



**Independence**  
COMMUNITY COLLEGE

Comprehensive  
Program  
Of  
Developmental  
English  
For  
2020-2021

Prepared by  
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## 1.0 Program Data and Resource Repository

### 1.1 Program Summary

The Developmental English Program provides structured support for students to develop writing skills indicative of success at the college level for students for whom multiple measures such as test scores and High School GPA indicate a need for additional support.

#### Narrative:

Developmental English in the form of courses English Skills and Composition Preparation exist to provide structured practice and time to work at the sentence and paragraph level and at the five-paragraph essay level to improve both skills and the confidence in those skills needed across the curriculum for reading comprehension, writing organization, grammar and syntax, point and support, evaluation of sources, word processing, writing process, and project management.

1.2

DEV English Program Review Data AY 2020

**Number of Faculty:**

full time 1 (Carson)

adjunct 1 (Cox)

**Enrollment & Student credit hours by Faculty type:**

Full time: 33 total credit hours taught, with 80 total student enrollments

Adjunct: 3 credit hours taught, 14 total student enrollments

**Average Class size:**

9.4 students in Face-to-Face classes

0 students in online classes

9.4 students across all DEV English courses

**Completion rates:**

84.0% face-to-face

0% online

84.0% all DEV English courses

**Pass rates (C or better):**

82.3% face-to-face

0% online

82.3% all DEV English courses

**% of AY2020 Students Passing Comp Prep ('C' or better):**

Summer: 100% (14 of 14)

Fall: 65.5% (19 of 29)

Spring: 90.5% (19 of 21)

Total: 81.3% (52 of 64)

**% of AY2020 Students Who Passed (with 'C') Comp Prep Who Completed Comp I as of mid-session Fall 2020:**

Summer: 57.1% (8 of 14)

Fall: 68.4% (13 of 19)

Spring: 42.1% (8 of 19)

Total: 55.8% (29 of 52)

**% of AY2020 Students Who Passed (with 'C') Comp Prep & Completed Comp I Who Passed (with 'C') Comp I as of mid-session Fall 2020:**

Summer: 75.0% (6 of 8)

Fall: 69.2% (9 of 13)

Spring: 50.0% (4 of 8)

Total: 65.5% (19 of 29)

**% of AY2020 Students Passing English Skills ('C' or better):**

Summer: 0% (0 of 0)

Fall: 81.8% (9 of 11)

Spring: 100% (4 of 4)

Total: 86.7% (13 of 15)

**% of AY2020 Students Who Passed (with 'C') English Skills (without also passing Comp Prep) Who Completed Comp I as of mid-session Fall 2020:**

Summer: 0% (0 of 0)

Fall: 22.2% (2 of 9)

Spring: 25.0% (1 of 4)

Total: 23.1% (3 of 13)

DEV English Program Review Data AY 2021

**Number of Faculty:**

full time 1 (Carson)  
adjunct 1 (Cox)

**Enrollment & Student credit hours by Faculty type:**

Full time: 33 total credit hours taught, with 86 total student enrollments

Adjunct: 3 credit hours taught, 12 total student enrollments

**Average Class size:**

9.8 students in Face-to-Face classes  
0 students in online classes  
9.8 students across all DEV English courses

**Completion rates:**

90.82% face-to-face  
0% online  
90.82% all DEV English courses

**Pass rates (C or better):**

51.69% face-to-face  
0% online  
51.69% all DEV English courses  
33.33% 8-week classes  
59.68% 16-week classes

**% of AY2021 Students Passing Comp Prep ('C' or better):**

Summer: 65.38% (17 of 26)  
Fall: 33.33% (9 of 27)  
Spring: 71.43% (10 of 14)  
Total: 53.73% (36 of 67)

**% of AY2021 Students Who Passed (with 'C') Comp Prep Who Completed Comp I as of mid-session Fall 2021:**

Summer: 76.47% (13 of 17)  
Fall: 77.78% (7 of 9)  
Spring: 60.00% (6 of 10)  
Total: 72.22% (26 of 36)

**% of AY2021 Students Who Passed (with 'C') Comp Prep & Completed Comp I Who Passed (with 'C') Comp I as of mid-session Fall 2021:**

Summer: 69.23% (9 of 13)  
Fall: 100% (7 of 7)  
Spring: 83.33% (5 of 6)  
Total: 80.77% (21 of 26)

**% of AY2021 Students Passing English Skills ('C' or better):**

Summer: 0% (0 of 0)  
Fall: 40.00% (6 of 15)  
Spring: 57.14% (4 of 7)  
Total: 45.45% (10 of 22)

**% of AY2021 Students Who Passed (with 'C') English Skills (without also passing Comp Prep) Who Completed Comp I as of mid-session Fall 2021:**

Summer: 0% (0 of 0)  
Fall: 66.67% (4 of 6)  
Spring: 25.00% (1 of 4)

Total: 50.00% (5 of 10)

**% of AY2021 Students Who Passed (with 'C') English Skills (without also passing Comp Prep) & Completed Comp I Who Passed (with 'C') Comp I as of mid-session Fall 2021:**

Summer: 0% (0 of 0)

Fall: 100% (4 of 4)

Spring: 100% (1 of 1)

Total: 100% (5 of 5)

**% of AY2021 Students Who Completed Any Dev English Course BUT Did Not Pass English Skills or Comp Prep ('C' or better) & Completed Comp I Who Passed Comp I as of mid-session Fall 2021:**

Summer: 0% (0 of 1)

Fall: 66.67% (2 of 3)

Spring: 0% (0 of 2)

Total: 33.33% (2 of 6)

**% of AY2021 Students Who Completed English Comp I Who Hadn't Taken Any Dev English Course in the Last 2 Academic Years Who Passed ('C' or better)**

