



University of Hawai'i-West O'ahu

Humanities Writing Intensive Assessment Report

FA2018-SP2019

April 15th, 2019

## **Acknowledgements**

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## **Background and Purpose**

Writing assessment cycles began in Fall 2014 with analysis of the university's Foundations Writing (FW) courses: ENG 100T, 100, and 200. Each year student success with one Program Learning Outcomes was assessed using a variety of direct and indirect qualitative methods (see Appendix 1). After each cycle the findings were shared with the FYC cohort and feedback loop strategies were implemented. Feedback loop strategies included FYC cohort meeting discussions, FYW symposium presentations, and an executive summary for WI assignment prompts in Education.

## **Assessment Project Goals**

The goal of this stage of the project is to explore the ways in which students are progressing as writers across their academic careers as UHWO Humanities majors. In order to explore that, the assessment representatives and Humanities faculty teaching writing intensive courses wish to compare students' achievement in FW courses (re: system and local Learning Outcomes) to their achievement in WI and Senior Capstone courses (re: system and local Learning Outcomes). Therefore, during the 2018-2019 AY, the writing assessment project will extend its focus to the Humanities division as a whole, assessing ENG 200 courses as well as upper-level WI and Senior Capstone courses across all HUM concentrations (ENG, PHIL, HIST, HPST, Music, Creative Media<sup>1</sup>, and Math/Science<sup>2</sup>).

## **Assessment Project Overview**

This assessment project was introduced to the Humanities Division on November 9,

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<sup>1</sup> This concentration is no longer a part of the Humanities Division since Fall 2018

<sup>2</sup> This concentration is no longer a part of the Humanities Division since Fall 2018

2018. The scope and timeline of the project were clearly outlined. Initially, the scope of the project targeted English 200 courses both online and face-to-face, 300-, and 400-level WI courses in the Humanities. These upper division courses aim to reinforce and/or support student mastery of writing in their academic discipline. Randomly selected writing samples were requested from faculty teaching WI courses at the 300- and 400-level in Fall 2018. Assignment prompts were optional but encouraged. All samples and prompts were due by the end of the Fall 2018 semester to a shared Google folder. Samples would be scrubbed of identifying information before the start of Spring 2019.

The following timeline for the assessment project was also shared with faculty:

- Summer: Create project, draft report outline and timeline, approve with Assessment Director
- August/September: Introduce project to Humanities faculty at Division Meeting
- October/November: Introduce and discuss rubric at Division Meeting(s)
- November/December: Collect, redact, and organize samples in appropriate shared Google folder
- January: Approve rubric and ask for volunteers to participate in norming session
- February: In-person norming session and complete online evaluations/scores
- March: Deadline for submitting online evaluations/scores
- April: Analyze scores and complete assessment report.

The above deadlines were generally met, with the exception of the rubric being discussed at January's Division Meeting.

### **Methodology**

The assessment methods employed are direct and qualitative of course-embedded assignments with a collaboratively created and approved rubric for Humanities writing intensive courses. These methods were carried out in two phases. Phase 1 consisted of collecting student writing samples that instructors already include and assign in their courses. Phase 2 consisted of scoring samples with two raters per sample using a rubric that combines the AAC&U's Value

Rubric for Written Communication, UH and UHWO FW and WI Hallmarks and Learning Outcomes.

*Data collection.* Student writing samples were collected from Humanities faculty on a volunteer basis. Faculty’s disciplines included English, Hawaiian-Pacific Studies, History, Philosophy, and Music. Faculty provided randomly selected writing samples that represented “formal, process- and feedback-inclusive writing projects that displayed how students used writing to promote the learning of course materials” (N. Szymanski, personal communication, November 9, 2018). Samples were from 300-level and 400-level courses that fall under reinforced and mastery levels. All samples were anonymized and numbered for the norming process. A total of seventy-one samples (n=71) were collected. Four (n=4) samples were selected for the norming workshop. As a result, the sample pool was sixty-seven (n=67), and raters were responsible for evaluating thirty percent of the collected samples (n=20) to generalize for the sample pool according to the Central Limit Theorem. The sample pool is shown in Table 1 below.

Table 1

*Humanities WI Sample Pool*

CONCENTRATION	COURSE LEVELS (# OF COURSES)	# OF COLLECTED SAMPLES (EXCLUDING NORMING WORKSHOP SAMPLES (n=4))
English	300 (7), 400 (1)	37
History	300 (4), 400 (1)	10
Hawaiian-Pacific Studies	400 (1)	2
Philosophy	300 (2)	7
Music	300 (2)	11
<b>TOTAL SAMPLES</b>		<b>67</b>

*Scoring rubric.* After data was collected, a rubric was created that synthesized the AAC&U’s Value Rubric for Written Communication with UH and UHWO FW and WI Hallmarks and Learning Outcomes (see Appendix 2). The rubric was shared with Humanities faculty and norming volunteers for feedback. Faculty asked for further clarification of the AAC&U’s Value Rubric for Written Communication. Norming volunteers (also faculty) evaluated the criteria and score ranges after reading through two writing samples (see *Norming Process*). The group, including the assessment representative, decided on the following categories, definitions, and targeted skills as seen in Table 2 below.

