



Composition and Literature  
Program Review

A PROCESS FOR  
SELF-EVALUATION  
AND  
CONTINUOUS IMPROVEMENT

## **Program Review Committee**

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**Program or Option: Composition and Literature Discipline, Literature Option**

**Date of this Report: June 28, 2016**

**Period of Review: 2010-2015**

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## Overview

### Mission Statement

The goal of the Composition and Literature Department is to develop in our students the ability to criticize, analyze and respond in writing, to the ideas presented in expository prose, and literature, in order to foster intellectual growth and academic success.

### Summary

Liberal Arts AA – Literature Option

Code: AA.LA.LIT

The Literature program provides students the opportunity to sharpen their critical reading, thinking, and writing skills by taking courses organized by genre, topic, geographical location, and time period. The degree prepares students for further study at four-year institutions in literary studies and the humanities, as well as other majors that require a solid foundation in critical thinking skills. This preparation is also valuable for students seeking employment in a wide variety of fields.

The Department of Composition and Literature consists of 20 full-time teaching faculty, and up to 40 adjunct faculty, and while the number of adjuncts increases every year, the number of Full-time faculty has remained unchanged, despite an increase in overall student population over the past 20 years.

On average, the department offers 130 sections of both Composition I and Composition II; in addition, 15-20 sections of various Literature courses are offered each spring and fall semester, from British Literature to Introduction to the Novel. The department also has moved with the times, and has addressed important global, national and cultural shifts in literary scholarship. As a result, the department created a Latin American Literature course to meet the college's designation of a Latino serving institute, and has created an Environment and Literature course to educate our students on the impacts felt by our environment over the past several generations.

Composition and Literature offers Literature, Composition and Creative Writing courses in all three summer sessions and Winterim session. The department has courses in all Bergen Community College locations.

Furthermore, the department has offered many paired courses with various departments over the past several semesters; these pairings are both with literature courses and Composition I and II. Finally, numerous faculty in the department are in the process of creating learning communities with other colleagues and departments in the college.

## Summary of Significant Developments since Last Program Review

The department continues to offer a wide and varying degree of literature choices to students, and although we have seen a slight decrease in literature students in the past 5 years, this is commensurate with the overall student enrollment in the college.

The possible reasons for this slight decline in literature, are as follows:

- A slight decrease in total enrollment in the college.
- A shift among the student body in majors. Until the last few years, a Liberal Arts degree was the degree the majority of students earned at the college, with a 7 course Humanity requirement. Recently, the majority of students have earned a Professional Studies degree that only requires 5 Humanity electives.
- The lack of any budget for the department to promote our courses
- The lack of promotion of courses from the college
- The elimination of a physical, hard-copy version of the college's course catalogue that students used to peruse courses.
- The reduction and permanent loss of prime time spots, 9:30am- 3:00pm, on the college scheduling grid, (see table below).

The table below is a side by side comparison of courses offered in spring 2011 and spring 2015, and fall 2010 and fall 2015:

Section	Spring, 2011	Spring, 2015		Fall, 2010	Fall, 2015
8- 9:15am	5	4		3	3
9:30– 10:45am	4	4	Prime-time	6	3
11am-12:15pm	4	3	Prime-time	3	1

12:20-1:35pm	0	0	Prime-time	0	1
1:45-3pm	3	1	Prime-time	2	5
3:15-4:30pm	3	3		4	1
4:45-6pm	1	1		1	1
6:20-9:05pm	5	2		6	1
Online	7	6		7	6
Total	32	24		33	23

Perhaps the best argument that more prime-time slots be made available for the Composition and Literature department's courses is if we view the prime-time slots allotted to other departments and courses of commensurate importance in the college. The table below shows the prime-time slots allotted to Literature, Philosophy, and Sociology during the fall semester of 2015:

Prime-time slot	Philosophy	Sociology	Psychology	Literature
9:30-10:45am	6	8	6	3
11am – 12:15pm	9	3	6	1
12:20-1:35pm	3	2	2	1

1:45-3pm	8	9	11	5
<b>Total</b>	<b>26</b>	<b>22</b>	<b>25</b>	<b>10</b>

## FOCUS ON STUDENTS

Following please read reports of three Assessment Projects (2010-2012, 2012-2014, and 2014-2016) conducted by the department of English with implications for the department's Literature Option.

### Assessment of Student Learning - Assessment Cycle – 2010/2012

Program Goal Assessed: "Incorporate properly formatted research in support of an argument; and demonstrate Competency in evaluating information from a critical source."

#### Means of Assessment:

Our department initiative was an inquiry into how students

- incorporate research into their research papers.
- What they know about retrieving suitable information for a paper.
- How they decipher between worthwhile and appropriate information and information that is flawed either by some sort of bias, is obsolete, or simply not relevant.
- How well they utilize the many college research databases from the library.
- How well they understand and are able to use the Library Catalogue system.
- How much they rely on ubiquitous search engines, Google, Bing, etc.

To implement this inquiry we formed a small team of full-time faculty and designed a 20 question multiple-choice quiz that we administered in a number of WRT101 AND WRT 201 courses during the fall semester.

We wanted to see where our students were with regards to Information Literacy; therefore, the multiple choice questions were administered to the students in these select courses at the beginning of the semester AND again at the conclusion of the semester.

#### Results:

After the first administering of the questions, the same faculty along with Library, English Basic Skills and American Language Program colleagues designed a Research Model, compromised of 8 steps designed to guide students towards a successful research paper. We also gave students a library instruction, except for those courses taught online, and worked research into the course syllabus in the usual capacity.

We expected to see rise in scores between the first and second administering of the questions, and we did see a notable rise in the student scores. Generally speaking students scored between 12 or 13/20 at the start of the semester and 15 to 16/20 at the end of the semester.

Recommendations: In the subsequent assessment cycle, 2012/2014, the department investigated this goal further, and took sample research papers from across the department faculty, both from part-time and full-time faculty.

The department also decided to establish a committee that would address, to begin with, the following issues:

1. How to unite all faculty to adopt the same Research Model in their writing courses.  
*This goal has largely been met.*
2. How to integrate further research sources into the syllabus.  
*This goal has largely been met.*
3. How to establish the research process earlier in the semester.  
*This goal has been met.*
4. Whether or not the department was willing to establish a Research Paper rubric that would measure, among other things, the students' capacity of Information literacy.  
*The department has decided this is unnecessary.*

#### Assessment of Student Learning - Assessment Cycle – 2012/2014

##### Program Goals Assessed:

- Employ reading strategies of active reading and close textual analysis to interpret and evaluate literary texts.
- Demonstrate, in discussion and writing, an understanding of literary techniques that writers use in constructing their texts.
- Incorporate properly formatted research in support of an argument; and demonstrate Competency in evaluating information from a critical source.

##### Means of Assessment:

Based on two readings on Economic Inequality, "Confronting Inequality" by Paul Krugman and "Inequality and the American Dream", from *The Economist*, students were asked to write an argumentative essay on whether or not the so called 'American Dream' is still a possibility for the average American. The essay could deal with the possible ramifications of inequality in relation to education, wages and health care or other mainstays of social mobility. Students were asked to present their arguments with a clear thesis and use both texts to support their ideas, and included in the assessment was the requirement for MLA formatting and a Works Cited page. A Grading Rubric was agreed upon. This rubric is mainly the rubric the Writing Center uses; we added a "SOURCES" category.

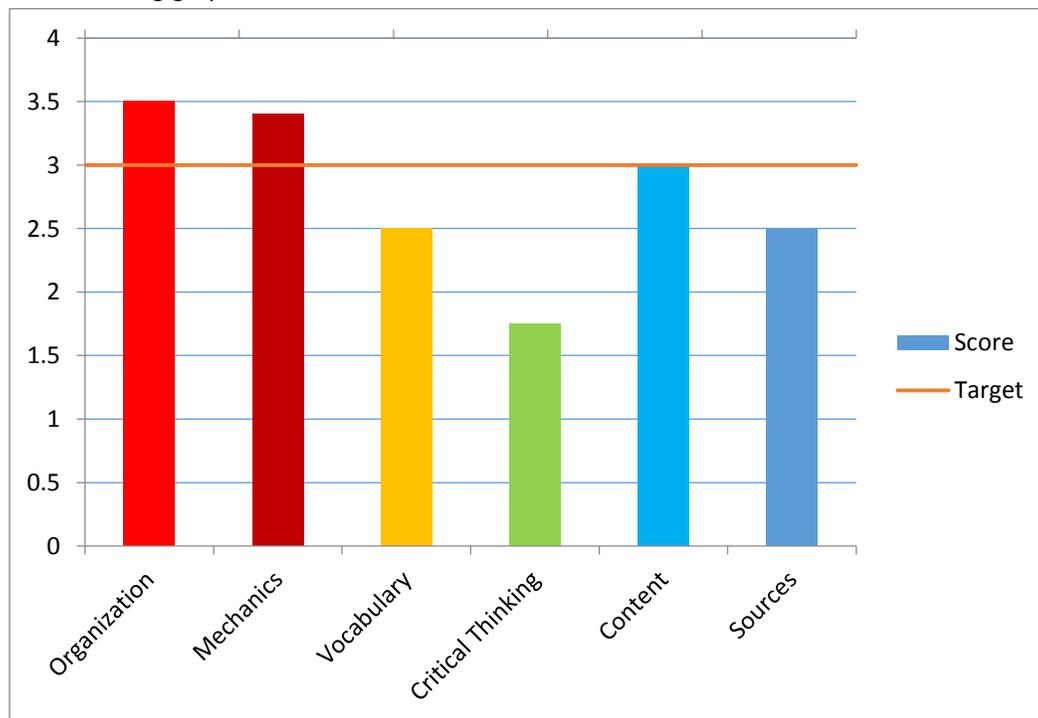
**Goals:** The department would like to see all students earn at least a score of three (3) in each assessment category included in the Grading Rubric.

