Part A

<In the 2013-14 AY, we would like to establish a baseline for all degree programs on campus, and we ask that you fill out Items 1 – 5 for all degree programs in your department. In subsequent years, you will only need to note changes from the baseline year.>

1. List of Program Learning Outcomes (PLOs)

   1. Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative non-fiction, poetry, or a scriptwriting).

      PLO 1 is determined by an assessment of the MFA candidate’s thesis committee of whether the thesis meets, exceeds, or fails to meet the standards for a publishable novel, collection of short stories, collection of poetry, full-length work of creative nonfiction, or a film script or theatrical script.

   2. Students will demonstrate a high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative non-fiction, poetry, or scriptwriting).

      PLO 2 is determined by the quality of the candidate’s work in his/her secondary genre as assessed by the instructor(s) in the two secondary genre workshops the candidate has completed. The candidate’s creative writing in either fiction, poetry, creative nonfiction, or scriptwriting as determined by his/her MFA workshop instructors in that secondary genre meets, exceeds, or fails to meet national standards set by publishers, agents, and or producers.

   3. Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.

      PLO 3 is determined by MFA thesis committee members’ assessment of individual candidates’ thesis proposals and prefaces. Thesis committee members—applying standards common for literary journals, the Modern Language Association (MLA) Manual Style Manual, and the AWP Hallmarks for MFA programs—assess thesis proposals and prefaces as to whether they meet, exceed, or fail to meet these established standards.
4. Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.

   PLO 4 is determined by MFA thesis committee members’ assessment of individual candidates’ thesis proposals and thesis prefices. Thesis committee members—applying standards common for literary journals, the Modern Language Association (MLA) Manual Style Manual, and the AWP Hallmarks for MFA programs—assess thesis proposals and prefices as to whether they meet, exceed, or fail to meet these established standards.

5. Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.

   PLO 5 is determined by MFA thesis committee members’ assessment of individual candidates’ MFA Comprehensive Exam essays. Thesis committee members—applying standards common for literary journals, the Modern Language Association (MLA) Manual Style Manual, and the AWP Hallmarks for MFA programs—assess MFA Comprehensive Exam essays as to whether they meet, exceed, or fail to meet these established standards.

6. Students will demonstrate a reading knowledge of at least one foreign language.

   PLO 6 will be assessed by whether MFA candidates’ Meet or Fail to meet the fourth semester reading comprehension standards as determined by the World Languages Department applied foreign language reading comprehension placement test. This test is administered and graded by a member of the World Language faculty who reports back to the Creative Writing Director. If there is no standard reading comprehension exam for a particular language, appropriate World Languages or English faculty will administer a timed translation test.

The faculty base the above PLO content and criteria on National Hallmarks for MFA Programs in Creative Writing established by the Associated Writers and Writing Programs (AWP), the national organization for university and college Creative Writing programs.

2. Map of PLOs to University Learning Goals (ULGs)

ULG #1-Specialized Knowledge
Depth of knowledge required for a degree, as identified by its program learning outcomes.

PLO #1: Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or a scriptwriting).

PLO #2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).

ULG #2-Broad Integrative Knowledge
2.a. Mastery of each step of an investigative, creative, or practical project.

PLO #1: Students will demonstrate a high-level of ability to write and complete a publishable,
full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).

PLO #2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).

2.b. Understanding of the implications of results or findings from a particular work in societal context
PLO #4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.

ULG #3 -- Intellectual Skills
3.a. Fluency in the use of specific theories, tools, technology, and graphical representation
PLO #3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.

3.b. Skills and abilities necessary for life-long earning: critical and creative thinking effective communication, conscientious information gathering and processing, mastery of quantitative methodologies, and the ability to engage effectively in collaborative activities
PLO #4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
PLO #5: Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.

ULG #4 -- Applied Knowledge
4.a. Ability to integrate theory, practice, and problem-solving to address practical issues
PLO #3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.