Table 2

*Humanities Assessment Criteria*

<b>Criteria</b>	<b>Definition</b>	<b>Targeted skills</b>
<b>AC1: Development</b>	The writer develops their thesis and/or controlling idea by effectively presenting and explaining course concepts and materials in clear, complex, ways and remaining focused throughout the paper.	Thesis/focus; development; paraphrase, summary, and interpretation
<b>AC2: Context</b>	The writing has a clear and in-depth understanding of its context, audience, and purpose that effectively responds to the assigned writing task(s).	Rhetorical awareness, that is, understanding a writing situation’s audience, writer, information/text, and mode
<b>AC3: Genre</b>	The writing meets the demands of a particular genre and writing task through logical organization, strategic linguistic and rhetorical choices (stylistic), appropriate tone and conventions.	Organization, paragraphing, style, tone, and conventions
<b>AC4: Evidence</b>	The writer strategically uses course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when critically exploring their ideas in response to the assigned writing task(s).	Citation, synthesis, paraphrase/summary, and quotation
<b>AC5: Writing</b>	The writer makes effective syntactic	Appropriate syntax,

<b>Mechanics</b>	and grammatical choices that communicate complex and nuanced analysis and clear meaning to reads. The writing is almost polished, that is, almost entirely free of errors.	grammar, linguistic and rhetorical choices, and spelling
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These criteria were evaluated using a 4-point scale: *Outstanding* (4.0-3.7), *Strong* (3.6-3.0), *Good* (2.9-2), and *Acceptable* (1.9-1). How these criteria translate into the grading scale is described in our complete rubric (see Appendix 3). Raters agreed upon this scale after an in-depth discussion of scoring processes and evaluation strategies during our norming workshop.

*Norming process.* In the call for raters, the assessment representative asked each participant their understanding of norming, their availability, and their understanding of the demands of this project. Four raters (n=4) came from different Humanities fields: English, Hawaiian Pacific Studies, History, and Philosophy. The assessment representative was from the English field. All raters and the assessment representative have taught WI courses for at least two academic years or more.

The norming workshop was held on February 8, 2019 from 1:00-2:30 pm and consisted of whole-group norming, pair norming, and individual norming assignments and post-reflection exercises (see Appendix 4). Raters scored and evaluated two papers during the workshop, and then two papers individually post-workshop. The first paper to start our norming process was from Hawaiian Pacific Studies. Raters read the paper (HPST-D1) and then offered up their scores. The assessment representative put each score on the board as shown in Table 3 below.

Table 3

*Scores for HPST-D1 Paper*

	4	3	2	1
<b>AC1</b>	4	3 3 3 3		
<b>AC2</b>	4 4 4	3 3		
<b>AC3</b>	4	3 3 3 3		
<b>AC4</b>	4	3 3 3 3		
<b>AC5</b>		3 3 3 3 3		

From these scores, a discussion emerged about the evaluation criteria, scoring process, and sample pool. The changes that resulted from the discussion are as follows:

1. For AC3: Genre, raters made assumptions as to what genres students were writing in; these genres ranged from narrative essays to ethnographies. Writing prompts were optional when collecting data; therefore, raters wanted to be sure that it was clear that they were making assumptions as to the genres students were writing in for AC3: Genre.
2. For AC3: Genre, raters added paragraphing to the targeted skills.
3. For AC5, raters revised the criteria from Revision to Writing Mechanics or Mechanics because the project had not asked for earlier drafts and then final drafts. The project strongly suggested polished drafts.
4. For the scoring process, raters decided that there should be a range and not just numbers for the scale, that is, raters should be able to score a paper as a Low 3 or a High 2. These ideas translated into the use of a word to capture the score, such as *Outstanding*, and a scale to fit that respective score, such as a 3.7 to 4.0 range for *Outstanding*.
5. For the writing intensive sample pool, Creative Media and Math samples were cut from the sample pool as these faculty and fields were no longer a part of the Humanities Division starting Spring 2019.
6. English 200 samples, although a part of the original assessment project, were not scored because of the small number of volunteer raters (see Implications and Suggestions)

These changes resulted in strengthening the evaluation and scoring process. The remaining three samples for the norming workshop were evaluated and scored; these evaluations and scores were compared so as to ensure inter-rater reliability. These experiences were also reflected upon at the end of the norming workshop and post-norming of the actual sample size (n=20). These reflections were voluntary.

*Scoring process.* From the sample pool, twenty (n=20) samples were randomly selected

using Excel’s RANDBETWEEN function. The assessment representative assigned raters at least one sample from their disciplinary backgrounds. No raters for Music were able to participate. Samples were read and scored by two raters using the agreed upon rubric and scoring scale. Some raters provided comments on papers. The rating process took roughly 20-30 minutes per sample. Raters were given until March 29, 2019 at midnight to submit their scores.

*Data aggregation process.* Scores were averaged per paper with a total of twenty (n=20) samples given two scores (n=40 total scores) each. Averages were tabulated so as to generate an overall average based upon all averaged scores. The overall average for each criterion was compared with reports, presentations, and/or anecdotal data regarding English 100, English 200, and upper-division WI courses if available. The analysis of aggregated data is used to generate suggestions for future assessment cycles and projects.