The results were not unexpected, and are summarized as follows:

**Results:**

- Students showed strength in the areas of Organization and Mechanics where they scored well above the desired goal;
- Students also met the department objective in the area of Content;
- Although students only scored an average of 2.5 in vocabulary, this is perhaps to be expected for a Writing 101 level student, and therefore met our expectations;
- The areas of most concern were in Critical Thinking where students scored an average of 1.75 and this was seen mostly in the failure of students to read critically, and effectively understand the arguments and reasoning the authors used, particularly the arguments used in the longer essay by Krugman.
- Students also averaged less than what the department set as its goal for the inclusion of “Sources” in their essays. This was mostly attributed to the misunderstanding of a lot of students of the reading, again particularly of the longer Krugman essay.

The following graph illustrates the results:

**Recommendations:**

The department decided that the next Assessment Cycle, the current 2014/2016 cycle should focus on assessing students reading skills and especially critical reading skills.

## Assessment of Student Learning - Assessment Cycle – 2014/2016

### Program Goals assessed:

- Employ strategies of active reading and close textual analysis to interpret and evaluate fiction and non-fiction texts.
- Demonstrate, in discussion and writing, an understanding of the argument in a text, including the underlying assumptions and the rhetorical strategies that reflect an awareness of audience.

### Means of ASSESSMENT:

The department decided on a reading by Malcolm Gladwell, “Why the Revolution Will Not Be Tweeted”. Students in various Writing 101 sections, 22 in all, that covered morning, afternoon, evening, Hybrid and Online, fall 1, 2 and 3 were given the reading and the entire class period, 75 minutes to read the text. After reading the text, students were asked to answer 17 multiple-choice questions. The first seven were demographics of the student, the course, time, semester and so on. The next 10 questions, 8-17, were multiple-choice questions on the reading. All assessment was conducted in the month of November, 2015.

### Goals:

Ideally, the department would have liked to have seen students meet the following goals:

1. The majority of students passing this reading assessment with a 60 out of 100 – 6 correct answers from questions 8-17 (10 questions).
2. 70% of the students taking the assessment, earn a 70 (7 out of 10 correct) or better.

### Results:

Students did not meet either goal 1 or 2 completely. The assessment was given to 21 sections varying in mode, and time. A total of 342 students took the assessment and the average score was 54 (approx.), below the desired 60 for goal 1 and 70 for goal 2. (approx.).

NOTE: After analyzing the results, we have discovered that two questions, 11 & 17, were problematic and definitely affected the results. These questions will be modified before this assessment is used again.

### Recommendations:

More emphasis on reading comprehension. The department does great work developing student skills in writing and in particular on the writing process. However, since student reading skills are not always at college level, as over 80% of our students receive remedial instruction, an emphasis needs to be also placed on their reading skills. Faculty need to provide further instruction in developing college level reading skills.

Therein, a small group of faculty will research, design and implement reading strategies and skills in the next assessment cycle. The department will then administer the same reading and multiple-choice assessment and look for improvement in students overall performance.

## Student Survey Results

### Overview

During the 2015-2016 school year, the Composition and Literature Department conducted a Program Review for Literature. One of the components of the Review was a survey administered to all Bergen Community College students to gauge the following: interest in literature courses, topics of courses, timing of courses, mode of delivery, length of semester, and understanding of transfer process of literature courses to four-year colleges and universities.

### Process

Four full-time professors developed ten questions. The question type varied: one pertained to literature courses taken; two were based on the Likert Scale regarding interest level in literature courses; four asked students to select topic, time of day, day(s) of week, length of semester; one asked students to select a topic for a literature course; and one asked for students' majors. The questions were then presented at a Composition/Literature faculty meeting and were revised based on faculty feedback. Finally, these questions were reviewed by the Institutional Research at Bergen Community College and were revised for a final time based on feedback.

### Delivery

Surveys were delivered via email to all Bergen Community College students through an email given to Professor Seamus Gibbons, Composition and Literature Department Coordinator. It soon became clear that only some students received this email. Professors were notified and sent the link for the survey to students in their individual sections. Students then had two weeks to complete the survey.

### Results

After two weeks, 104 student responses were analyzed. The findings are follows:

- 51% of respondents answered that they were either “very likely” or “likely” to take a literature course.
- 44.2% responded that they were “unsure” if they would take a course.
- Students overwhelmingly wanted to take a literature course on either a M, W or T, Th schedule, and the most popular time choices for taking a course are: 9:30-10:45 am; 11-12:15 pm; and 1:45-3 pm.

- Students far preferred a 15-week course (84%), while a smaller group preferred either a hybrid or fully online course.
- Students were split about understanding whether or not a literature course was transferable to a four-year school or not. 50.6% either strongly agreed or agreed that they understood the process.
- Finally, students indicated that they would like to see the following additions to our literature offerings: Irish literature/poetry, literature and film, literature and psychology, and literature and philosophy.

### Analysis/Discussion

Based on these survey results, it is clear that a large portion of Bergen Community College students would like to take literature courses and that there is an opportunity to convert some of the “unsure” students through a stronger connection between the Composition and Literature Department and the student body through outreach and programming.

Students have also made it clear that they would like to take a literature course during what is considered “prime time” scheduling hours: 9:30-1:35 during a traditional fifteen week semester. Currently, literature courses occupy a marginal space in the programming schedule. Based on the fall 2015 schedule, there were only three courses offered in the 9:30-10:45 slot; one in the 11-12:15 slot; and one in the 12:20-1:35 slot. With more sections in these prime slots, it is likely that students would be more likely to register for a literature course.

Students have also indicated their preferences for the types or topics of literature courses offered at BCC. Their topic choices include: short story, psychological ideas, Shakespeare, myth, and poetry.

## FOCUS ON FACULTY AND STAFF

Composition and Literature consists of 20 full-time faculty.

Rank: 6 Professors, 5 Associate Professors, 9 Assistant Professors

Gender: 10 male, 10 female

### List of Faculty in Alphabetical Order:

Mark Altschuler,	Associate Professor
Stacey Balkan,	Assistant Professor
Charles Bordogna,	Associate Professor
Brian Cordell,	Assistant Professor
Mary Crosby,	Assistant Professor
Jessica Datema,	Associate Professor
Ellen Feig,	Associate Professor
Seamus Gibbons,	Assistant Professor
Janet Henderson,	Professor
Alan Kaufman,	Professor
Kelly Keane,	Associate Professor
Caroline Kelley,	Assistant Professor
Roya Kowsary,	Assistant Professor
Thomas LaPointe,	Assistant Professor
Maria Makowiecka,	Professor
Lou Roliston,	Professor
Geoffrey Saddock,	Professor
Daniel Salerno,	Assistant Professor
Andrew Tomko,	Professor
James Zorn,	Assistant Professor

### Full-Time Tenured Faculty

Following are biographical notes pertaining to thirteen, of twenty members of our full-time faculty.

**Stacey Balkan**, Assistant Professor of English and co-chairperson of BCC’s Literary Arts Series, is a PhD candidate in English at the Graduate Center, City University of New York (expected, Spring 2016). She also holds the following degrees: M.Phil., English (CUNY Graduate Center), and M.A., English (Montclair State University). Stacey’s recent publications include “Representing India’s ‘Suicide Economy’” in *Social Text On Line* (2015); “Latin American Semiotics: ‘Metropolitan (Im)migrants’ in the ‘Lettered City’” in *CLC Web: Comparative Literature and Culture* (2013); “Abject Spaces and the Hinterland in Bolaño’s *Work*” in *The Cambridge Companion to Comparative Literature, World Literature and Comparative Cultural Studies* (2013); and “Rogues in the Postcolony: Chris Abani’s *Graceland* and the Petro-Picaresque” in *The Global South* (forthcoming, 2016). Stacey’s recent presentations include talks at the annual conventions of the Modern Language Association (MLA), American Comparative Literature Association (ACLA), Northeastern Modern Language Association (NeMLA), and South Central Modern

Language Association (SCMLA). She is also a member of CUNY's Center for Humanities monthly seminar series in Eco-criticism, BCC's Women's History Month Committee, BCC's Sustainability Initiative, and the editor of *Union Matters*, the newsletter of the Bergen Community College Faculty Association.

**Charlie Bordogna**, Associate Professor of English. Degrees: ABD Teachers College Columbia; MA Seton Hall University. Publications include "Between World: The Influence of African Art" (2012) Healy Publications. This catalog accompanied exhibit held at BCC in the West Hall Gallery in the spring of 2012. "Encoded Messages: Reading African Art" (2015) published at BCC to accompany an exhibition held in the college library during 2015. Additional work: Served as a Director of the Center for Peace, Justice, and Reconciliation from 2010-2015.