Summer: 86.67% (26 of 30)

Fall: 78.95% (180 of 228); without HS: 74.65% (53 of 71)

Spring: 68.89% (31 of 45)

Total: 78.22% (237 of 303); without HS: 75.34% (110 of 146)

Pending Approval

### Narrative:

The students in need of Developmental support are also the students whose success as students is most precarious due to circumstances that the college both does and does not have the ability to influence. The challenges of navigating the world of the ongoing COVID-19 pandemic and our response to it affected these students and their ability to successfully complete, move out of, and beyond the Developmental track. As these students gain reading, writing, and technology independence as learners, these classes are not designed to be taken online. March of 2020 required a major redesign of curriculum presentation that was not only more challenging to these students as they had less individual face-to-face support and lower access to school-supplied resources, but many had limited access to internet and computing once they returned home, if they were able to return to a home. One of the students in the English Skills class who did complete with a 'C' or better became unhoused in Chicago during that semester. The financial stress of the pandemic meant that some of the students chose work over school, and several who completed the classes, some after taking an Incomplete, did not return to enroll at ICC again.

ICC made a strategic decision in the Fall of 2020 to offer a higher percentage of classes, including Composition Preparation, as 8-week courses to compartmentalize the possible effects of study-in-place lockdowns. The 8-week format was devastating for Composition Preparation. Many students missed the first two-three weeks of the class in quarantine or isolation without adequate orientation to or facility with CANVAS or the Microsoft 365 Suite of applications to keep up with the fast-paced class. The course was taught with three five-paragraph essays, down from four, but the compression of the writing process from three weeks to two weeks with an introduction review period and exam preparation was not sufficient for students to develop skills that became permanent habits. For many, once they got behind on submissions, even of assignments that were designed to take between 15-30 minutes to execute, they not only didn't catch up, they stopped trying to catch up. The last two weeks of the Fall First Session were Online due to Study-In-Place as a result of COVID-19 community spread on campus. At this point there were no evening or weekend hours in the Library. After one session of two 8-week Composition Preparation, the one with the 33% completion rate, after discussion with the English Department and the VPAA it was decided that Developmental English classes should only be taught in the 16-week session as the 8-week session did not allow for sufficient time to recover from errors, illness, or to develop writing hygiene skills and habits that would become permanent improvements to students' learning process.

To attempt to address computing access barriers, assessment-based assignment and class time management changes were implemented and moved both English Skills and Composition Preparation toward a more balanced classroom and writing lab model to provide students with in-class time for work with guaranteed access to computing with individualized support. However, as students have entered the track with fewer self-solving skills and a previous experience of low rigor from the learning delivery interruptions of the pandemic, the rebound to our previous rates of Developmental Track completion and successful completion of Composition I on a first attempt are slow to return to pre-pandemic levels.

## 2.0 Student Success

### 2.1 Define Student Success

#### Narrative:

Student Success for students in the Developmental English Track is to support their success in writing across the curriculum while they are in the program and for them to complete English Sills, Composition Preparation, or both classes with a C or better and then complete Composition I with a C or better on a first attempt.

While defining success as the achievement of a C or better in English Skills or Composition Preparation to move forward to Composition I, Composition II, and graduation and transfer are quantifiable, other goals include developing students' confidence in their own academic capacities and the discipline of project management are less quantifiable. Repeated practices in evaluating the skills and information to be demonstrated to meet the needs of an assignment, tracking their own process habits to find strengths and opportunities for growth nurtures confidence in our students that they can be independent learners, not repeaters of verbatim information.

### 2.2 Achieve/Promote Student Success

The program achieves and promotes student success through repeated writing practice with both reading examples and writing prompts from multiple disciplines.

#### Narrative:

All Developmental English students have multiple supports offered in both non-cognitive and cognitive ways. All Developmental English Students are encouraged to apply for the TRIO program to, hopefully if eligible, connect them with additional services on our campus. The Fall and Spring classes take their writing workshop time in the Academic Success Center to help them become familiar with the Center, the staff, the facilities, and to help them have a sense that it is a place for them. Class time is made to do all steps of the writing process with individualized support. In English Skills practice assignments help break up steps of the writing process to lead to a manageable workflow and a higher quality finished product. For example, all prompts, after the Entry Diagnostic, have rough drafts due five days before final drafts are due and have a writing lab day for revision and editing with instructor support. Assignments that require citations have the citations due during the drafting process after writing lab time in the Academic Success Center, so the citations do not become an afterthought and support for either locating them in the Library Resources or generating them from online sources is available. Composition Preparation classes have Tentative Writing Plan Assignments and Writing Process Reflection Assignments for each of the three major essays so that students may be awarded points for attempting to make a plan to manage their time and then reflecting on their own process to keep what is working well and decide what to do differently to develop their project management skills. Both classes have writing assignments that involve research and analysis and creative writing to scaffold attention to audience, descriptive writing, organization of ideas, and the skills of paraphrasing and editing while offering the challenges and comforts of both research based and imaginative generation which appeal to different students. Both of the classes have multiple topics to explore over

the course of the semester to be the writing practice so that the entire semester is not spent on a single topic a student either loathes or already has expertise in expressing. For each of these classes multiple example readings are offered from current high-content low-commentary news media sources such as the *Associated Press*, *National Geographic*, *NPR*, and *LiveScience*, excerpts of textbooks from general education courses, and short excerpts from classic and modern works of fiction, poetry, and drama along with instructor generated examples.

Pending Approval

### 3.0 Assessment of Student Learning Outcomes

#### 3.1 Reflection on assessment

The program faculty should provide a narrative reflection on the assessment of program curriculum. Please provide data gathered for outcomes at both program, course, and general education levels. Please review the Assessment Handbook for resources on gathering this information provided by the Assessment Committee.