4.b. Ability to apply their knowledge and skills to new settings or in addressing complex problems
PLO #4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.

4.c. The ability to work productively and in groups
PLO #1: Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
PLO #2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
(Note: These PLOs address the “productively” part of this University Learning Goal)

ULG #5 -- Social and Global Responsibilities
5.a. Ability to act intentionally and ethically to address a global or local problem in an informed manner with a multicultural and historical perspective and a clear understanding
of societal and civic responsibilities

No PLO match

5.b. Diverse and global perspectives through engagement with the multidimensional SJSU community

**PLO #6**: Students will demonstrate a reading knowledge of at least one foreign language.
(Note: These PLOs can address this university learning goal if knowledge of another language can be assumed to bring a diverse and additional cultural perspective to the student’s preparation).

The MFA in Creative Writing PLO’s were mapped to the ULG’s by Prof. Kathleen Roe, in collaboration with Prof. Alan Soldofsky, Coordinator of the MFA in Creative Writing Program.

### 3. Alignment – Matrix of PLOs to Courses.

MFA PLO map (an image of which is pasted below): See Appendix 1.

<table>
<thead>
<tr>
<th>SLO 1</th>
<th>SLO 2</th>
<th>SLO 3</th>
<th>SLO 4</th>
<th>SLO 5</th>
<th>SLO 6</th>
</tr>
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<tbody>
<tr>
<td>Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative non-fiction, poetry, or scriptwriting).</td>
<td>Students will demonstrate high-level proficiency to write works of literature in a secondary genre concentration (fiction, creative non-fiction, poetry, or scriptwriting).</td>
<td>Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.</td>
<td>Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.</td>
<td>Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.</td>
<td>Students will demonstrate a reading knowledge of at least one foreign language.</td>
</tr>
</tbody>
</table>

| ENGL 201C | ENGL 202 | ENGL 203 | ENGL 204 | ENGL 208 | ENGL 211 | ENGL 215 | ENGL 216 | ENGL 217 | ENGL 225 | ENGL 226 | ENGL 227 | ENGL 229 | ENGL 230 | ENGL 233 | ENGL 240 | ENGL 241 | ENGL 242 | ENGL 253 | ENGL 254 | ENGL 255 | ENGL 256 | ENGL 259 | ENGL 292 | ENGL 299 |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         | x         |

### 4 Planning – Assessment Schedule

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>PLO 2: Students will demonstrate a high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative non-fiction, poetry, or scriptwriting).</td>
<td>PLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.</td>
<td>PLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.</td>
<td>PLO 5: Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.</td>
<td>PLO 6: Students will demonstrate a reading knowledge of at least one foreign language.</td>
</tr>
</tbody>
</table>
The goal is to increase the percentage of MFA candidates who meet or exceed departmental standards in PLO’s 1 – 6. MFA faculty will analyze the data obtained through assessment of student performance in workshops and in writing theses proposals and theses. The faculty will determine whether there is a need for the MFA program to establish a new required course that focuses on the preparation of MFA theses.

5 Student Experience

PLO’s are communicated to students on the MFA in Creative Writing website. All course syllabi’s also have descriptions of how the PLO’s are applied as student learning goals in the course. Students are not involved in the determination of program PLO’s.

Part B

6. Graduation Rates for Total, Non URM and URM students (per program and degree)

Graduation rates in the MFA in Creative Writing Program since 2009 (approximately 50 graduates surveyed):

<table>
<thead>
<tr>
<th>MFA Graduation Rates</th>
<th>URM</th>
<th>Non-URM</th>
<th>Aggregate Graduation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-Years</td>
<td>0%</td>
<td>2.5%</td>
<td>2%</td>
</tr>
<tr>
<td>3 -Years</td>
<td>50%</td>
<td>57.5%</td>
<td>56%</td>
</tr>
<tr>
<td>4-Years</td>
<td>30%</td>
<td>5%</td>
<td>10%</td>
</tr>
<tr>
<td>5 -Years</td>
<td>10%</td>
<td>7.5%</td>
<td>8%</td>
</tr>
<tr>
<td>Withdrawn*</td>
<td>10%</td>
<td>27.5%</td>
<td>24%</td>
</tr>
</tbody>
</table>

*Students have withdrawn from the MFA program due to a number of causes: financial problems; moved out of the area; transferred to another MFA program.