**Brian Cordell**, Assistant Professor of Composition and Literature; recently completed an MFA in Writing from Vermont College of Fine Arts (2011). Publications (poems): "Golden Gate" published in *The New Haven Review*, August 2012; "The Time We Take" published in *Caesura*, December 2012; "What Do You Remember?" published in *Perfume River Poetry Review*, August 2013; "Counting Cars" published in *LEVELER*, March 2014. Professor Cordell is currently working on a poetry manuscript, tentatively titled *In Hopes of Better Understanding How the World Will End*. Additionally, Professor Cordell is also working on a poetry chapbook titled *Goodnight Magnolia*. He is a Member AWP.

**Mary Crosby**, Assistant Professor of Composition and Literature, has been teaching at Bergen Community College since 2009. She has an M.A. in Writing from William Paterson University, and an M.F.A. in progress. She serves as Adviser to the Bards & Scribes Creative Writing Club which hosts student poetry slams, open mics and writing workshops. She is Co-Administrator of the Academy of American Poets, Steven K. Chung Poetry Prize, and serves as poetry judge for the Bergen County High School Writing Contest. She is a member of the Tri-states Best Practices Committee and the College-wide Learning Assessment Committee. Professor Crosby's chapbook *Alluvium Stream* was published by Finishing Line Press in 2012, and her poetry has been published in *Dos Passos Review*, *The Paterson Literary Review*, *The Edison Literary Review*, *Earth's Daughters*, *Calyx*, and other national literary journals. She has received awards for her writing from the Allen Ginsberg Poetry Awards, The Ringwood Arts Festival and William Paterson University's Spring Writer's Conference. She teaches Creative Writing, World Literature, American Literature and Composition. Areas of interest and specialization include Creative Writing, Poetry, Poetics, British and American Poetry and Modern and Contemporary Literature.

**Dr. Jessica Datema** is an Associate Professor of Literature at Bergen Community College with a PhD in Comparative Literature and a MA in Philosophy from SUNY Binghamton University. Recently, Dr. Datema also received a creative writing certificate for studies accomplished at the University of Cambridge in the UK (2014). Datema has written on modernism, psychoanalysis, detective fiction, and literary theory. Recently she has authored several film reviews in *The Candidate: Perspectives from an Evolving Psychoanalytic Community*, issue 5. on "Hannah Arendt," (directed by Margarethe von Trotta) an article on "The German Doctor" (directed by Lucia Puenzo) and a forthcoming article on the film "Phoenix" a

journal entitled *The Laconian Clinic*. Less recent publications include "Echoes from a Lonely Place: Authorial Anxiety in the Detective Fiction of Gertrude Stein and Marcia Muller" and "Exposure After the Humanities" on teaching the humanities in crisis. In addition, Dr. Datema has contributed to and presented at BMCC's "Transitions and Transactions" conference on teaching at community college organized by Dr. Margaret Barrow. Presentations include an article entitled: "States of Learning: Lessons from 'The Mother of Us All,' a Gertrude Stein's play, and 'Cloning in the Community College Classroom Lessons from Kazuo Ishiguro's Never Let me Go.'" Datema has also presented and chaired at numerous NeMLA conferences, including a panel on detective fiction, in which she presented a paper on "Hard-boiled Work in Haruki Murakami."

**Ellen Rosner Feig** has spoken locally, nationally and globally on the idea of social impact and education. Currently, she is doing post-doctoral work that has included 1 year at the Harvard University Kennedy School of Government, 6 months at the UC Berkeley Haas School and is currently finishing her work at University of Pennsylvania's Center for Social Impact Strategy. In 2013, she founded Get BoxED, Inc., a corporation which focuses on the delivery of educational systems to those without access to traditional schooling. Get BoxED has earned worldwide recognition with Professor Feig selected from thousands to receive an award from the Philanthropy University at UC Berkeley which she received in Versailles, France in December 2015. Born in Canada, Feig writes on Canadian literature with a focus on writing by marginalized individuals and has spoken across the US on Jewish Canadian literature and the diaspora. She is currently one of the directors of the Center for Peace, Justice and Reconciliation and founder of the TEDxBergenCommunityCollege events that take place in the Spring. BCC was the first community college in the US to receive a TED license. Professor Feig was honored to be chosen by TED to attend TEDWomen in 2013. In addition, she has three published novels - *The Ex-Files* (Adams Media), *Rock On!* (Triad Publishing) and *Trainwreck* (Canaan Publishing UK) and numerous published papers and book chapters. She received her BA from Smith College, her MFA from National University/San Diego, MS from Central Michigan University, JD from NY Law School.

**Janet Henderson** came to BCC from the Midwest where she earned a B.S. in Ed. in English and a M.A. in English from Western Illinois University and an M.S. in Counseling from Illinois State University. Since arriving at BCC, she has completed an Ed.D. at Rutgers University, New Brunswick and completed two separate Mid-Career Fellowships at Princeton University. She has been an active officer for a number of years in TYCA but her more recent focus has been on yearly presentations (including 2016) at the International Conference on Arts and Humanities. She teaches both online and traditional courses, including a wide range of literature courses.

**Alan Kaufman**, Professor of Literature and Composition. He holds a Ph. D. in American Studies and English, with a minor in Composition Theory, from Indiana University (1982). He joined the BCC faculty in September 1989. He has been the Chairperson of the college's Faculty Senate since 2006. In his capacity as a faculty member, Dr. Kaufman has served two terms as Director of the Composition/Literature Program (before the college reorganized to a departmental structure). He was also for two terms, totaling five years, the Director of the college's Honors Program. He has been a Coordinator of the Faculty Development Program and served briefly as advisor to the "Torch," the student newspaper. In addition, he serves as Secretary of the Bergen Community College Faculty

Association (BCCFA). Externally, he is the Chair of the New Jersey Education Association's (NJEA) Higher Education Committee. Dr. Kaufman teaches courses in American and World Literature, Introduction to the Novel, and English Composition I and II. He also teaches Social and Political Philosophy in the Philosophy and Religion Department.

**Kelly Keane** is an associate professor in the English Department at Bergen Community College. Her area of interest is utilizing new media to compose and to aid in the analysis of texts. More specifically, Keane's interests are located in the field of digital humanities where she spends her time thinking about the intersections between post-colonial texts, student identity, colonized classroom spaces, and new media, particularly for students in community colleges. She is currently a PhD candidate in the English Education program Teachers College, Columbia University and plans to defend her dissertation in the spring 2017. In terms of her work at Bergen, Keane created, implemented and directed the Accelerated Learning Program from 2011-2015. Additionally, she has been the Writing Center liaison for the English Department for the past four years, and she has been serving as a mentor for the faculty-tenure process. She has just submitted a proposal to open a Digital Studio on campus that would serve as a "maker space" for the college community. Finally, in 2015, she was one of the recipients for the BCC Award for Innovation.

**Caroline Kelley** is currently a doctoral candidate at the European Graduate School working on a dissertation that examines theories of poetry. Her Master of Fine Arts thesis, at Columbia University, was a collection of short stories. She earned a Bachelor of Arts in French and English from the University of Georgia, and taught English in Washington, D.C. and in Poland in the Peace Corps. She teaches online, hybrid and traditional composition and literature courses at the College.

**Thomas La Pointe** is an assistant professor in the Department of Composition and Literature at Bergen Community College where he also serves as the Co-Director of the Center for Peace, Justice and Reconciliation. His research interests include critical pedagogies, the representation of political violence in fictional narratives and visual art, genocide and genocide education. Tom has served as a visiting professor at the Shanghai International Studies University, China, as a researcher and writer at the Institute for Central American Studies, Costa Rica, and as an advisor on education and trauma to the Documentation Center of Cambodia, Phnom Penh, where he helped design the nation's first genocide related curriculum. He is co-editor of *Hidden Genocides: Power, Knowledge, Memory* (2013).

**Dr. Geoffrey J. Sadock**, Ph.D. In November 2015 The Carnegie Foundation for the Advancement of Teaching and The Council for Advancement and Support of Education named Dr. Sadock Professor of the Year for the State of New Jersey. The selection was highly selective: only 35 persons were so named nationally, and each winner competed against applicants from community colleges, four-year colleges, and graduate universities. In many ways, this award is the culmination of nearly half century in higher education. In all these years, Dr. Sadock has strove to impart knowledge of literary masterworks to his students; to familiarize them with the major Western concepts and ideologies; and to help them find a voice that enables them adequately to express their thoughts and feelings. Others have noticed Dr. Sadock's efforts before now. In 1991, he was given a post-doctoral Fellowship by the Graduate Center,

CUNY, under a grant from the Andrew W. Mellon Foundation. In 1994, he held a Mid-Career Fellowship at Princeton University. And in 2013, Dr. Sadock received a Certificate of Commendation from the Bergen County Board of Chosen Freeholders for his research and dedicatory speech on the Irish Potato Famine. At Bergen Community College, Dr. Sadock has taught a wide assortment of literary electives, as well as composition, and has devised two new courses, Western Literary Heritage and Introduction to Criticism, that won Senate approval. Along with Dr. Marilyn Edelstein (retired), Dr. Sadock founded the Honors Program—now the Judith K. Win School of Honors—fifty years ago. For many years he has been the director, or co-director, of the County Writing Contest, and editor of its publication Pegasus. In future, Dr. Sadock hopes to complete his research on the Poets of the Great War, Kipling, and aesthetics.