### **Findings and Discussion**

This section begins with the average scores of each criterion (see Table 4). These average scores and what they translate to in the rubric are examined. To further explain these averages, scores for each criterion are carefully examined in order to make suggestions for writing intensive course design and future assessment projects (see Figure 1).

Table 4

*Overall Average Scores*

<b>Criteria</b>	<b>AC1</b>	<b>AC2</b>	<b>AC3</b>	<b>AC4</b>	<b>AC5</b>
<b>Average Scores</b>	2.7	2.9	2.6	2.6	2.7

For AC1: Development in Table 4, the average score was 2.7 or High Good. According to the rubric, High Good translates into the following description:

The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in adequate ways and remaining focused for some of the entire paper.

Raters commented on development in writing samples, such as: “Student has good writing mechanics, but **does not introduce thesis well**, [bold, my emphasis] evidence used is limited in scope (only two sources) and **conclusions and analysis are not very nuanced;**” and “[i]ntegrates sources and evidence well. May go too general towards the end, but seems **to stay on track throughout the paper.**” Raters, then, looked specifically for the ways in which student-writers focus their writing around a controlling idea or thesis throughout the entirety of the paper. These rhetorical moves included thesis statements, transitional phrases, analysis of data or literature, and drawing conclusions as a result of data or literature.

The highest average score of 2.9 was for AC2: Context. This score translates into somewhere between High Good and Low Strong which is described in the rubric as:

**High Good:** The writing has an awareness of its context, audience, and purpose that responds to the assigned writing task(s).

**Low Strong:** The writing has a clear understanding of its context, audience, and purpose that competently responds to the assigned writing task(s).

Student-writers were aware of their rhetorical situation, that is, the audience, writer’s purpose, information and/or text used to communicate a particular writing goal, and the mode in which that goal should be accomplished. Student-writers were making intentional choices in response to their rhetorical situations. Raters commented on these choices. For example, one rater stated, “[although] many quotes were used and sometimes were left hanging for readers, I did appreciate

the amount of notes and **felt that they clarified the information for this writer's readers** [bold, my emphasis].”

For AC3: Genre, raters assumed the genres that students were writing. Because of the diversity of the humanities field, genres ranged from critical narrative essays to philosophy papers. The average score was 2.6 or Mid Good. Mid Good, according to the rubric, is defined as:

The writing meets the demands of a particular genre and writing task through basic organization, stylistic choices, tone, and conventions.

Because raters were making assumptions about genres, the average for AC3: Genre may have been affected. For instance, a rater made the following comment on a Music paper, “[t]he **narrative approach** [bold, my emphasis] is interesting, although I’m not sure if there could have been a better way to **organize their ideas** [bold, my emphasis].” This rater appears unsure as to whether or not the narrative approach is appropriate and how that approach may or may not have been more convincing with better organization. This uncertainty demonstrates the potential gap in data for AC3: Genre.

AC4: Evidence received the same average score of 2.6 or Mid Good. Mid Good, according to the rubric, is defined as:

The writer draws upon course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is adequate, but does not go in depth and/or forge connections between evidence and ideas.

Integrating evidence is an important writing skill that involves selecting relevant quotes and literature, explaining these quotes and literature, and making connections with the thesis or controlling idea. These expectations are reflected in rater comments. One rater commented,

“Student **uses minimal sources and does not introduce or contextualize them sufficiently** [bold, my emphasis], part of paper/argument is repetitive.” Another rater commented, “while **the writer gives evidence** [bold, my emphasis], it can be **difficult to make connections** and sometimes the writer forgets **to explain what those connections mean** in relation to evidence.” These comments illustrate the importance of being able to integrate, discuss, and connect sources in writing intensive course assignments.

AC5: Writing Mechanics was the final criterion evaluated by raters. Because writing samples were from 300- and 400-level writing intensive courses, student-writers are expected to have gone through the writing process, which involves brainstorming, drafting, revising, editing and proofreading. The average score was a 2.7 or High Good. High Good is defined in the rubric as:

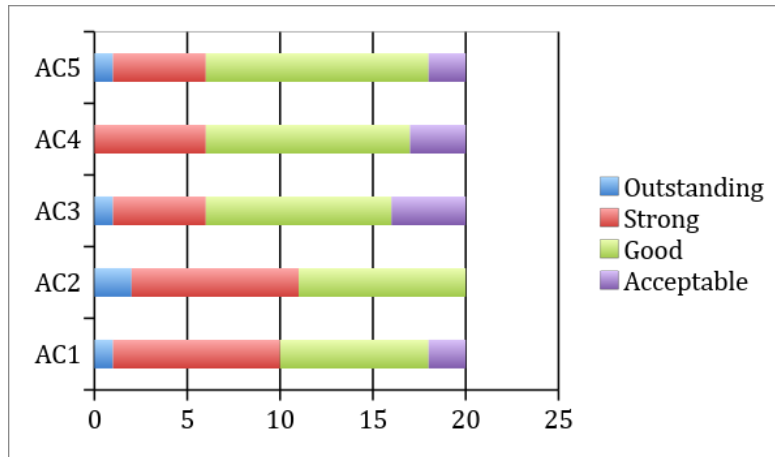
The writer makes syntactic and grammatical choices that communicate analysis and meaning in general ways to readers. The writing is somewhat polished, that is, errors remain.