#### Narrative:

Assessment for Developmental English has become both regular and rigorous since the last program review. All outcomes have been assessed by at least two measures for both courses each time they have been taught. All assessment reports can be found in the appropriate folders.

#### 3.2 Significant Assessment Findings

The program faculty should provide a narrative overview of the program's significant student learning outcomes assessment findings, any associated impact on curriculum, as well as any ongoing assessment plans. The program may attach data charts, assessment reports or other relevant materials. *(See Section 3.2 in the Program Review Handbook for more information.)*

#### Narrative:

Significant assessment findings revealed logical conclusions and advocacy for additional resource and curricular changes were made accordingly. Higher rates of attendance for both instruction and for ungraded in-class practices and higher rates of submission indicate successful completion of both courses for individual students. Students with inconsistent or minimal attendance were more likely to withdraw, be withdrawn, or not complete the course with a 'C' or better. Access to computing resources during class was increased and the expansion of Library hours was strongly advocated for to provide additional computing time for students who do not own their own computers, both of which have contributed to higher rates of submission and increased quality of final work. Students struggle with outlining as reflected in both the quality of outlines submitted and how many outlines were simply not submitted; more in-class ungraded practices along with low point graded practices are being used to support this skill. The Tentative Writing Plan and Writing Reflection Assignments were added to create a greater emphasis on process. This achieves that emphasis by rewarding participation in process in grading and detracts in grading from those who elect not to engage in process.

### 3.3 Ongoing Assessment Plans

The program faculty should describe ongoing assessment plans and attach any new assessment progress reports for the current or past academic year.

Narrative:

Ongoing assessment plans include continuing to assess all outcomes with at least two measures for all classes each semester and noting changes made from semester to semester.

Pending Approval

#### 4.0 External Constituency and Significant Trends

An important component of maintaining a superior program lies in awareness and understanding of other possible factors that may impact the program and/or student outcomes. After consideration of these other factors, program faculty should document the relevant information within this section. As applicable, this should include the following.

##### 4.1: Program Advisory Committee:

###### Narrative:

- Include Advisory Member Name/ Title/ Organization/ Length of Service on committee; note the Committee Chair with an asterisk (\*).
- Upload meeting minutes from the previous spring and fall semesters and attach in the appendices section (10.0).

NA

##### 4.2: Specialized Accreditation:

- Include Accrediting Agency title, abbreviation, ICC contact; Agency contact, Date of Last Visit, Reaffirmation, Next Visit, FY Projected Accreditation Budget.
- Upload the most recent self-study and site visit documents.
- Upload agency correspondence which confirm accreditation status.

###### Narrative:

NA

##### 4.3: Other:

Discuss any external constituencies that may apply to the program. *(See Section 4.3 in the Program Review Handbook for more information.)*

###### Narrative:

As Developmental sequences are minimized across the country and the Kansas State Legislature begins to question why Developmental education is necessary there is also a move toward concurrent supplemental instruction on a national level. We are looking at reinventing our Composition I with Supplement class

with a redesigned Supplement curriculum for potential phase out of Composition Preparation but retaining English Skills for the students with the highest needs for support. This is a long-term project as the staffing hours and qualifications needed are a challenge at our current staffing levels. Bridget Carson is applying to enroll in a Graduate Level English Certificate Program at Emporia State to earn 18 graduate hours in English to qualify her to teach both the developmental and the college level aspect of a Composition I with Supplement in addition to other ENG coded courses.

Pending Approval

## 5.0 Curriculum Reflection

### 5.1 Reflection on Current Curriculum

The program faculty should provide a narrative reflection that describes the program's curriculum holistically. The following are prompts formulated to guide thinking/reflection on curriculum. While presented in question form, the intent of the prompts is to stimulate thought and it is not expected that programs specifically answer each and every question.

- Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?
- How does this program transfer to four-year universities? (give specific examples)
- What types of jobs can students get after being in your program? (Please use state and national data)
- How dynamic is the curriculum? When was the last reform or overhaul?
- In the wake of globalization, how “internationalized” is the curriculum?
- How does the program assess diversity?
- Does the program have any community-based learning components in the curriculum?

#### Narrative:

The curriculum is practice-based to support students in producing work written work and interpreting instructions to progress through both academic work and communications with potential future employers, clients, and community organizations. The outcomes for Composition Preparation were redesigned to create support more directly to prepare students to be ready to address the outcomes of Composition I in 2020 passing through the Arts and Humanities Division and then Academic Council by the appropriate process.

This program supports success in the use of written communication across the curriculum. Neither class are transferable as neither class is college level.

Employment that requires written communication is supported by the skills developed in this program.

The curriculum is highly dynamic. Every semester assignments are renewed, revised, replaced or rotated to provide improvements gained by the previous practice, address current world events in writing for relevance to the student experience, or to provide new assignments for students who may be repeating the class for a variety of reasons.

The program uses as reading examples works by international artists and news stories from around the globe. Examples include a recent NPR article about researchers studying how animals understand their surroundings where a team in Israel trained goldfish to drive a goldfish-sized car and regular use of poems to study figures of speech by poets including James Baldwin, Pablo Nerida, and Lao Tzu.