**Dr. Andrew S. Tomko**, Professor of Composition and Literature, received his M.Phil. and Ph.D. in English Literature from the CUNY Graduate Center. He joined the Bergen Community College faculty in 1994. His scholarly focus has been on medieval literature and he has presented papers on William Dunbar, Geoffrey Chaucer, and a variety of topics in the field of Composition. In addition to his role as professor, he has held the positions of Coordinator of the Composition and Literature discipline, Dean of the Arts and Humanities Division, Interim Academic Vice President, Academic Department Chair of the Composition and Literature Department, and Interim Dean of Business, Social Sciences, and Public Service.

## Adjunct Faculty

### Hiring Process:

Adjunct faculty are hired by the department chair and/or the department coordinator as needed per semester. Adjuncts are contractually allowed to teach up to 9 credits per semester.

### Support

Adjunct faculty are provided with books and both a master syllabus and sample syllabi for all courses they are assigned. The department also meets with faculty at each semester's adjunct conference and arranges extra workshop opportunities for new adjunct faculty. In addition in 2015 Roya Kowsary and Seamus Gibbons received the "Diana Hacker TYCA Awards for Outstanding Programs in English for Two-Year Colleges and Teachers" for their design of materials in support of the department's Adjunct teaching. They created a Moodle shell that all faculty can access: this shell contains assignments lecture notes, and readings designed to meet all student learning objectives. As part of the CIRD supported objectives for this project Gibbons and Kowsary envisaged a web page linked to the English department page. They hope to be able to pursue the realization of this important contribution to Adjunct faculty teaching with support for web page design for the department.

## Development

The department recognizes the responsibility and the valuable contribution that all our adjunct faculty provide to the college. Because of this, the department arranges for full-time faculty to observe each new adjunct faculty in their first semester, offering their expertise in teaching approaches, classroom management, student retention and success. Finally, all adjunct faculty are observed at least once every two years.

## PROGRAM STAFF

Maureen Roller-Mitchell is the English department's sole administrative assistant. She supports the following: Chair of English, English Basic Skills Coordinator, Composition and Literature Coordinator, American Language Program Chair, and, all full-time faculty, adjunct faculty, students from Composition and Literature, American Language Program, and English Basic Skills. It is the view of this department that one full-time administrative assistant is insufficient support for all of various faculty, administrators and students.

## FACULTY SATISFACTION

In March, 2016 full-time faculty participated in a program survey. The results are as follows.

How satisfied are you with the leadership of the Composition and Literature department?	Percentage (No of Respondents)
Very Satisfied	80.0 (16)
Satisfied	20.0 (4)
Not Satisfied	0.0
6 Comments: 1. "Leadership team is clear, coherent and professional." 2. "They should be paid more." 3. "I feel that there is a hierarchy that does not lend itself to collaboration."	Total: 20 (100%)

How satisfied are you with the office administration of the department?	Percentage (No of Respondents)
Very Satisfied	70.0 (14)
Satisfied	15.0 (3)
Not Satisfied	15.0 (3)
7 Comments: 1. "English used to have two-full time office administrators, but now we have one - and, IST have been added to English; meanwhile Honors has two for only 400 students. Go figure!" 2. "Maureen is excellent" 3. "We rely too much on student aides" 4. "There needs to be more	Total Responses: 20

coverage in the office. Someone should open it at 8 am, when there are students and faculty who may need to use it.”	
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How satisfied are you with the academic offerings of the department?	Percentage (No of Respondents)
Very Satisfied	45.0 (9)
Satisfied	55.0 (11)
Not Satisfied	0 (0)
6 Comments: 1. “I would like to see a few more lit courses, certainly not less.” 2. “We should offer more LIT elective courses, like Psych Ideas in Lit.” 3. “...The process of evaluating that goes into expanding our offerings is extremely amicable in our department.”	Total Responses: 20

How satisfied are you with the facilities and the technology available for teaching in the department?	Percentage (No of Respondents)
Very Satisfied	15.0 (3)
Satisfied	50.0 (10)
Not Satisfied	35.0 (7)
10 Comments: 1. “All Composition I classes should be taught in computer labs. More classrooms with computers are needed.” 2. “Mostly satisfied, as long as I am not in Tec. Nothing works in that building - for years.” 3. “The technology in classrooms is inconsistent. Some classrooms are completely outfitted while others are not. Additionally, tech issues abound: cameras not working, computers not working... one computer tower fell on a student's foot.” 4. “The tech support needs improvement. Every composition class should have one day in a lab and we need more smart rooms to be able to use media.”	Total Responses: 20

How satisfied are you with the support you get for your teaching from the College?	Percentage (No of Respondents)
Very Satisfied	25.0 (5)
Satisfied	35.0 (7)
Not Satisfied	40.0 (8)
9 Comments: 1. “...the wrangling that the administration has engaged in now for years, regarding our truly meager salary raises has been shocking.	Total Responses: 20

<p>One feels held in contempt as opposed to respected for one’s work.” 2. “I feel The College as a whole isn't that interested in how effectively I am teaching or how they can support faculty. Rather than looking for ways to lighten the work load and compensate us for the amount of work we do, they care about one thing only, are we moving students through like cattle. And like cattle, the students will be sent off to slaughter, unprepared for what faces them, because this all has very little to do with student success.”</p> <p>3. “Travel money has been wiped out. The college supports those involved in the administration's pet projects, but there is virtually no support for individual scholarship and development.” 4. “We teach too many courses. 5/5 loads are not conducive to successful writing pedagogy. Load should be 4/4.” 5. “Both the Department and the Administration have always supported my academic/scholarly endeavors enthusiastically.”</p>	
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How satisfied are you with the support you get for scholarly growth from the College?	Percentage (No of Respondents)
Very Satisfied	10.0 (2)
Satisfied	35.0 (7)
Not Satisfied	55.0 (11)
<p>11 Comments: 1. “More release time for scholarly/creative activities is needed.” 2. “I wish the budgets were larger. For degree programs, the Rutgers' rate is much lower than for other colleges and so that limits one's choices of a university and program. Also, for faculty development, I am limited to one conference not within driving distance. There have been conferences I would have liked to attend but knew I had already utilized my allotted budget.” 3. “No support provided.” 4. “It is very difficult to present at and attend more than one conference per year as funding is very limited. Without this contact with the field at large, scholarly growth is nearly impossible.” 5. “VP Mullaney has been especially supportive.” 6. “More travel money needs to be provided.”</p>	Total Responses: 20

Which of the following do you use in support of your teaching?	Percentage (No of Respondents)
Library Services	95.0 (19)
The Writing Center	80.0 (16)
English Language Resources Center (ELRC)	55.0 (11)
The Tutoring Center	80.0 (16)
Moodle	75.0 (15)
Pipeline	25.0 (5)
Center for Student Success	35.0 (7)
Office of Specialized Services (OSS)	75.0 (15)
Behavioral Intervention Team (BIT)	5.0 (1)
Violence Prevention Center	0 (0)
1 Comments: "Professional organizations that are relevant to my field: Modern Language Association faculty development initiatives (including conferences), ACLA (American Comparative Literature Association) resources, and like organizations--ASLE, etc."	Total Responses: 20

How satisfied are you with student support services at the College?	Percentage (No of Respondents)
Very Satisfied	20.0 (4)
Satisfied	65.0 (13)
Not Satisfied	15.0 (3)
7 Comments: 1. "I am very satisfied with the library. I do not know much about the other student support services." 2. "There are many outstanding support services for students. However, when it comes to a student needing a note-taker it would be helpful if OSS had the note-taker already hired, trained and in the class each week. Leaving it to faculty to find a student, who is not trained, is not optimal." 3. "Advisors in A-118 do not always provide correct information to students." 4. "I have had many difficulties with OSS - particularly with note-taking and adaptive technologies."	Total Responses: 20

#### Summary of Faculty Survey:

Based on the results above, 100% of the Composition and Literature faculty report to be at the very least satisfied, and 80% very satisfied with the leadership of its department, and with the office administrative staff. Nevertheless, some concern is offered about how little administrative staff the department actually has. Apart from our one full-time administrative

assistant, Maureen Roller-Mitchel, who is described as “excellent” by survey respondents, the department has to rely too heavily on student-aids. This is troubling as the English department office, A-333, has such enormously high volumes of student traffic daily. At every moment of every day of each and every semester, there are multitudes of students in the office with questions for the English Basic Skills department from placement tests scores to Mastery Test preparation; even more students are seeking signatures, books and approvals from American Language Program staff; and then there are the Composition and Literature department’s students dropping of papers, seeking letters of recommendation, waivers, grade challenges, and a plethora of other necessary student business. For the most part, Maureen has to answer, direct, explain or call other offices so that all these students obtain what they need to succeed, and all the while do all the paperwork that such a large department demands. In addition, since classes are offered at 8am right through to 9:05pm in all three of the department sectors, another full-time staff member is necessary, especially as we now have to cater for Success 101 students also.