Raters did not explicitly comment on AC5: Writing Mechanics. Comments generally focused on meaning, evidence, and focus (also known as Higher Order Concerns).

While average scores provide a general idea of how each criteria are met (breadth), analyzing the breakdown of scores for each criteria provides more specifics as to where student writing is in writing intensive courses for the Humanities. Figure 1 below illustrates the scoring breakdown for each criterion in the form of a stacked bar chart for conciseness.

Figure 1

*Scoring Breakdown*



In Figure #, AC1: Development scores included Good (n=8) and Strong (n=9) with 3 outliers in Outstanding (n=1) and Acceptable (n=2) made up the average score 2.7, or High Good. This breakdown of scores suggests that student-writers are progressing and/or beginning to master writing skills related to development, such as thesis or focus, paraphrase, summary, and interpretation, and overall idea or argument development.

AC2: Context scores included Good (n=9) and Strong (n=9) with an Outstanding (n=1). These scores averaged 2.9 or somewhere between High Good and Low Strong, suggesting that student-writers are beginning to master writing skills related to context, that is, their writing strategies are attuned to the rhetorical situation they are responding to—audience, writer’s purpose, and the rhetorical context. The rhetorical nature of writing is the first principle of sound writing instruction according to CCCC Position Statement, which strongly suggests that writing intensive courses taught by Humanities faculty support the development of rhetorical sensitivity in student-writers.

AC3: Genre scores included Good (n=10), Strong (n=5), Acceptable (n=4), and Outstanding (n=1). The average score was 2.6 or Mid Good. These scores were dependent upon raters making assumptions about the genres students are asked to write within without prompts for each assignment. As a result, there should be more dedicated time to discussing what genres are expected of our students and how these genres support learning goals in the humanities. The fourth principle of sound writing instruction stipulates, “writers [should] learn to analyze the formal and informal rules, or *conventions*, associated with genres in order to create them. However, they must also realize that different genres are appropriate for different purposes and that many genres change over time.” Humanities faculty teaching writing intensive courses may want to incorporate a variety of traditional and non-traditional disciplinary genres, and explicitly discuss each genre’s expectations; these teaching moves not only strengthen students’ genre awareness as indicated in the scores, but also ensure transparency in the writing process.

AC4: Evidence scores included Good (n=11), Strong (n=6), and Acceptable (n=3). No writing sample scored an Outstanding in this criterion. The average score was a 2.6 or Mid Good. These results show students progressing in their incorporation of evidence, that is, citation; synthesis; summary, paraphrase, and interpretation; and quotation skills. These results suggest that Humanities faculty teaching writing intensive courses should incorporate more explicit instruction in regards to selecting and integrating evidence that makes connections to the thesis or focus. Moreover, resources should be collaboratively created to support faculty in this instruction.

With the same average as AC1: Development (2.7 or High Good), AC5: Writing Mechanics scores included Good (n=12), Strong (n=5), Acceptable (n=2) and Outstanding (n=1).

This criterion involves appropriate linguistic and rhetorical moves like grammar, syntax, punctuation, and spelling. Faculty who contributed random writing samples were strongly encouraged to submit final, polished drafts; while it is unclear as to exactly what stage student-writers were at in the samples, it is important to continue to emphasize the importance of drafts. Students are progressing or beginning to master their writing at the local level or sentence-level concerns.

### **Implications and Suggestions**

The assessment results for this report are a snapshot of where student writing is currently in the Humanities. This snapshot shows student-writers are generally progressing and/or beginning to master writing skills in development, context, genre, evidence, and writing mechanics. Student-writers in this data set are strongest in context-related skills specifically rhetorical awareness. Development and writing mechanics are student-writers' second strongest sets of skills. Evidence- and genre-related skills had the lowest average scores. Findings related to evidence-related skills suggest the creation of teaching resources for faculty on integrating evidence. These resources should be a collaborative effort, involving librarians, the No'eau Center, and other stakeholders who work with students and faculty on a consistent basis. However, findings related to genre-related skills should be revisited because of a gap in the data, that is, assignment prompts were not collected (they were voluntary) and so raters had to assume what genres students were being asked to write. For future assessment projects, collecting assignment prompts should be required so as to establish context for raters. In this way, raters can better evaluate how students are writing in disciplinary genres.

Data was largely collected from 300-level courses in the Humanities. Previous assessment projects have covered first-year writing courses and non-Humanities Division writing intensive courses. These projects and their findings are summarized in the following section.

### **Past Assessment Projects**

At the Second First Year Writing Symposium on April 7, 2018, Dr. Natalie Szymanski presented findings on English 100 (n=34), English 100T (n=79), English 200 (face-to-face, n=46), and English 200 (online, n=36) based upon student surveys. Survey questions examined student-writers' definitions of rhetorical awareness; student-writers' analytical skills; student-writers' persuasive strategies; and student-writers' ability to think backward and forward (i.e. critical reflection). Students had a grasp of rhetorical strategies such as rhetorical appeals (41%) and the importance of audience when responding to rhetorical situations (22%). Based upon student-writers' rhetorical analysis of PETA websites, their analytical skills ranged from confused (38%) to strong analysis with evidence (32%) and superficial understandings (30%). Student-writers were also asked to apply their understanding of rhetorical awareness by describing two texts that would persuade UHWO to build a coffee shop. While 42% of student-writers proposed texts with rhetorical composing specifics, another 42% of student-writers missed the mark. 16% of students proposed texts with superficial explanations. When critically reflecting on their English 100 and 200 experiences, half of the student-writers made real world connections; others missed the mark. Student-writers were then asked to evaluate on a 4-point Likert scale if their courses were effective in helping them "develop, practice, and successfully demonstrate rhetorical awareness." 61% of students (n=118) rated 4,

or Strongly Agree. 37% of students (n=72) rated 3 or Agree, and 3% rated 2 or Disagree. No students rated 1 or Strongly Disagree.