The program addresses diversity in both representation in readings and directly by assigned writing topics. For example, Composition Preparation has used a recurring research essay assignment to select three from a list of great leaders, warriors, artists, explorers, and scientists who should be known better than they are and explain both their accomplishments and why they may have been marginalized. This list has included among others: Amanirenas, Sylvia Riveria, Sofia Kovalevskaya, Mary Anning, Mississippi John Hurt, Roald Amundsen, Pearl Primus, Tecumseh, Heihachiro Togo, Tariq ibn Ziyad, Ching Shih, John “Chief” Meyers, King Ezana of Axum, Bayard Rustin, Hiawatha, Florence B. Price, Rigoberta Menchú, Margaret Bonds, Anna Akhmatova, Josephine Baker, Miklos Radnoti, David Unaipon, Maria Tallchief, and Jim Thorpe. In the Spring semesters when the Winter Olympics and Paralympics are played there is an essay question addressing reasons for either diversity or the lack of it in the winter sports. English Skills regularly includes readings from artists including James Baldwin, Lao Tzu, Shakespeare, A.E. Housman, Sarah Teasdale, Gwendolyn Brooks, Maya Angelou, Mary Oliver, and Joy Harjo.

While there are no community-based projects in this program, there is a regular experience-based essay in which the English Skills students read the process for and receive a treatment at Cosmetology which is the subject of their writing assignment that week where they are expected to explain the steps of the treatment, their expectations, their experience, and whether they would repeat or recommend it to anyone else. The cost associated with this has historically been under \$150.00 a semester which all remains within the college.

#### 5.2 Degree and Certificate Offerings or Support

Program faculty should list what degrees and certificates are offered and/or describe how the program curriculum supports other degrees and/or certificates awarded by the college.

#### Narrative:

This program supports all degrees offered by the colleges by supporting the writing, reading, and project management skills that support success at the college level.

## 6.0 Faculty Success

### 6.1 Program Accomplishments

The program faculty should highlight noteworthy accomplishments of individual faculty.

#### Narrative:

During the period of this review Bridget Carson has served as the President of Faculty Senate, had several musical works premiered by both ICC ensembles and the Midcontinent Band, has served as a playwright mentor during the High School 24Hr Plays, and was selected for a conference presentation that was delayed due to Covid-19 to April 8<sup>th</sup>, 2022 for a 20 minute presentation, *Symbols of Silence: A Musical Approach to Teaching Punctuation* at the Johnson County Community College Cavalier Conference on Writing and Literature.

### 6.2 Faculty Accomplishments

The program faculty should highlight noteworthy program accomplishments.

#### Narrative:

This is a difficult question to answer about this program. That students are at least 5% more likely to succeed in Composition I after having succeeded Developmental English than those who place into Composition I upon acceptance is the most noteworthy accomplishment this program can have.

### 6.3 Innovative Research, Teaching and Community Service

The program faculty should describe how faculty members are encouraged and engaged in promoting innovative research, teaching, and community service.

#### Narrative:

Faculty continue to attend the Great Plains Conference on Acceleration at Butler Community College and are applying to present at conferences show that they are engaged in a larger community of Developmental Education. The constant revision and redesign of units and assignments along with the realignment of the Composition Preparation Outcomes are all a commitment to meeting the students where they are, moving them forward through practice, and engaging in the processes of the college.

## 7.0 Program Planning & Development for Student Success

### 7.1 Narrative Reflection on Qualitative and Quantitative Data and Trends

Provide a thoughtful reflection on the available assessment data. *(See Section 7.1 in the Program Review Handbook examples.)*

#### Narrative:

Assessment trends demonstrate that, as expected, the most academically vulnerable students are also the students with the least resource and the most instability in the rest of their lives and therefore the most likely to have the disruptions of the Covid-19 pandemic tear them away from studies through individual non-cognitive issues. Concerns about the need for this program and its constant revision include a potential for a higher number of students needing it over the next thirteen years to accommodate students whose skills development was interrupted in their K-12 experience during the pandemic.

### 7.2 Academic Program Vitality Reflection, Goals and Action Plans

The program vitality assessment, goals and action planning are documented by completing the Program Summative Assessment form.

Programs should use previous reflection and discussion as a basis for considering program indicators of demand, quality, and resource utilization and a program self-assessment of overall program vitality. *(See Section 7.2 in the Program Review Handbook for more information.)*

#### Narrative:

Circle One:      Maintain Current Levels of Support  
                         \*Potential Enhancement Opportunities\*  
                         Revitalization Opportunities/Needs  
                         Phase out

#### Explain why:

The demand for this program is likely to increase for the foreseeable future as many students remain in need of support. We should plan a yearly budget for the English Skills classes to receive treatments at Cosmetology for their Process Analysis writing assignment. Professional development funds to assist Bridget Carson in achieving 18 credit hours of Masters Level English classes will not make her a more expensive employee but will make her a more versatile one for scheduling and will allow for the eventual phasing out of Composition Preparation as a course in favor of Composition I with Supplement along with English Skills at current rates of staffing.

### 7.3 Academic Program Goals and Action Plans

Programs will also establish or update 3 to 5 long-term and short-term goals and associated action plans which support student success. These goals should include consideration of co-curricular and faculty development activities. Long-term goals are considered to be those that extend 3 to 5 years out, while short-term goals are those that would be accomplished in the next 1 to 2 years. Additionally, programs should update status on current goals. Programs should use S.M.A.R.T. goal setting for this purpose. (See Section 7.3 in the Program Review Handbook for more information.)

#### Narrative:

Short Term goals include:

1. Continued assessment of every outcome with at least two measures every semester for every course taught measured by submission of assessment.
2. Create a guideline for Faculty Advisors to discuss options and pathways through the developmental sequence focused on student driven goals and the wider context of their educational plan. This can be accomplished before the end of the enrollment period Spring 2022.
3. Goal to maintain or improve rate of students who pass a developmental English Class with a 'C' or better who also pass Composition I on a first attempt. As the extreme duress of the pandemic releases, a move toward higher rates of success is possible.