The survey also suggests that our faculty are satisfied with our Literature offerings, but not with the technology available to instruct these offerings as 35% report to be Not Satisfied in this area. The comments suggest that many of the classrooms have the necessary equipment present in the classroom, but that in many of these classrooms the equipment no longer works, or works poorly.

In the area of administrative structural provision for true excellence in pedagogy, and structural support for scholarly growth the faculty is strongly desirous of change. Aggrieved or matter of fact comments such as “I feel the College as a whole isn’t that interested in how effectively I am teaching . . . they are interested in moving students through like cattle . . .” and “5/5 loads are not conducive to successful writing pedagogy. Load should be 4/4” --reflect this feeling. These comments show English Writing and Literature faculty concern with the essential parameters of their work structure, a structure that has implications for the experience of their labor, their professional sense of accomplishment and success as teachers vis a vis objectives set for students, and their professional identities.

Excellence in writing pedagogy and scholarly growth in projects in literature require devoted time: 55% of the faculty indicate they are Not Satisfied, when asked about support they receive. The comments range from, “More release time for scholarly/creative activities is needed” to the simple statement of “No support provided.”

A program such as The Faculty Research Re-Assigned Time has been an excellent step in the direction of addressing the nature of the need expressed in the survey above, granting individual applicants the coveted grace of time. All recipients of the grant will attest that the supported time affected not only the progress of each grantee’s projects but also enhanced the quality of his or her teaching-- in practical terms, a lighter teaching load resulting in better prospects of attentiveness to each class, and in intellectual terms, the activation occurring of the synergy, whereby greater intellectual and creative engagement results in livelier more

impassioned pedagogy. Solutions that demonstrate recognition of the reality of the work of English and Literature faculty at large, both pedagogic and in research would represent good faith actions on the part of the administration in support of its statements on excellence.

With respect to this area of administrative support positive change will have results with exponential powers of improvement in all areas: student learning, faculty satisfaction, scholarly growth, and enhancement of prestige for the college at large.

## FOCUS ON COMMUNITY

The Composition and Literature department is perhaps the most actively involved in the College community. Faculty members offer students and the Bergen county community a plethora of avenues to explore their academic cultural and creative interests, and to develop their civic and human interests. Below are just a few of the many offerings of the Composition and Literature department, to the school and to the community at large.

### Bards and Scribes Creative Writing Club

Advisor: Mary Crosby, Assistant Professor, Composition and Literature.

The Bards and Scribes Creative Writing Club is a literary community of student poets and writers who meet weekly to write and share their work, and is an active, highly visible club on campus. The club hosts writing workshops, contests, open mics and poetry slams. Workshops are led by BCC writing faculty as well as visiting authors. The club has collaborated with the Honor's club, Music Interactive Club, Black History Month Committee, the Writing Center, PRIDE, the Literary Arts Series and other school organizations to bring outstanding events to the campus community. Slam poets Meghan Plunkett and Jared Singer have led workshops, performed and emceed poetry slams. Award-winning poet Eduardo Corral lead a workshop this spring and read from his renowned work *Slow Lightning* (Yale Poetry Prize). Club members have served as editors of *The Labyrinth*, BCC's literary journal, and editors and writers for *The Torch*, the school's newspaper. Bards & Scribes has traveled to Yale University and SUNY New Paltz to compete in regional poetry slams and received the Best Social Program Award in 2012 for a slam hosted at BCC.

### The Center for Peace Justice and Reconciliation

Directors: Thomas LaPointe, Assistant Professor, Composition and Literature;  
Ellen Feig, Associate Professor, Composition and Literature.

Founded in 2008, the Center for Peace, Justice and Reconciliation (PJR) at Bergen Community College develops the awareness and skills needed to work for peace, justice and reconciliation by sponsoring educational initiatives, exhibitions and dialogues. The Center's purpose is to examine the issues of war, genocide, and social justice, and to develop skills in conflict resolution through interdisciplinary study. Because of the sizable Armenian population in Bergen County, one of the key areas of focus for the PJR is the Armenian genocide – the first genocide of the 20<sup>th</sup> century – in which the systematic denial of human rights, separation of families, and mass deportation became a template for later genocides and mass violence. By framing programs and activities around the Armenian genocide, the PJR has achieved a unique identity that distinguishes it from other college-based centers intent on promoting peace.

Jointly funded by the BCC Foundation and the Office of Academic Affairs, the PJR has partnered with local, national and global institutions, including the United Nations, the Rutgers Center for the Study of Genocide and Human Rights, the Robert F. Kennedy Center for Justice and Human Rights, the Armenian Genocide Museum and Institute, The United States Institute for Peace, and the Northern Valley Curriculum Development Center, which is a critical link to local high schools.

### The Literary Arts Series

Directors: Dr. Jessica Datema, Associate Professor;  
Stacey Balkan, Assistant Professor, Composition and Literature.

The Literary Arts Series is coordinated by Dr. Jessica Datema and Prof. Stacey Balkan. It is a project designed to encourage cultural understanding and reading in the classroom and broader community. Professor Brian Cordell of the Department of Composition and Literature is also an associated member and chair of our Poetry Arts Series, which has invited high caliber poets like Tracy K. Smith and Mary Ruefle. The program began in 2000 under the leadership of English professors who ran the series until 2005 when it was passed to Dr. Jessica Datema. Six years ago in 2010 we celebrated our tenth anniversary by hosting Joseph O’Neill, author of *Netherland*, which won the PEN-Faulkner award for fiction in 2009. In 2011 the Literary Arts Series hosted Mary Gaitskill, famed author of *Don’t Cry*, a collection of short stories made into the popular film “Secretary.” In 2012 LAS hosted Jennifer Egan, esteemed author of *A Visit from the Goon Squad* who won the 2011 National Book Critics Circle award for Fiction, and the Pulitzer Prize. A pinnacle event was the appearance of Mary Karr in 2013, author of many famous memoirs including *The Liar’s Club*. Numerous members of the college and community attended and the event was over capacity. The question and answer session was so engaging that Karr broke out country music lyrics with the audience. The 2014 Literary Arts Series program brought Colum McCann to Bergen Community College. His latest novel, entitled *TransAtlantic*, and *Let the Great World Spin*, which won the 2009 Booker Award, sparked enthusiastic discussion of key issues for the college and community, including assimilation, immigration, the use of technology for acculturation and issues of globalization. Terry Tempest Williams was our 2015 keynote speaker and, perhaps, spoke most personally and directly to the students. Many members of the college and community were struck by her humble and encouraging words, about the environment and overcoming difficult circumstances— including growing up Mormon near an atomic testing ground— to become a writer.

The purpose of the Literary Arts Series is to promote reading in the culture and wider the community. Each year we select an individual author for study on the campus by students and colleagues, as well as friends from the larger community. We then invite the author to discuss their work with the audience at our annual speaking event. Poet presentations occur in the fall, and we have been lucky to host many accomplished poets, such as Jamaal May in the last few years. An archive of all the authors, pedagogical materials, biographical information, reviews, excerpts, discussion questions, and other curriculum items are prepared and put up at our website: <http://www.literaryartsseries.org>.

Here's a brief list of recent LAS/PAS authors:

- 2016 Amitav Ghosh
- 2015 Jamaal May, Terry Tempest Williams
- 2014 Mary Ruefle, Colum McCann
- 2013 Mary Karr, Tracy K. Smith, Ayad Akhtar
- 2012 Jennifer Egan, David Wojahn
- 2011 Suzanne Vega, Mary Gaitskill
- 2010 Joseph O'Neill

(Prior to 2010, LAS speakers includes: Salman Rushdie, James McBride, and Joyce Carol Oates)

The Literary Arts Series has been fortunate enough to invite accomplished writers that attract a wide audience, including the campus and larger community of readers. Our adult education program and outside reading groups, in addition to BCC alumni and potential students, are regular attendees of the keynote spring address. The Literary Arts Series program has elevated the reputation of the college as well as the English department at BCC in general. Our Series aims to continue making the community and college a place where people become better “readers.” This is our goal and it has been our tradition over the last ten years. Emphasizing the importance of reading and literature may seem like a humble accomplishment, but we consider it invaluable and believe it will shape the next generation.

#### The Institute for Learning in Retirement (ILR)

The Lois E. Marshall Institute for Learning in Retirement (ILR) at Bergen Community College, in cooperation with Elderhostel, serves the intellectual and social needs of a vibrant community of Lifelong Learners. Many Composition and Literature faculty members offer their service to this institute, with most offering courses in a variety of areas. Some of which are listed below.

“Classic Irish Short stories” offered by Assistant Professor Seamus Gibbons.

“Memoir” offered by Dr. Dorothy Altman.

“Dubliners” offered by Assistant Professor Seamus Gibbons.

“Baseball and American culture” co-offered by Mark Altschuler, Associate Professor; and Bill Burke, Adjunct Professor of History.

“A Collection of Irish Plays” offered by Assistant Professor Seamus Gibbons.

“A Collection of Short Stories” offered by Assistant Professor Seamus Gibbons.

“The poetry of W.B. Yeats” offered by Assistant Professor Seamus Gibbons.

#### Sample course description: BASEBALL: POLITICS AND RACE (Spring 2013)

Baseball has often been central to issues of race and politics, for better and worse. This course will use historical and cultural contributions to examine the game of baseball as it relates to these two lightning rods of discussion. Instructors: Mark Altschuler (Composition and Literature, Bergen Community College); William P. Burke, New Jersey City University.