In Fall 2018, Dr. Natalie Szymanski submitted an executive summary for 300- and 400-level writing intensive course assignments in Education. The target score for these course assignments was 2.0. These course assignments were evaluated according to West O’ahu’s Writing Dimensions as shown in Table 5 below. These dimensions parallel the rubric used by raters for the present assessment project.

Table 5

*AY 2013-2018 Semesters - Total Percent of Candidates Meeting Target Score of 2.0*

<b>UHWO Writing Dimension 1</b>	<b>UHWO Writing Dimension 2</b>	<b>UHWO Writing Dimension 3</b>	<b>UHWO Writing Dimension 4</b>	<b>UHWO Writing Dimension 5</b>
88%	72%	74%	74%	68%
<b><u>Key - UWHO Writing Dimensions</u></b> <b>Dimension: UHWO Writing Dimension 1:</b> Context of and Purpose for Writing <b>Dimension: UHWO Writing Dimension 2:</b> Content Development <b>Dimension: UHWO Writing Dimension 3:</b> Genre and Disciplinary Conventions <b>Dimension: UHWO Writing Dimension 4:</b> Sources and Evidence <b>Dimension: UHWO Writing Dimension 5:</b> Control of Syntax and Mechanics				

These findings demonstrate not only the validity of the rubric created for the Humanities WI Assessment Project, but also point future assessment representatives in the direction of evaluating writing assignments in conjunction with writing samples and student surveys.

Because these previous findings were not in the form of a comprehensive assessment report, it is of utmost importance to ensure that yearly reports are collected and shared with faculty and lecturers. Future assessment cycles should continue to build upon current and past findings so as to develop a comprehensive picture of how student-writers are developing their

skills and strategies. Moreover, the differences between face-to-face and online modes should be further examined as West O’ahu offers more distance learning courses.

### **Suggestions for Future Assessment Cycles**

Assessment reports are not intended to evaluate teaching effectiveness or portray student writing in any negative way. Guiding principles for assessment are stipulated by the National Council of Teachers of English (2014). These principles include:

1. Writing assessment is useful primarily as a means of improving teaching and learning. The primary purpose of any assessment should govern its design, its implementation, and the generation and dissemination of its results.
2. Writing is by definition social. Learning to write entails learning to accomplish a range of purposes for a range of audiences in a range of settings.
3. Any individual's writing ability is a sum of a variety of skills employed in a diversity of contexts, and individual ability fluctuates unevenly among these varieties.
4. Perceptions of writing are shaped by the methods and criteria used to assess writing.
5. Assessment programs should be solidly grounded in the latest research on learning, writing and assessment.

These principles should guide assessment cycles and projects in the future. For this report, future suggestions will be discussed in tandem with Principle 1 and the best practices associated with this principle. These practices are presented as subheaders with subsequent suggestions for future assessment projects explained per practice. All practices are from the National Council of Teachers of English (2014).

**Best assessment practice is informed by pedagogical and curricular goals, which are in turn formatively affected by the assessment.** This assessment project was motivated by the review of the Humanities Division at West O’ahu and the examination of curricular maps and concentration-level goals of introducing, reinforcing, and/or mastering students grasp of curricular content. This report is one step in many for mapping out how student-writers at West O’ahu are developing linguistic and rhetorical skills to accomplish their writing goals in writing

intensive courses. For future assessment cycles, findings demonstrate the need for reviewing assignment prompts. In addition, surveying student-writers and faculty teaching writing intensive courses on the writing skills related to the rubric has the potential for juxtaposing what students expect and what faculty expect so as to build stronger teaching and learning practices.

**Best assessment practice is undertaken in response to local goals, not external pressures.** This assessment project was a collaborative effort that involved assessment representatives, Humanities faculty and their students' writing samples, and faculty raters who volunteered their time to attend a norming workshop and complete ten evaluations each. The local goals were to see what was happening in 300- and 400-level writing intensive courses so as to improve teaching and learning of writing in the Humanities and innovate professional development opportunities and resources.

One limitation of this project was that contingent faculty could not participate in the project. West O'ahu currently employs the largest amount of contingent faculty (47%) in comparison to other University of Hawai'i campuses. This report illustrates the need for including lecturers in the assessment process, and so strongly encourages assessment projects to fund lecturer involvement in future assessment cycles. One faculty rater similarly suggested lecturer involvement in the post-norming reflection: “[i]nvolving lecturers in assessment on a voluntary basis and providing a stipend for their time (if possible to secure funds).”

