay
12. Which writer does NOT explicitly confront the tension between individual goals and social expectations related to race, ethnicity, or gender?
- a. Philip Roth
 - b. Claude McKay
 - c. Charlotte Perkins Gilman
 - d. Raymond Carver**

APPENDIX II: FINAL EXAM ESSAY QUESTIONS

Note: Dr. Garrigós's exam question is not present here, as she was unavailable at the time this information was collected.

DEAN, ENGL 2327 (both sections):

Pick three readings from three different time periods (one reading from each time period you choose). Time periods covered in this class include European colonization/settlement of the Americas (1492 -early 1600s), the Puritan years (1600s), the American Revolution (1775-1783), Transcendentalism (about 1836-1860), and Realism (about 1860-1885). Name the author and title of each of the three works you choose. If you do not remember the author or exact title of works published before 1835 (before Hawthorne's works), do your best to name them. Then, discuss how these works reflect American (the British colonies of North America and, later, the U.S.) society's changing views on religion. You should write at least one page.

NIEMEYER, ENGL 2323:

Choose one of the following two questions, and write an essay that responds to the question. Be sure to support your arguments with specific examples from works you read this semester (direct quotes are not necessary).

a. In class we discussed how, when the narrator of Ivor Gurney's "The Silent One" refuses a direct order—"I'm afraid not, Sir" (l. 12)—it marks a moment of rebellion, when the idea of unquestioned duty was thrown to the wind. But is this the first moment of rebellion you encountered in our class? Look at any three things that you read in our course, all from different eras, that seem to mark actions, thoughts, or beliefs that were rebellious. In an essay, explain: why and how is rebellion an important theme? What were the authors rebelling against? How do the authors go about inspiring rebellion? Finally, what sorts of change did the authors wish to bring about?

b. Many of the works you read here have dealt with the individual's responsibility to society as a whole, and society's responsibility to the individual. Examining any three works you read, all from different eras, create an essay in which you show the evolving idea of social responsibility. What did your chosen writers believe society owed to its people and what did they argue that people, in turn, owed to society? Some of the areas you might want to look into would be: justice, human rights, religion, and so on.

SCAGGS, ENGL 2322:

Final Exam Essay (Choose 1)

The goal of this essay is for you demonstrate your understanding of how literature represents society/history/culture in the British literary tradition. I am looking for an introduction and conclusion that frame your answer and body paragraphs (at least 3) that support that answer. While there are no strictly “right” answers, you should take time to carefully think through your answer so that you fully express your thinking. Being overly general will not earn points, so be sure to include specific characters, plot development, or literary devices to support your answers. Grammatical errors could create misunderstanding, so please proofread. Please write legibly and formally.

1. Trace the “codes of conduct” in the British literary tradition, using at least one specific text from each period (the Middle Ages, the 16th Century/Early 17th Century, and the Restoration/18th Century) to explain what the codes of conduct were and how they represent society/history/culture in the British literary tradition. Be sure to provide examples from the texts to support your explanation.
2. Trace the evolution of the “hero” in the British literary tradition. Refer to at least one specific text from each period (the Middle Ages, the 16th Century/Early 17th Century, and the Restoration/18th Century) to explain how the idea of a “hero” represents society/history/culture in the British literary tradition. Be sure to provide examples from the texts to support your explanation.
3. Trace the role of women in the British literary tradition, either in terms of characters or in terms of writers themselves. Refer to at least one specific text from each period (the Middle Ages, the 16th Century/Early 17th Century, and the Restoration/18th Century) in your explanation of how the role of women represents the society/history/culture in the British literary tradition. Be sure to provide examples from the texts to support your explanation.

SCAGGS, ENGL 2323:

Final Exam Essay (Choose 1)

The goal of this essay is show your comprehension/knowledge of one major topic in the British literary tradition that we have covered in this course. I am looking for an introduction and conclusion that frame your answer and body paragraphs (at least 3) that support that answer. While there are no strictly “right” answers, you should take time to carefully think through your answer so that you fully express your thinking. Being overly general will not earn points, so be sure to include specific characters, plot development, or literary devices to support your answers. Grammatical errors could create misunderstanding, so please proofread. Please write legibly and formally.

1. Trace the role of women in the British literary tradition, either in terms of characters or in terms of writers themselves. Refer to at least one specific text from each period (the Romantic, the Victorian, and the Twentieth centuries) in your explanation of how the role of women

evolved/changed/remained the same. Be sure to provide examples from the texts to support your explanation.

2. If you had to choose only ONE text from each period in the British Literary Tradition (the Romantic, the Victorian, and the Twentieth centuries) that epitomizes that period--somehow summarizes or reflects the period's overall essence--what texts would you choose and why? What components, themes, concepts, or ideas in the period are reflected in the texts you chose?

3. If you had to explain the "British literary tradition from 1800 to the present," what would you say IS the tradition? (You can also think of it this way: what is the "take-away," the overarching idea, the "gist"?) Why? Be sure to fully explain your answer by specifically referencing at least ONE text from each period in the British literary tradition (the Romantic, the Victorian, and the Twentieth centuries) and how each text supports your answer.

VLAGOPOULOS, ENGL 2328:

The works we have covered this semester reflect—whether implicitly or explicitly—upheavals caused by radical transformations in the social, political, economic, and cultural life of America from 1865 to the present. Some works address these broader issues directly, while others focus on individuals contending with seemingly invisible forces. **Choose a few texts from different periods and analyze the ways in which they explore the relationship between the individual and society. Themes you might consider:** representations of and responses to change; how literary movements (i.e. realism, naturalism, modernism) correspond to particular historical moments and events; issues of social justice and equality (especially in terms of race, gender, and class); the effects of industrialization and modernity; wars and their aftermaths; tensions between traditional values/conformity and innovation/rebellion; the American Dream or Nightmare; the embrace of cultural and literary experimentation and unconventional lifestyles; the ethnic American experience.