**TEDx**

**Creator:** Ellen Feig, Associate Professor, Composition and Literature.

In 2012, Bergen Community College became the first community college in the country to receive a TED license through the work of Professor Ellen Feig of the Composition and Literature department. As a licensee, the college has been able to develop and deliver three years of TEDx talks. While many of us use TED talks in our classrooms, the TEDx events are local gatherings where both live TED-like talks and recorded TED videos can be shared with the community where the event takes place. These events are planned and coordinated independently with each licensee required to create and disseminate unique content. Speakers are chosen through a vetting process which includes review of their background, review of innovative actions taken and review of a short synopsis of their talk. Over the last three years, we've been able to deliver incredible talks by BCC professors and students, experts in their fields and well-known musical and performance artists. These events are planned by a working group that is based in the Center for Peace, Justice and Reconciliation and financed by funds from the BCC Foundation and the college. Our March 8 event featured 12 speakers who delivered talks on gender identity, environmental action, the role of STEM education, body language and many other topics. Next year, the group plans on hosting a themed TEDx event which will focus on issues relevant to women.

**PHI THETA KAPPA**

**Advisor:** Ellen Feig, Associate Professor, Composition and Literature.

Composition and Literature has had an active role in the two-year college honors society at BCC, Phi Theta Kappa. Phi Theta Kappa is an organization that welcomes those students with a GPA of 3.7 or higher and requires both academic and community leadership. During the last 5 years, the organization has worked with the department to develop and oversee leadership opportunities including oversight of a community college version of the Harvard University Kennedy School of Government's Leadership, Organizing and Action course. This course was taught in four Composition 101 classes and students were active in using narrative to understand the importance of leadership, and in using organization and action to develop and deliver service oriented projects. These projects included mentoring of at-risk students, projects to feed the hungry, academic study groups and global outreach to marginalized individuals.

**The Judith K. Winn School of Honors**

**Director:** Dr. Maria Makowiecka, Professor, Composition and Literature.

The Judith K. Winn School of Honors is an academic program offering advanced course work to the college's highest achieving, most motivated students: incoming freshmen, transfer and continuing students. Taught by scholarly faculty with a commitment to Honors, our

curriculum provides select students with an enriched academic experience to foster intellectual growth and enhance their competitiveness in admissions to excellent universities.

The School of Honors offers:

- Smaller, highly interactive and challenging classes
- Highly motivated peers and experienced faculty
- Field trips to four-year colleges
- Transfer seminars
- Use of Honors Lounge
- Honors credits recorded on transcripts
- Honors diploma
- Honors awards

This June, the Judith K. Winn School of Honors will host Beacon Conference 2016. The Beacon Conference is for Student Scholars at Two-Year Colleges, established in 1993. The Beacon Conference was established by mostly Honors faculty to recognize, celebrate, and showcase the academic achievements of outstanding students at community colleges in the mid-Atlantic region. It is held each year on the first Friday in June, and it encompasses a wide range of disciplines.

**Pegasus**

Contest Co-Directors: Dr. Geoffrey Sadock, Professor, Composition and Literature;  
Peter Helff, Assistant Professor, English Basic-Skills.

For the past 39 years, Bergen Community College has held an annual County Writing Contest. The contest encourages excellence in writing – both “creative” and “expository” – and presents students’ best work in the Bergen Community College literary publication, Pegasus, which is published each spring. Members of the Bergen Community College faculty select the best manuscripts for publication, from essays, creative prose, poetry and drama; submissions are welcome from any Bergen County high-school student. The winners are awarded prizes at the annual award ceremony held at the college in June. The 2016 topic is “Open Arms: Refugees and America.” However, students are free to select any topic in any of the categories.

**The Labyrinth**

Director: James Zorn, Assistant Professor, Composition and Literature.

The Labyrinth, BCC's student literary magazine, is published each spring semester. It accepts submissions in the categories of short fiction, poetry, drama, creative essay, and artwork from both full and part-time students enrolled in the current or previous academic year. Sponsored by the English Department and Humanities Division, The Labyrinth receives as many as 150 submissions from student writers and artists each submission cycle and usually publishes around fifty of the best submissions. The Labyrinth sponsors an annual competition, judged by a guest judge, in each of the five areas. The Labyrinth normally prints about 750

high-quality booklets of about seventy pages, distributed without charge to interested students, faculty, staff, and community. Each year, The Labyrinth also sponsors a Labyrinth Night of Readings dinner at which contributors are invited to read from their works.

## FOCUS ON CURRICULUM

### Summary of Program Curriculum

In the academic year 2009/2010 the department revised the literature program goals. These are as follows:

### Program Learning Goals:

Students who complete the Associate of Arts (AA) degree in Liberal Arts with a Literature option will achieve the following skills and competencies:

- Identify major literary genres
- Employ reading strategies of active reading and close textual analysis to interpret and evaluate literary texts.
- Demonstrate, in discussion and writing, an understanding of literary techniques that writers use in constructing their texts.
- Identify the historical and cultural forces that shape the production of literary works in a global, regional, and/or national/state context.
- Recognize diverse fields of literary theory and criticism, and apply appropriate critical lenses to selected pieces of literature.
- Analyze works of literature in relation to their correlative aesthetic and literary movements.

Incorporate properly formatted research in support of an argument; and demonstrate Competency in evaluating information from a critical source.

### Program Degree Course Requirements

The page below describes our Program Requirements for the Liberal Arts – AA Literature Option; however at the time the page was composed many of our new courses reflected in this Program Review had not yet been added to our Department. And so the footnotes to our curricular grid have to be updated, such as in the reference “Introduction to Poetry – Forthcoming,” – in this case the course has been approved with Gen ED status since spring 2011.

<http://bergen.smartcatalogiq.com/en/2016-2017/2016-2017-Catalog/Academic-Programs/AA-Degree-Programs-in-Liberal-Arts/Liberal-Arts-AA-Literature-Option>

## Articulation

The following colleges have multiple transfer agreements with Bergen Community College based on various subjects including English

Binghamton University

Dominican College

NYU

Rutgers

ST. John's University

Farleigh Dickinson University

Felician College

The following colleges fall under the LAMPITT BILL

Ramapo College

Montclair State University

New Jersey City –NJCU

New Jersey Institute of Technology

William Patterson University

## Course Development, Changes to Curriculum since Last Approval

The following are new courses since the last Review that were developed by the Literature faculty and are currently offered by the department.

LIT226-Introduction to the Novel

LIT210-Introduction to the Short Story

LIT227-Introduction to Poetry

LIT229- Myth and Literature

LIT223-Contemporary Latin American Literature

LIT231-Literature and Environmental Issues

All the Above Hold Gen Ed. Status

In addition to the above literature courses that were developed to reflect the changes in NJ General Education, the following Creative Writing courses were developed and are offered periodically:

WRT206 – Memoir and Creative Non-Fiction

WRT208 – Elements of Play Writing

LIT 230-Psychological Ideas in Literature (Obtained and Lost Gen Ed Status – Professor Datema continues to champion the cause of this popular course).

#### Developmental Preparation, Prior Courses and Their Impact

Our new EBS-Composition 5 hour course combines First Level Composition, (WRT101) with two hours of EBS support. This combination fast-tracks students who are good candidates for this option and provides them with more efficient access to our LIT courses all of which have WRT101 pre-requisites.

#### Follow-up Courses

We require our Literature Majors to take both parts of one set of our literary history survey style courses so that they may have the benefit of studying a comprehensive cultural arc. Please see note on the Literature Option smart college catalog page:

“Specific Program Notes

\*General Education Elective(s)

\*\*LIT-201 & LIT-202, LIT-203 & LIT-204, and LIT-205 & LIT-206 are sequential courses;

students must take two of these courses in sequential order.”

#### Non-majors Are Welcome to Take a Single Part of Our Two Part Courses:

LIT201-American Literature to 1880

LIT202-American Literature 1880 to the Present

LIT203-World Literature to 1650

LIT204-World Literature 1650-Present

LIT205-English Literature to 1800

## LIT206-English Literature 1800 to the Present

## Scheduling

For time and date issues please see the appropriate note in the section “Focus on Students.”

## Enrollment patterns

The following tables describe the number of enrollments in literature courses, the gender of the enrollees and the race / ethnicity of the enrollees. Students may be duplicated within each semester and across semesters. The enrollments in literature courses are reported for the semesters fall 2010 and spring 2011 and fall 2015 and spring 2015. The fall semesters and the spring semesters are displayed side by side for comparative purposes.