Another limitation of this project was the small amount of faculty volunteers. While this project was limited in scope to the Humanities, future assessment projects may want to consider offering, as one faculty rater suggested, “a certificate/letter from the assessment committee for contract renewal/tenure files could be an added incentive.” In other words, to incentivize

participation in assessment cycles, non-tenured faculty should be acknowledged for their involvement in the form of a certificate or letter from the assessment standing committee.

### **Best assessment practice provides regular professional development opportunities**

Encouraging faculty to participate in professional development opportunities can be challenging at times, especially when workshops conflict with division meetings, committee work, and/or teaching schedules. In response to this challenge, the writing committee in Spring 2019 began offering writing intensive orientations online through Lualima's module function; the committee will continue developing an online series of video and audio recordings to support professional development. The results of this report will be shared at a video-recorded meeting at the end of Spring 2019 and added to the collection the writing committee is building. In Fall 2020, the writing committee will video-record a panel of writing faculty in different disciplines to share their approaches to course design, assessment, and in-class practices.

Assessment, however, is a collaborative endeavor. To ensure that writing intensive standards are being met, annual norming and scoring is strongly suggested as a result of this report. Participating in norming of writing intensive samples and assignment prompts is a unique professional development opportunity and it is strongly suggested that the following assessment cycles incorporate norming groups made up of tenured, non-tenured, and contingent faculty. Participants should be honored for their time, either in monetary form for contingent faculty and certification and/or recommendation letter form for non-tenured faculty.

Results should also be disseminated to other campus entities that support student success at West O'ahu, such as the library and No'eau Center. In addition to professional development for writing faculty and dissemination of results to stakeholders, professional development for the

Writing Intensive Assessment Representative and Humanities Assessment Representative should be supported. One opportunity is the annual summer Writing Across the Curriculum Institute.

## Appendix 1: Assessment Cycles

# UHWO Writing Assessment

## 5-Year+ Learning Outcome Assessment Cycle

Fall 2014-Spring 2019

Academic Year	Outcome being Assessed	Courses Involved	Assessment Coordinators	Corresponding Report
2014-2015	FYC PLO #1: Strategies for composing in genres associated with college-level writing (e.g. summaries/abstracts, narrative/expository/creative pieces, analyses, arguments, researched-based inquiry, research reports, annotated bibliographies);	ENG 100 ENG 200	Natalie Szymanski	Creation of Programmatic Documents (in order to ensure consistency and provide a foundation for assessment) <ul style="list-style-type: none"> <li>• <a href="#">FYC Programmatic Outcomes</a></li> <li>• <a href="#">Common FYC Assignments</a></li> <li>• <a href="#">FYC Textbook Options</a></li> <li>• <a href="#">Common FYC Syllabi</a></li> </ul>
2015-2016	FYC PLO #2: Critical thinking, reading, and composing strategies (e.g. critical inquiry, interpretation, synthesis, response, critique, and design/redesign)	ENG 100 ENG 200	Natalie Szymanski  Jade Sunouchi  Andrew Burgess	<a href="#">Assessment Rubrics</a>  <a href="#">Students' Samples</a> (n=147)
2016-2017	FYC PLO #3: An understanding of composing as a recursive, social, and collaborative process (which involves multiple drafts that undergo revision, editing, and proofreading in workshops, conferences, discussions, and reflective freewrites)	ENG 100T ENG 100 ENG 200	Natalie Szymanski	<a href="#">Students' survey results</a> (n=187)
2017-2018	FYC PLO #4: Rhetorical awareness (including the ability to analyze contexts, purposes, and audiences and apply that knowledge to the creation of texts in a variety of genres and media)	ENG 100T ENG 100 ENG 200	Natalie Szymanski	<a href="#">Students' Writing Prompt Answers</a> (n=195)
2018-2019	FYC PLO #5: Knowledge of conventions (including genre conventions of style, organization, design, and tone; appropriate and	ENG 100T ENG 100 ENG 200	TBA	TBA

	ethical research and citation conventions; and proper mechanics, syntax, grammar, usage, and spelling conventions).			
2018-2019	Upper-level WI and WI Senior capstone curricular alignment assessment	WI and senior capstone courses across disciplines and concentrations	Yasmine Romero	Humanities Writing Intensive Assessment Report

## Appendix 2: Alignment

### Color Code Key

AACU Written Rubric
FW Hallmarks
UH FW Outcomes
UHWO FYW Outcomes
UH WI Outcomes
UHWO WI Tenets

### Alignment per criterion

CONTENT DEVELOPMENT	AC1: DEVELOPMENT	
Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	<b>Writing Skills</b>	Development, Thesis/Focus, Paraphrase/Summary/Interpretation.
Help students read texts and make use of a variety of sources in expressing their own ideas, perspectives, and/or opinions in writing.	4	The writer develops their thesis and/or controlling idea by effectively presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in clear, complex ways and remaining focused throughout the entire paper.
Compose an argument that makes use of source material that is relevant and credible and that is integrated in accordance with an appropriate style guide.	3	The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in clear ways and remaining focused for most of the entire paper.
Critical thinking, reading, and composing strategies (e.g. critical inquiry, interpretation, synthesis, response, critique, and design/redesign)	2	The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in adequate ways and remaining focused for some of the entire paper.
Learn to use and value writing as a tool for learning: 4.1 use writing to build and expand their understanding of a topic; 4.2 use writing to consider different ideas or viewpoints on a	1	The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and

topic			materials in basic ways and attempting to remain focused in the paper.
How do you provide instructor feedback in your course throughout the semester?			