Long Term Goals include:

1. Development of community-based assignments for English Skills and Composition I with Supplement.
2. Goal to increase the consistent rate of students who pass a developmental English Class with a 'C' or better who also pass Composition I on a first attempt to over 70%.
3. The phase out of Composition Preparation to Composition I with Supplement.

### 7.4 Mission and Strategic Plan Alignment

Program faculty should indicate the ways in which the program's offerings align with the ICC mission. Also, in this section program faculty should provide narrative on the ways that initiatives may be tied to the ICC Strategic Plan and to HLC accreditation criterion. It is not necessary to consider an example for each HLC category, but program faculty are encouraged to provide one or two examples of initiatives in their program that are noteworthy. These examples may be helpful and included in future campus reporting to HLC. (Refer to section 4.3 for HLC categories)

#### Narrative:

ICC's Mission is, "Independence Community College serves the best interests of students and the community by providing academic excellence while promoting cultural enrichment and economic

development.” The Developmental English Program serves the best interests of students by offering them support to be successful at college level reading and writing through guided practice. A repeated pattern of explanation of concept, example, skill-targeted ungraded classroom exercise, low point graded individual practice, supported in-class workdays for major writing process components provides an opportunity for habit development in writing hygiene. This program also promotes cultural enrichment by engaging students with non-fiction, prose, and poetry from multiple cultures and time periods including reading and media examples ranging, in a few examples used during the period of this review, as a translation of the Medieval Irish poem *Bangor Pan (The Scholar’s Cat)* 9<sup>th</sup> century, Agatha Christie’s *And Then There Were None* published in 1939, Frontline Episode *Opioids, Inc.* released in 2020, and Gwendolyn Brook’s poem *Kitchenette Building* published in 1945 in English Skills and excerpts from Robert Lewis Stevenson’s *Treasure Island* published in 1883, Madeleine L’Engle’s *A Wrinkle in Time* published in 1962, and Nora Neale Hurston’s *Barracoon: The Story of the Last “Black Cargo”* written in 1927 but not published until 2018 in Composition Preparation.

As such the Developmental Curriculum in its diverse examples can be tied to HLC Core Component 1.C sections one and two: 1. The institution encourages curricular or cocurricular activities that prepare students for informed citizenship and workplace success. 2. The institution’s processes and activities demonstrate inclusive and equitable treatment of diverse populations.

This curriculum’s ability to be varied and be revised to target the needs of the individual students in it and its emphasis on the skill of paraphrasing and addressing plagiarism can also be tied to Core Component 2.D: The institution is committed to academic freedom and freedom of expression in the pursuit of truth in teaching learning. This curriculum can be linked to all aspects of Core Component 2.E in the teaching of paraphrasing, citation, and source evaluation. This includes 1. Institutions supporting basic and applied research maintain professional standards and provide oversight ensuring regulatory compliance, ethical behavior and fiscal accountability, 2. The institution provides effective support services to ensure the integrity of research and scholarly practice conducted by its faculty, staff and students. 3. The institution provides students guidance in the ethics of research and use of information resources. 4. The institution enforces policies on academic honesty and integrity.

## 8.0 Fiscal Resource Requests/Adjustments

### 8.1 Budget Requests/Adjustments

Based on program data review, planning and development for student success, program faculty will complete and attach the budget worksheets to identify proposed resource needs and adjustments. These worksheets will be available through request from the college's Chief Financial Officer. Program faculty should explicitly state their needs/desires along with the financial amount required.

Programs should include some or all of the following, as applicable, in their annual budget proposals:

- Budget Projections (personnel and operation)
- Position Change Requests
- Educational Technology Support
- Instructional Technology Requests
- Facilities/Remodeling Requests
- Capital Equipment
  
- Non-Capital Furniture & Equipment
- New Capital Furniture & Equipment
- Replacement Capital Furniture & Equipment
  
- Other, as applicable
  
- Accreditation Fee Request
  
- Membership Fee Request
- Coordinating Reports

Resource requests should follow budgeting guidelines as approved by the Board of Trustees for each fiscal year. The resource requests should be used to provide summary and detailed information to the division Dean and other decision-makers and to inform financial decisions made throughout the year.

#### Narrative:

Current rates of staffing are sufficient for current student need even if the number of students who need developmental education increases slightly in the next program review cycle. At current rates of staffing for a load of 16 credit hours 24 students could be served in two sections of English Skills and 30 students could be served in two sections of Composition Preparation per semester. In the current Spring Semester of 2022, at this moment, nine students are being served in English Skills, and sixteen students are being

served between two sections of Composition Preparation. The rest of the instructor's load is being earned by courses taught in the Music Department.

Current facilities and technology are sufficient for the current student need. The extension of Library Hours and access to the Academic Success Center are sufficient for computing for students who do not own their own computers. Streamlining of interactions between Online Library Resources and Classlink will make a higher likelihood of student success as developmental students tend to have lower rates of persistence with technical barriers as they tend to view them as confirmation of their incapacity rather than seek assistance through self-advocacy.

Please tie needs to SMART Goal (from 7.3)

#### Immediate Budget Requests/Needs

As much support toward Professional Development for graduate level classes as the college deems appropriate would be gratefully appreciated. This ties to the goal of recruiting and retaining highly qualified faculty. The current plan is for Bridget Carson to take one class per semester for the next nine terms through Emporia State beginning Summer 2022 to complete the 18-credit certificate program concluding no later than Spring 2026 during which time the Composition I with Supplement can have the curriculum designed specifically for the paired college level and developmental classes. Total Certificate cost over the next nine semesters are expected under \$10,000.

#### Long Term Requests/Needs

A budget for English Skills to receive Cosmetology treatments as experience-based learning for a writing assignment of \$15.00 per student per semester not to exceed \$360.00 per semester, the equivalent of two full sections of English Skills. English Skills classes are capped at 12, but are usually smaller, and there is frequently only one per semester.