**Table 1 Enrollments in Literature Courses**

	2010FA	2015FA	2011SP	2015SP
LIT-201	113	95	162	39
LIT-202	102	79	134	116
LIT-203	97	40	87	55
LIT-204	115	54	101	68
LIT-205	33	0	0	14
LIT-206	0	10	30	0
LIT-210	0	14	0	33
LIT-215	22	9	18	15
LIT-216	13	0	0	0
LIT-218	74	17	62	29
LIT-220	54	0	71	0
LIT-221	35	22	33	20
LIT-223	0	0	23	12
LIT-224	21	0	0	0
LIT-226	0	23	0	18
LIT-227	0	34	0	35
LIT-228	91	46	70	50
LIT-229	0	28	0	29
LIT-230	65	0	62	0
<b>TOTAL</b>	<b>835</b>	<b>471</b>	<b>853</b>	<b>533</b>

**Table 2 Gender of Enrollees in Literatures Courses**

	2010FA		2015FA		2011SP		2015SP	
	#	%	#	%	#	%	#	%
<b>Female</b>	<b>476</b>	<b>57%</b>	<b>239</b>	<b>51%</b>	<b>469</b>	<b>55%</b>	<b>303</b>	<b>57%</b>
<b>Male</b>	<b>349</b>	<b>42%</b>	<b>202</b>	<b>43%</b>	<b>374</b>	<b>44%</b>	<b>201</b>	<b>38%</b>
<b>Unknown</b>	<b>10</b>	<b>1%</b>	<b>30</b>	<b>6%</b>	<b>10</b>	<b>1%</b>	<b>29</b>	<b>5%</b>
<b>Total</b>	<b>835</b>	<b>100%</b>	<b>471</b>	<b>100%</b>	<b>853</b>	<b>100%</b>	<b>533</b>	<b>100%</b>

**Table 3 Race / Ethnicity of Enrollees in Literature Courses**

	2010FA		2015FA		2011SP		2015SP	
	#	%	#	%	#	%	#	%
<b>American Indian or Alaska Native</b>	<b>1</b>	<b>0%</b>	<b>0</b>	<b>0%</b>	<b>1</b>	<b>0%</b>	<b>1</b>	<b>0%</b>
<b>Asian</b>	<b>77</b>	<b>9%</b>	<b>41</b>	<b>9%</b>	<b>78</b>	<b>9%</b>	<b>43</b>	<b>8%</b>
<b>Black or African American</b>	<b>55</b>	<b>7%</b>	<b>36</b>	<b>8%</b>	<b>57</b>	<b>7%</b>	<b>34</b>	<b>6%</b>
<b>Hispanic / Latino</b>	<b>225</b>	<b>27%</b>	<b>109</b>	<b>23%</b>	<b>209</b>	<b>25%</b>	<b>129</b>	<b>24%</b>
<b>Native Hawaiian or Other Pacific Islander</b>	<b>0</b>	<b>0%</b>	<b>2</b>	<b>0%</b>	<b>0</b>	<b>0%</b>	<b>3</b>	<b>1%</b>
<b>Race and ethnicity unknown</b>	<b>62</b>	<b>7%</b>	<b>114</b>	<b>24%</b>	<b>78</b>	<b>9%</b>	<b>113</b>	<b>21%</b>
<b>Two or more races</b>	<b>3</b>	<b>0%</b>	<b>9</b>	<b>2%</b>	<b>12</b>	<b>1%</b>	<b>10</b>	<b>2%</b>
<b>White</b>	<b>412</b>	<b>49%</b>	<b>160</b>	<b>34%</b>	<b>418</b>	<b>49%</b>	<b>200</b>	<b>38%</b>
<b>Total</b>	<b>835</b>	<b>100%</b>	<b>471</b>	<b>100%</b>	<b>853</b>	<b>100%</b>	<b>533</b>	<b>100%</b>

### Innovations or Changes in Last Five Years

The most significant change to our program in the Curriculum area has been the many new courses we have developed that have General Education approvals and are very popular in terms of enrollment.

These new courses serve as excellent complements to the pre-existing courses. These bolster the Literature Option to stand both as a stronger foundational program, through genre courses, and as a program that is responsive at the undergraduate level to current trends and developments in literary studies.

Our new Creative Writing courses in combination with the pre-existing courses create a fully viable and comprehensive foundational education in the field.

Separately, we are beginning the process of discussion, on offering a pilot hybrid literature course and hope to increase our online offerings.

### Data Needs

The data we lack is an assessment of the effect of improved scheduling options, and improved communications regarding our Department, on enrollment in our Literature Courses.

We hope to increase enrollment in our courses through a double strategy: pursuing modifications in scheduling, and second, greatly improving outreach and communication regarding our Department's excellent offerings.

(Please see the section "Focus on Students" for notes on scheduling)

### Looking Forward

The outreach referenced in the section above, we expect to pursue with activities such as:

- A more active role and creative participation in the Major's Fairs and collaboration for rendering the Major's Fair a more widely attended event.
- A well designed presence for our Department on the School's Facebook page.
- Design and publication and timely Distribution of print materials such as posters and brochures disseminating information about our course offerings.
- Rehaul and Embellishment of our Departmental Web page as an attractive viable and up to date site of lively information about our courses, the perspectives, worlds and issues they cover, and proliferation of information about the many cultural events college-wide that originate with our Department.

## Independent Reviewer's Report

Edward Shannon, PhD, Professor of Literature & Convener of the Literature Major, Ramapo College of NJ

To: The Composition and Literature Faculty, Bergen County Community College  
Re: Spring 2016 Program Review, Composition and Literature Department  
Date: May 17, 2016

### Background of Literature at Bergen County Community College

The Literature Program at Bergen County Community College is both linked with and distinct from the Composition program. This report will focus on the Literature Program, but the intertwined nature of the two programs necessitates discussing both.

At Bergen Community College, approximately 60-80 students “major” in Literature, or identify Literature as their concentration within the Liberal Arts track of the curriculum. Beyond those students majoring in literature, as of 2015, 392 students took literature courses (a considerable decrease from numbers as high as 633 in previous years). The Literature faculty also offers the composition courses that serve as a major part of the bedrock of the college's general education program. Those courses equally serve Literature as well as other tracks at the college.

The Composition and Literature Department faculty consists of 20 full-time members teaching in composition and literature (including 6 Professors, 5 Associate Professors, and 9 Assistant Professors). Complementing this faculty body are 40 adjunct Professors.

Together, this faculty offers 130 sections of Composition I and Composition II per semester, as well as 15-20 literature courses. Some of these courses are “paired,” for students in the English Basic Skills program. Other sections are incorporated into LLC's. These integrated programs indicate that Bergen and the English/Literature program is open to innovative curriculum design tailored to individual student need.

### Classroom Observation

On Thursday April 21, I observed Contemporary Latin American Literature. On the day of my visit, the students were covering the work of several poets, including Martín Espada, Marjorie Agosín, and Gabriela Mistral.

The class I observed was successful; the reading schedule was in sync with the syllabus, indicating that the Professor keeps pace with the syllabus plans, which is not always easy. With eleven students present, I counted at least five students who made substantial contributions to the conversation. A further five students either volunteered to read aloud to the class from the day's selection of poetry or were called on to do so. From my perspective almost all of the students were engaged throughout the session, with perhaps only one exception.

The Professor's use of Moodle and PowerPoint, as well as photocopied readings, allowed students to engage with the material in a variety of media. The Professor's use of both digital and "analog" texts was well advised and speaks to the utility of smart classrooms for literature and composition classrooms.

Students were aware of the Literary Arts Series. At least one student brought up the upcoming readers without being prompted by the Professor. In addition, the Professor made a point of directing students to specific readings by authors whose work was pertinent to the course.

In summary, the classroom session reflected well on the college's dedication to its Literary Arts Series, and on the investment in classroom technology. Finally, the students themselves were engaged in literature, making informed commentary that showed both careful reading skills in action and a sense of the historical, political, and cultural function of poetry and literature in general.

- Recommendation:
  - While it is not the business of this review to comment on individual courses, one recommendation comes to mind. The Professor's effective use of Moodle in the classroom speaks to the utility of making in-class technology more readily available to Literature courses. This Professor's immediate access to images, texts, and video had a real impact on the session I observed. In fact, one of the more spirited discussions focused on a piece of visual art related to one of the poems at hand. Without the overhead projector/internet access, the Professor would not have been able to move the students in that direction.

### Challenges: Composition and Literature

Several key issues concern the Literature program. Predictably, almost all involve the Literature Program's relationship with Composition. It is no surprise that the tension lies here; the relationship between Literature and Composition is long, going back decades. We might suggest that the current debate was ignited in the early 90's by the work of scholars like Erika Lindemann and others. That debate continues unabated, producing new studies every few years.

The Literature/Composition “split” is a traditional site of misunderstanding and conflict. Colleges reasonably want all of their students to benefit from the writing instruction faculty in English, composition, and literature are uniquely suited to provide.

At the same time, faculty in English, composition, and literature see their fields as wider than writing instruction and conceptualize a varied curriculum including both:

- A general education experience (intended for students in all majors) blending faculty expertise in writing and literature.
- A narrower literature curriculum targeting students seeking extended study of the literary arts and creative writing.

Addressing the concerns of the program, its students, faculty, and administration means integrating Literature and Composition in the curriculum and the institution. The following recommendations will focus on turning this point of tension into an opportunity, seeking to exploit the tensions in the Literature/ Composition divide rather than to try to “solve” it.

### Scheduling/Enrollment

As with many similar programs, Bergen’s Composition and Literature Department houses two programs in one body, and each program has its distinct functions, albeit staffed by the same individuals. That is, Composition serves the same function in Literature that it does in Philosophy or Math: a general education gateway to a narrow exploration of a disciplinary subject.

The Composition and Literature Department has faced a decrease in enrollment in its Literature concentration in recent years, dropping from a 2011 high of 633 students to 434 students in 2015. The causes of this decrease are at least partly a reflection of nation-wide trends. Other causes are more local.