CONTEXT AND PURPOSE OF WRITING		AC2: CONTEXT	
Included considerations of audience, purpose, and the circumstances surrounding the writing task(s)		<b>Writing Skills</b>	Audience, Writing Purpose, and Rhetorical Awareness
Introduce students to different forms of college-level writing, including, but not limited to, academic discourse, and guide them in writing for different purposes and audiences.		4	The writing has a clear and in-depth understanding of its context, audience, and purpose that effectively responds to the assigned writing task(s).
Compose college-level writing, including but not limited to, academic discourse, that achieves a specific purpose and responds adeptly to an identifiable audience.		3	The writing has a clear understanding of its context, audience, and purpose that competently responds to the assigned writing task(s).
Rhetorical awareness (including the ability to analyze contexts, purposes, and audiences and apply that knowledge to the creation of texts in a variety of genres and media)		2	The writing has an awareness of its context, audience, and purpose that responds to the assigned writing task(s).
Develop strategies for effective writing: 3.1 define purpose and audience for various writing tasks;		1	The writing minimally addresses the context, audience, and purpose of the assigned writing task(s).
How does your course teach the expectations, terminology, and agreed upon conventions of writing specific to your discipline?			

GENRE & DISCIPLINARY CONVENTIONS		AC3: GENRE	
Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields		<b>Writing Skills</b>	Organization, Style, Tone, and Conventions

Introduce students to different forms of college-level writing, including, but not limited to, academic discourse, and guide them in writing for different purposes and audiences.		4	The writing meets the demands of a particular genre and writing task through logical organization, strategic stylistic choices, appropriate tone, and conventions.
Compose college-level writing, including but not limited to, academic discourse, that achieves a specific purpose and responds adeptly to an identifiable audience.		3	The writing meets the demands of a particular genre and writing task through generally consistent organization, stylistic choices, tone, and conventions.
Strategies for composing in genres associated with college-level writing (e.g. summaries/abstracts, narrative/expository/creative pieces, analyses, arguments, researched-based inquiry, research reports, annotated bibliographies)		2	The writing meets the demands of a particular genre and writing task through basic organization, stylistic choices, tone, and conventions.
Learn to write in the primary genres of their chosen fields: 2.1 identify the primary genres of their field, describe identifying characteristics, and write in at least one of the genres; 2.2 use vocabulary appropriate for field-specific texts; 2.3 follow the writing, documenting, and formatting conventions that are appropriate to a field.		1	The writing attempts to meet the demands of a particular genre and writing task through logical organization, stylistic choices, tone, and conventions.
How does your course teach the expectations, terminology, and agreed upon conventions of writing specific to your discipline?			

SOURCES AND EVIDENCE		AC5: EVIDENCE	
Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing		<b>Writing Skills</b>	Citation, Synthesis, Paraphrase/Summary, and Quotation
Help students develop information literacy by teaching search strategies, critical evaluation of information and sources, and effective selection of information for specific purposes and audiences; teach appropriate ways to incorporate such information, acknowledge sources and provide citations.		4	The writer strategically uses course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when critically exploring their ideas in response to the assigned writing task(s). Their exploration is thorough, critical, and takes appropriate risk-taking, originality, and/or

			creativity.
Compose an argument that makes use of source material that is relevant and credible and that is integrated in accordance with an appropriate style guide.			3 The writer incorporates course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is competent, but may not be as effective when analyzing evidence and/or forging connections between evidence and ideas.
Appropriate and ethical information literacy skills (including locating and evaluating primary and secondary research materials from a wide array of academic and online sources; integrating source materials into texts; and employing proper citation practices).			2 The writer draws upon course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is adequate, but does not go in depth and/or forge connections between evidence and ideas.
1) Write effective texts: 1.3 appropriately incorporate (and credit) source materials. 2) Learn to write in the primary genres of their chosen fields: 2.3 follow the writing, documenting, and formatting conventions that are appropriate to a field.			1 The writer may reference course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is basic, only demonstrating an awareness of the subject and their ideas.
How does your course teach the expectations, terminology, and agreed upon conventions of writing specific to your discipline?			

CONTROL OF SYNTAX AND MECHANICS		<b>AC5: REVISION (WRITING MECHANICS)</b>	
Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.		<b>Writing Skills</b>	Appropriate syntax, grammar, linguistic and rhetorical choices, and spelling as a result of multiple drafting stages
Provide students with guided practice of writing processes—planning, drafting, critiquing, revising, and editing—making effective use of written and oral feedback from the faculty instructor and from peers.			4 The writer makes effective syntactic and grammatical choices that communicate complex and nuanced analysis and clear meaning to readers. The writing is almost polished, that is, almost entirely free of