## 9.0 Program Planning and Development Participation

### 9.1 Faculty and Staff

Program faculty will provide a brief narrative of how faculty and staff participated in the program review, planning and development process. List the preparer(s) by name(s).

#### Narrative:

This program review was prepared by Bridget Carson with data gratefully received from Head of Institutional Research, Anita Chappuie, and with input and suggestions for appendices by English Professor and Arts and Letters Division Chair, Heather Mydosh.

### 9.2 VPAA and/or Administrative Designee Response

After review and reflection of the *Comprehensive Program Review* or the *Annual Program Review*, the Division Chair and VPAA will write a summary of their response to the evidence provided. The Division Chair and VPAA's response will be available to programs for review and discussion prior to beginning the next annual planning and development cycle.

#### Narrative:

Division Chair: I agree with the goals and requests of this program review. Brian Southworth 5.6.2022

PRC: Supports the goals and requests of the instructor. We agree that the need for the course is vital to student success at the Comp I and II level.

Vice President for Academic Affairs: I agree with the goals and requests of this program review. TCC 4/15/2022

## 10.0 Appendices

Any additional information that the programs would like to provide may be included in this section.

Sample assignments:

**English Skills** From Spring 2020:

Prompt 2: 20 points: Describe the pond on campus.

Please be descriptive. Make the experiment of remaining in third person (e.g. the pond, it, etc., no “I think, I see,” or, “you can see.”). Use complete sentences, and use MLA format. Please refer to the MLA Example and Word Checklist documents under Files in CANVAS for MLA formatting issues or use the Word template in Microsoft 365 online that you can access through the Email tab on indycc.edu

Five to seven well-constructed sentences are expected.

Please email your Word Document as an attachment to [bcarson@indycc.edu](mailto:bcarson@indycc.edu) if there are any Upload issues before it is due, but to be graded it will still have to come in through the Turnitin LTI.

Prompt 7: 20 points:

Using Research as discussed in class, please define what Megafauna Extinction is and give **two causes** with one specific example (of a now extinct or endangered animal that meets the definition) for **each** cause, **or** write a short scene of Science Fiction describing what would be different if a large extinct animal wasn't extinct. No Works Cited is expected at this time, but a similarity score of under 10% is required. This will mean paraphrasing support from your readings or applying the information from them to the circumstances of your imaginary world.

Make time to use the writing process to create solid, supportable ideas that are presented in five to eight flawless sentences. Take more if needed to write fiction, but keep it tight, no more than two pages. Budget at least 20-30 minutes each to research, draft, revise, and then edit to check sentences for mechanics and formatting before submitting.

Remain in third person (e.g. he, she, they, etc., **no** “I think, I see,” or, “you can see.”) if you write the Informational version, but any person is fine in the Science Fiction version. Use strong, complete sentences with specific descriptions and information, use MLA format, correct mechanics, and pay attention to tense and number.

Check the Similarity Report so that you can resubmit after revision if it is over 10%. If there are *any* issues with loading the document, send it to [bcarson@indycc.edu](mailto:bcarson@indycc.edu) as a back-up **BEFORE** the paper is due. Remember both [grammarly.com](http://grammarly.com) and [easybib.com](http://easybib.com) have free grammar and usage tools to help you catch errors. Experiment with using them to see if that is helpful to your process.

Discussion Board Compare/ Contrast Practice: 5 points:

Practice answering in the compare contrast format.

First, decide are you going point by point or all compare then all contrast.

Second, in the reply bar write a rough draft of a paragraph where you compare Gatorade and Powerade with a conclusion sentence saying which you prefer.

What I'm looking for is for you to offer specific support and follow a pattern of organization. We'll hit mechanics in the next practice.

No comments on another post are needed for full points on this one.

Only say something if you are being a helper.

And go-

### Compare/ Contrast Rough Draft Prompt: 5 Points:

Here are the Prompt instructions.

Write the Rough Draft of your Prompt in the Reply bar by Thursday, then on Friday we can all add some helpful comments for revision and editing.

Then, you'll Copy & Paste it into a Word or GoogleDocs file to MLA format and Edit and submit as the Final Prompt in the Prompt 11 Assignment through the Turnitin LTI for when it will be due on Monday.

I'll put the instructions both in this discussion board and in the assignment.

Full points for a rough draft and at least one helpful comment on someone else's draft.

### Superman vs. Batman: The Paper

Compare and Contrast the characters of Batman/ Bruce Wayne and Superman/Clark Kent. Explain how they are similar on at least three points, and explain how they are different on at least three points. Conclude with why each is the right superhero for his city. You are not limited to three points; you can have more if you would like. Be descriptive and specific. Use words like: *similar, alike,* and *both* when you are showing what traits are shared by the characters or their stories. Use words that signal difference like: *but, on the other hand,* and *conversely* to show how those characters and their stories diverge (Because, after all— if they were just alike the Justice League would always agree, and that would be boring. Good stories need conflict.). No citation needed. Bust this one out on the 14-20 sentence front. Remain in third person, use complete sentences, MLA format, and correct mechanics.

(Don't quote either of these examples. Come up with your own. I know you can.) For example: *Both Superman and Batman come to view the taxpayer version of themselves as their alter egos, and the caped version of themselves as who they really are. See? This is specific without being repetitive. Another example: These two characters have nearly boundless access to different kinds of power. Superman has nearly limitless physical strength, but Clark Kent still pays rent out of his salary as a reporter. Batman has normal, well-developed human strength and intelligence, but Bruce Wayne can purchase or develop any technology which he can use to his advantage because of his extraordinary wealth.*

### Prompt 13 Rough Draft: 5 points:

Write your rough draft for comments so we can all help each other in the reply bar. Here are the full instructions.