7. Headcounts of program majors and new students (per program and degree)

MFA Student Headcount (2013-14): 46
New MFA Students Enrolling Fall 2014: 13
Projected MFA Student Headcount (Fall 2014): 52

8. SFR and average section size (per program)

(MFA in Creative Writing faculty are tenure-line members of the Department of English and Comparative Literature who teach .20 in the MFA program. Also the Lurie Visiting Distinguished Author-in-Residence who teaches .20 in each spring semester.)

SFR: 10.4: 1 – Slightly below the national average for MFA programs in public universities.
Average Section Size: 14 in graduate workshops and seminars.

9. Percentage of tenured/tenure-track instructional faculty (per department)

MFA in Creative Writing faculty are 100% tenure-line in the Department of English and Comparative
Literature. Also teaching in the MFA program is the Connie R. Lurie Distinguished Visiting Author-in-Residence, a Spring semester endowed appointment.

Part C

10. **Closing the Loop/Recommended Actions**

Past assessment data indicates that students in the MFA in Creative Writing program may need additional instruction in thesis proposal and thesis preparation, based on the percentage of students not meeting departmental standards for PLO’s. Therefore, I have raised with the Chair of English and with senior MFA faculty the possible addition of a required MFA thesis preparation course or a course in professional publishing. However, departmental and College budget and scheduling considerations would make the addition of such a course problematic.

11. **Assessment Data**

PLO 2 (students will demonstrate a high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative non-fiction, poetry, or scriptwriting) was the focus of assessment in 2013-14. The MFA coordinator worked with faculty who taught the graduate workshops in Fiction, Nonfiction, and Poetry to determine the how well MFA students met proficiency standards for writing in a secondary creative writing genre.

Student creative writing portfolios were assessed by faculty in collaboration with the MFA coordinator to determine whether students writing in their secondary genres met, exceeded, or failed to meet the standards for publishing work in that particular genre. Students earning an “A-” or higher grade were judged as having met the standard. Students whose work in their secondary genre received departmental or instructor’s awards were judged as having exceeded the standard. The data collected for assessing PLO 2 can be viewed in a Google Drive spread sheet: [PLO 2 Assessment Worksheet](#).

12. **Analysis**

Analysis of the data collected from Fall 2013 ENGL 241 (Fiction Workshop) and Spring ENGL 241 (Fiction Workshop) and ENGL 242 (Creative Nonfiction Workshop) indicates that 100 percent of students whose secondary genre concentration is in Fiction and Creative Nonfiction meet or exceed departmental standards.

Data from Spring ENGL 240 (Poetry Workshop) indicates that while 66 percent of the students met or exceeded the departmental standards for writing poetry as a secondary genre focus, 33 percent failed to meet the standard. There are only 6 Poetry Secondary students taking the course in Sp 2014; the Fall ENGL 240 (Poetry Workshop) didn’t make. The data indicates a weakness in the Secondary Genre Poetry concentration, which is not fully populated. The MFA Coordinator and MFA faculty must make renewed efforts to recruit qualified poetry students into the MFA program.

13. **Proposed changes and goals (if any)**

The only immediate change being considered by the MFA Program in Creative Writing is for the faculty to create a new required course in either professional publishing or thesis preparation. The faculty must also must develop a plan to recruit more qualified Poetry concentration students.
(Primary and Secondary track) into the MFA program.

APPENDIXES:

APPENDIX 1: Matrix of PLO’s to MFA Courses

APPENDIX 2: PLO 2 Assessment Data