		errors as a result of multiple drafts and instructor and peer feedback from those drafts.
Provide evidence of effective strategies for generating, revising, editing, and proofreading a text in order to produce finished prose.		3 The writer makes syntactic and grammatical choices that communicate straightforward, but most likely not nuanced or detailed, analysis and generally clear meaning to readers. The writing is close to polished, that is, some errors remain after many drafts and instructor and peer feedback on those drafts.
Knowledge of conventions (including genre conventions of style, organization, design, and tone; appropriate and ethical research and citation conventions; and proper mechanics, syntax, grammar, usage, and spelling conventions).		2 The writer makes syntactic and grammatical choices that communicate analysis and meaning in general ways to readers. The writing is somewhat polished, that is, errors remain after some or few drafts and some instructor and peer feedback on those drafts may have been incorporated.
1) Write effective texts: 1.1 write a final draft that is well-focused, effectively organized, and precise in its language; 1.2 edit their written work so that it is reasonably free from errors of usage, mechanics, and spelling. 3) Develop strategies for effective writing: 3.3 revise a draft purposefully.		1 The writer makes syntactic and grammatical choices that communicate analysis and meaning in basic ways to readers. The writing attempts to be polished, that is, errors may interfere with meaning after little to no drafts and instructor and peer feedback on those drafts may not have been incorporated.
How does your course support students' writing processes?		

### Appendix 3: Rubric

Criteria + Targeted Skills	Outstanding (4-3.7)	Strong (3.6-3)	Good (2.9-2)	Acceptable (1.9-1)
<b>AC1: Development</b> <i>Targeted writing skills:</i> Development, Thesis/Focus, Paraphrase/Summary/Interpretation.	The writer develops their thesis and/or controlling idea by effectively presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in clear, complex ways and remaining focused throughout the entire paper.	The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in clear ways and remaining focused for most of the entire paper.	The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in adequate ways and remaining focused for some of the entire paper.	The writer develops their thesis and/or controlling idea by presenting (summary/paraphrase) and explaining (interpretation) course concepts and materials in basic ways and attempting to remain focused in the paper.
<b>AC2: Context</b> <i>Targeted writing skills:</i> Audience, Writing Purpose, and Rhetorical Awareness	The writing has a clear and in-depth understanding of its context, audience, and purpose that effectively responds to the assigned writing task(s).	The writing has a clear understanding of its context, audience, and purpose that competently responds to the assigned writing task(s).	The writing has an awareness of its context, audience, and purpose that responds to the assigned writing task(s).	The writing minimally addresses the context, audience, and purpose of the assigned writing task(s).
<b>AC3: Genre</b> <i>Targeted writing skills:</i> Organization, Paragraphing, Style, Tone, and Conventions	The writing meets the demands of a particular genre and writing task through logical organization, strategic stylistic choices, appropriate tone, and conventions.	The writing meets the demands of a particular genre and writing task through generally consistent organization, stylistic choices, tone, and conventions.	The writing meets the demands of a particular genre and writing task through basic organization, stylistic choices, tone, and conventions.	The writing attempts to meet the demands of a particular genre and writing task through logical organization, stylistic choices, tone, and conventions.

<p><b>AC4: Evidence</b>  <i>Targeted writing skills:</i>  Citation, Synthesis, Paraphrase/Summary, and Quotation</p>	<p>The writer strategically uses course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when critically exploring their ideas in response to the assigned writing task(s). Their exploration is thorough, critical, and takes appropriate risk-taking, originality, and/or creativity.</p>	<p>The writer incorporates course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is competent, but may not be as effective when analyzing evidence and/or forging connections between evidence and ideas.</p>	<p>The writer draws upon course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is adequate, but does not go in depth and/or forge connections between evidence and ideas.</p>	<p>The writer may reference course texts, data gathered by the student-researcher, appropriate lived experiences and/or relevant literature as evidence when exploring their ideas in response to the assigned writing task(s). Their exploration is basic, only demonstrating an awareness of the subject and their ideas.</p>
<p><b>AC5: Writing Mechanics</b>  <i>Targeted writing skills:</i>  Appropriate syntax, grammar, linguistic and rhetorical choices, and spelling</p>	<p>The writer makes effective syntactic and grammatical choices that communicate complex and nuanced analysis and clear meaning to readers. The writing is almost polished, that is, almost entirely free of errors.</p>	<p>The writer makes syntactic and grammatical choices that communicate straightforward, but most likely not nuanced or detailed, analysis and generally clear meaning to readers. The writing is close to polished, that is, some errors remain.</p>	<p>The writer makes syntactic and grammatical choices that communicate analysis and meaning in general ways to readers. The writing is somewhat polished, that is, errors remain.</p>	<p>The writer makes syntactic and grammatical choices that communicate analysis and meaning in basic ways to readers. The writing attempts to be polished, that is, errors may interfere with meaning.</p>

## Appendix 4: Group Norming Lesson Plan

### Preparation

- Call for norming participants
- Create/Copy Google Form
- Print handouts (rubric, tips/suggestions)
- Ensure all participants have access to Norming files

### Lesson Plan

<b>5 mins</b>	Welcome & distribute handouts
<b>10 mins</b>	Norming example (participants should have already read example, leads will walk through, quickly, how they scored the sample)
<b>10 mins</b>	Q&A
<b>20 mins</b>	Pairs norm 1 sample
<b>40 mins</b>	Individuals norm 2 samples
<b>5 mins</b>	Reflection

### Follow Up

- Send out note with report results to participants
- Write group-authored reflective statement on norming experience
- Aggregate results for assessment reports