## Writing for Inference: Show, Not Tell and Figurative Language

This has several components. Get all of them.

Write a short story (or section of a story) where your character or characters have a reason to go into a haunted space. Your story needs to start shortly before entry to the haunted space and should end (for the purposes of this assignment) after the character has acquired what he, she, or they have gone in to find. You don't have to tell me how they got out, if they got out, or what other bad stuff happens after they take something from that space, or how they make it right again. I don't need a ton of exposition of your character's backstory. (But, if you wanted to write that whole story and submit it to Lit. Guild for publication [litguild@indycc.edu](mailto:litguild@indycc.edu)— that's cool.) You need to show that this space is haunted. You need to show how your character or characters feel. This should be full of details that relate to senses. You need to use at least two different figures of speech (pick from the list posted under Files that we talked about), but if you would like to use more don't feel limited.

You may tell this story in any person you like. MLA, of course. Once you have all your ideas down, spend at least an hour checking and fixing each sentence for grammar, punctuation, spelling, and formatting. Don't let there be anything to distract me from how scary the situation is in your story! This story should take you somewhere between two and four hours to write well. If there are any upload issues through the external tool, email it to [bcarson@indycc.edu](mailto:bcarson@indycc.edu) before the same time.

Go write something that I won't want to read alone in the dark.

P.S. Anytime you feel the urge to use the word, "very," go to a thesaurus and find a better synonym for that adjective.

### Insomniac- Figures of Speech Discussion Board: 5 points:

#### Insomniac

There are some nights when  
sleep plays coy,  
aloof and disdainful.  
And all the wiles  
that I employ to win  
its service to my side  
are useless as wounded pride,  
and much more painful.

Maya Angelou

How does this poem use *personification* to help get the idea across? And, Angelou talks about using her "wiles...to win" falling asleep. What does that say about her relationship with sleep? How is she making a *metaphor* where the comparison is flirting with someone who isn't interested?

Answer in a few sentences. Make sure to comment on another post. The conversation is important.

### Review Sentence Editing Discussion Board: 5 points:

Here are ten sentences that all have one kind of mechanical error each.

You do not need to comment on anyone else's work.

Copy and paste the sentences that need editing into the reply bar. Make your fix in **bold**.

*For example:*

The wiring was better after it was edited.

*Becomes-*

The **writing** was better after it was edited.

Easy Peasy Lemon Squeasy!

And, GO!

1. Someday i want to visit patagonia on vacation.
2. I am planting tomatoes peppers squashes melons carrots celery radishes and flowers this year.
3. Yesterday we watch *Evil Genius* on Netflix.
4. The bares at the park were sleeping when we drove past their enclosure.
5. My friend Carl did catch Covid-19 and he's recovering now.
6. After listening to the story I wrote for a Narrative Telephone game my friend texted me, "Girl! If you picked that out you are cruel".
7. Im sending you all high-fives and hugs.
8. You'rein the Home Stretch!
9. These are all really eazy; aren't they?
10. I know this semester's been hard, you're doing a great job!

### **Sample Assignments from Composition Preparation Fall 2020:**

#### Introduction to Essay One: Instructions:

#### Looking Ahead to the First Essay

Let's Apply.

We'll have more exercises in Discussion Boards to keep practicing skills, but it's time to get started on our first essay. Here are the Instructions.

**Research Question: Who Are Three Historical Figures Who Should Be Known Better Than They Are and Why?**

Things to think about: *How do I demonstrate to someone that my research is ethical and conclusions valid? How does bias interfere with research, teaching, and general knowledge? How do I look for opportunities to understand the accomplishments of people from more backgrounds and historical eras? How might my research be more challenging in this area?*

**Timeline:**

12:00 a.m., Tuesday, August 25th - 11:59 p.m., Monday, September 7th

August 27th Outline

September 1st Rough Draft

2nd-7th for Revision and Editing

Submission of Smelted Draft by 11:59 p.m. on the 7th

**The Options:**

You have twenty-four choices. It runs the gambit from Ancient to Modern, all around the world, Artists, Athletes, Activists, Scientists, Explorers, Inventors, Peacemakers, and Warriors. There are literally thousands of other people who I could put on this list. I picked these twenty-four because I know they are pretty easy to research, and I don't want to overwhelm you with too many choices. I give my Music Appreciation students 100 composers to choose from when they write a paper about one of them.

A Works Cited with at least *three entries* is needed with this essay. Don't worry- I'll show you how.

No Wikipedia.

Some teachers won't accept this source because, although it is frequently accurate, anyone can make alterations, so it is not as consistent as would be most reputable. You can't know if you got in to use it on the day that entry got pranked. Practice not using it, and try using the Library Resources. We'll practice that, too.

The following people are of all walks of life, eras of time, and regions of the globe.

Amanirenas

Tenzing Norgay

Sofia Kovalevskaya

Mary Anning

Mississippi John Hurt

Roald Amundsen

Pearl Primus

Tecumseh

Heihachiro Togo

Tariq ibn Ziyad

Ching Shih

John "Chief" Meyers

King Ezana of Axum

Bayard Rustin

Hiawatha

Florence B. Price

Hua Sui (Ancient inventor- not the modern K-Pop star)

Dr. David Warren

Anna Akhmatova

Josephine Baker

Miklos Radnoti

Paz Erazuriz

Leonidas of Rhodes

Yusra Mardini

Essay 1 Outline: 20 points:

By the time I open my email on Friday, 28/8/2020 I should see an email from you with an attachment of your outline.

It should follow the SBKBT TA Template in Files.

You can download it, rename it, edit it with your own information, and send it back to me as an attachment, or you may write it out on paper following the template, take a picture, and send that.

If you answer the questions in all the slots in bullet points based on your reading, you'll know this out of the park. And, if you don't knock it out of the park, we'll work on it.

Please include your citations.

Get it.

It says "No Submission" because the email attachment is the submission.

Essay 1 Writing Process Reflection: 5 points

Please email me a short reflection on how your writing schedule worked for you.

- Note how at least one strategy you used worked well and that you would do again.
- If something didn't work well, what did you learn from it? How would you try it differently in the future?
- What else might you try next time?

The email is the submission.

### Drafting Descriptions: 5 points

A quick and easy practice to help get your descriptive ideas flowing:

Pick something that you can see where you are-  
something simple- like the view out the window or a pile of magazines on a table,  
something very, very ordinary.

1. Now, write a sentence to describe what it looks like in space.

*E.g. There were a few pink flowers still blooming on the bush outside the window.*

2. Now- write a sentence about the same thing, but get a little more specific- like this-

*E.g. There were a few of the coral pink flowers still blooming on the quince bush now fully leafed outside the window.*

3. One more time with more sensory details. Describe as many senses as you think makes sense for the situation- sight, sound, smell, touch if reasonable and safe- but don't go licking anything for the sake of this assignment. :)

*E.g. Fluttering gently in the warm breeze, there were still a few coral pink flowers blooming on the quince bush, now fully leafed, outside the window humming softly with working bees.*

Complement someone on a detail they added along the way that you liked for full points.

Don't miss each other's good ideas and get the points.

**Remember to comment.**

### Generate your Citations Discussion Board: 5 points (For National Parks Road Trip Essay)

You must have at least three citations for this essay.

I don't want you to have more than nine, but you should have at least one reference for each park you are going to talk about.

Please put the citations for the sources you are going to use in the Reply below.

No need to comment.

You should have these on your Outline, too. This assignment is really here to help you toward that one.

### Editing Exercise- more with commas and semicolons: 5 points

Just a little exercise today to help you be in the practice to look for mistakes in your own work. I want you to spend most of your time for this course on drafting your essay, but just to get you in the swing...

NO comments needed on replies for this one.

Reminders and examples first.

There are 5 sentences to Copy and Paste into the Reply and then fix when you get to the bottom.

Please make your changes; highlight them in orange.

#### **Fragment**

*A rabbit in a suit.* This is not a sentence because it has no action taking place. It is what we call a fragment, just a part.

*A rabbit in a suit was standing at the bus station.* I wish to be clear- what completes this sentence is the addition of "was standing" not the phrase which follows and tells you where. No commas are needed, just more information.

#### **Items in a list**

*A rabbit in a suit was standing at the bus station holding a hat an umbrella and a briefcase.*

Here the commas separating the items in the list are what's missing. It should look like this (commas indicating the pause you would make if speaking).

*A rabbit in a suit was standing at the bus station holding a hat, an umbrella, and a briefcase.*

#### **Run-On**

*A rabbit in a suit was standing at the bus station and he was listening to music with his ear buds in.*

This is a classic run-on sentence where there are two subjects (*A rabbit* and *he*) and two actions (*standing* and *listening*), but they are only connected by a conjunction. That isn't enough to hold them together. This is *for real for real* the easiest fix-

*A rabbit in a suit was standing at the bus station, and he was listening to music with his ear buds in his ears.*

#### **Comma Splice**

*A rabbit in a suit was standing at the bus station, he was listening to music with his ear buds in his ears.*

This is the other side of the coin as the run-on, but it is the same problem. Here there is a comma, but no conjunction. They are like the chemicals in epoxy- you need both to make the glue strong. Two different and very easy fixes.

Fix A

*A rabbit in a suit was standing at the bus station, and he was listening to music with his ear buds in his ears.*

Fix B

*A rabbit in a suit was standing at the bus station; he was listening to music with his ear buds in his ears.*

### **Separating items in Scale**

*A rabbit in a suit was standing at the bus station; he was listening to music with his ear buds in his ears in Jackson Hole Wyoming.*

Here what is missing is the comma separating the smaller unit from the larger one, the city from the state. It should look like this.

*A rabbit in a suit was standing at the bus station; he was listening to music with his ear buds in his ears in Jackson Hole, Wyoming.*

### **An aside**

*A rabbit in a suit an investment banker was standing at the bus station holding a hat, an umbrella, and a briefcase.*

Here, that the rabbit is an investment baker gives you more information but isn't structural to the sentence, so it should be set aside between commas, like this-

*A rabbit in a suit, an investment banker, was standing at the bus station holding a hat, an umbrella, and a briefcase.*

### **A dependent clause**

*A rabbit in a suit, an investment banker, was standing at the bus station just one of many bankers present.*

Ah ha! Now we are back to the beginning! If it would be a sentence on its own you have to join it with either a conjunction and a comma or a semicolon with no conjunction. If it would be a fragment on its own, you just need the comma. Like this-

*A rabbit in a suit, an investment banker, was standing at the bus station, just one of many bankers present.*

**Now, you fix these five. Please remember to highlight in orange.**

1. In Yellowstone you can see geysers mud-pots waterfalls and wildlife.
2. I'm really looking forward to visiting Devil's Tower which should be returned to being called Bear Lodge.
3. I want to float down the river in a canoe in Ozark National Scenic Riverway and I want to go fishing there, too.

4. Night Hikes are scheduled in the Dark Sky preserve at Carlsbad Caverns, both Moon Walks and Star walks are available.
5. I'm getting on a plane to go see the the volcanos; my first stop is Honolulu Hawaii.

Pending Approval