Nationally, the decrease in English (and other Humanities) students has been widely reported and debated, and certainly part of Bergen’s decrease can be attributed to these national tendencies.

Locally, the Composition and Literature faculty feel part of the drop is an effect of scheduling restrictions the department faces. It seems likely they are correct in this assumption.

In a laudable effort to more effectively use classroom space, the College has limited access to what is considered “prime time teaching slots”:

- 9.30-10.45 am
- 1.00-12.15 pm
- 12.20-1.35 pm
- 1.45 -3.00 pm

The faculty of Composition and Literature complain that if the allotment of prime time teaching slots is distributed to “Composition and Literature,” Literature (as a distinct concentration) is likely to suffer. And it stands to reason: students concentrating in Philosophy, Sociology, or Math will have as much interest in and access to a “prime time slot” composition section as students in Literature will. While the Bergen community has dubbed these slots “prime time teaching slots,” it would be just as fair to call them “prime time student slots,” as these slots appeal to students as well as faculty.

Internal accounting indicates that in Fall 2015, “LIT” courses (as opposed to “WRT” courses) were given dramatically fewer prime time slots than other disciplines. Thus, students are being on some level discouraged from pursuing LIT courses as part of their major concentration, choosing on the basis of convenience related fields like Philosophy or Psychology to fulfill their program of study.

Compounding this dearth of prime time slots is a recent curricular change at Bergen. Clearly, some students have chosen Professional Studies over traditional options like Literature or Philosophy, opting for its reduced Liberal Arts requirement (Liberal Arts requires 7 humanities courses; Professional Studies requires 5 humanities electives).

This report is not intended to investigate the Professional Studies program, and it is not entirely clear from the Bergen website what courses replace the two missing humanities courses. In an era where the humanities are increasingly seen as “impractical,” it is worth reminding ourselves, our students, and the larger community that this is a misperception. In her *Republic of the Imagination*, Azar Nafisi responds to the charge that “the humanities have no practical or pragmatic use and should thus be subservient to other, more ‘useful’ fields” when she writes, “imaginative knowledge is pragmatic: it helps shape our attitude to the world and our place in it and influences our capacity to make decisions.”

To return to enrollment, Literature faces at least three impediments toward recruiting students:

- national trends,
- restricted teaching slots,
- competition from the Professional Studies option

Of the three, the college has most control over the access to teaching slots.

My own institution, Ramapo College, faced a similar problem with “prime time teaching slots” that had a comparable effect on the school of Humanities, which houses both the Literature major and the Composition program (called “Critical Reading and Writing”). At Ramapo, the policy limited prime time teaching slots to full-time faculty. This had the effect of dramatically affecting when Critical Reading and Writing and other largely adjuncted general education courses could be offered. After several years of lobbying, that policy was rescinded and the result was positive in regards to faculty and students alike. Perhaps Bergen can affect a similar compromise.

- Recommendation:

- The Literature faculty believes that allotting prime time slots to “Composition and Literature” disadvantages Literature. I am inclined to agree. One way to test this theory is to launch at least a pilot program, splitting Composition and Literature slots for scheduling purposes, at least for a year or two.

As the same faculty teach both Composition and Literature, other programs may see this as an unfair advantage. Perhaps measures could be taken to ensure that individuals teaching in Composition and Literature do not end up with what appears to be privileged schedules.

### Composition class size

Bergen caps both its WRT 101 (Comp I) AND WRT 201 (Comp II) at 22, but that cap can be (and often is) pushed to 24. These caps are too high. Students are best served when the enrollment caps are lower rather than higher. While this is a challenge, there is little question that smaller class size better serves students.

The National Council of Teachers of English (<http://www.ncte.org/>) notes:

The teaching of writing [ . . . ] requires special attention to class size, teaching loads, the availability of teaching materials, and the development of additional resources that enhance classroom instruction.

Specifically, the organization cautions, “No more than 20 students should be permitted in any writing class. Ideally, classes should be limited to 15.”

The Association of Departments of English offers similar advice:

College English teachers should not teach more than three sections of composition per term. The number of students in each section should be fifteen or fewer, with no more than twenty students in any case. Class size should be no more than fifteen in developmental (remedial) courses. No English faculty member should teach more than sixty writing students a term; if students are developmental, the maximum should be forty-five.

In “Class Size in College Writing Courses,” Dr. Trish Roberts-Miller (University of Texas), addresses the relevance of small class size to composition, as well as the difficulty of communicating that significance:

There is [ . . . ] good evidence on what constitutes good practice in the teaching of college writing: thoughtful writing assignments, considerable writing on the part of students, thoughtful feedback from teachers [ . . . ]. This gets harder with the addition of each student [ . . . ].

[The] task of teaching writing [is not] getting students to memorize and understand [. . .] objects of knowledge [. . .], but [. . .] setting students tasks during which they will learn and giving them appropriate feedback along the way. The more that one engages in constructivist teaching, the more important is class size [. . .].

- Recommendation:

- WRT 101 AND WRT 201 should be capped below 22. Ideally, both—especially WRT 101—should be capped at 18. Certainly, the current 22 cap should never be exceeded. My own institution made a similar move some 10 years ago, dropping enrollment caps in our composition course from 25 to 21. The benefit for students has been apparent to the faculty. We all understand that a commitment to lower enrollment caps has an impact on resources, and Bergen’s scale is much larger than Ramapo’s, so the pressures are greater. We know that models of efficiency are more and more applied to higher education. However, it is difficult to argue that a bigger class that teaches more students to write less effectively is more “efficient” than a smaller class that teaches those students to write more effectively.

#### Other thoughts:

As a local colleague, I was impressed with many of Bergen’s courses. Having seen numerous Bergen students transfer into Ramapo’s literature major, I was happy to have a first-hand look at some of the department’s syllabi and to visit a class.

#### Recommendation:

- Bergen faculty discussed launching a Science Fiction course and seeking to place it into the general education curriculum. Ramapo recently resuscitated its moribund science fiction course with great success. Under our college’s general education/school core model, the course fulfills a specific requirement in the school of Theoretical and Applied Sciences, where the course fulfills a “Science in Cultural Perspective” for majors in biology, physics, and other “hard sciences.” Science Fiction is uniquely suited to address issues outside of the traditional literary world: the scientific method, ethics, technology, and the like.
- Creative Writing: Bergen currently offers several Creative Writing courses. As with other literature courses, Creative Writing holds often overlooked “practical” applications for students outside of English/literature. Ramapo’s greatest growth in literature over the past 10 years has been our Creative Writing concentration and minor. Students in these programs tend to excel; some go on to careers in publishing or marketing. The minor has attracted more than a few business majors, who have benefited from the extra writing instruction.

- Study Abroad: Bergen faculty discussed creating a summer study abroad program in Ireland. Having convened a similar program myself years ago, I can recommend that the faculty explore the option. In fact, Ramapo's study abroad office would likely be interested in a partnership.

**Closing comments.**

Having taught at Ramapo College for almost 20 years, it was both an honor and a long overdue education to visit Bergen's Composition and Literature Department. The faculty is hardworking and genuinely engaged in the well-being of their students. Bergen's excellently curated Literary Arts Series is a local gem and speaks to the global values of the program.

Although the faculty in Literature shoulders an impressive workload, teaching multiple sections of composition every semester, they remain current in their fields and anxious to experiment with the curriculum. I am optimistic that the program can grow and am hopeful that Bergen and Ramapo can develop more meaningful ties.

## Review Summary and Actions

As no college department is an island, its processes being naturally interdependent with its administration, the Review Summary and Actions following will reflect on “Departmental Actions” and on “Administrative Support and Departmental Action Together.”

### Focus on Students

#### Departmental Action:

Our program review in this area reflects a process already begun in the department, of reflecting on strategies for improving our students’ skills in academic level interpretive reading.

#### Administrative Support and Departmental Action Together

Taking literature course(s) is one of the fundamentals for all students interested in a comprehensive education; thus, the department needs to find ways to not only attract students who are “unsure” about taking Literature courses, but also satisfy the overwhelming majority of students who are “likely” to take Literature courses.

- The department and the administration must address the lack of availability of Literature courses in prime time spots. It is evidenced in this review how literature course offerings in prime-time are distinctly fewer in comparison to offerings of similar humanities courses. This is something the college administration is requested to help with, by providing more allotted space in these highly sought after times that not only the department but also students are demanding.
- In addition to its special programs, such as the Literary Arts Series, the department needs to offer more programs of steady interaction with the student body at large with respect to literature. As a result of our reflections related to this Review, and our departmental discussions, numerous faculty members have volunteered to help create an atmosphere and a general culture of reading across the college. Beginning in the fall, 2016 semester faculty will promote reading as a fundamental aspect of the college experience by launching a reading Salon: this will entail choosing an appropriate reading each month; scheduling the event at an opportune day and time where faculty and students can interact about the reading; promoting the event through the various channels that the college uses for similar events; outreach to other disciplines to offer reading suggestions, moderating discussions, encouraging students participation, and creating a framework for faculty to encompass the events in their course assignments and so on. The department will be bringing to the administration a request for a space

allotment for this project. The same space could serve for the following project towards consciousness raising and literary education.

- The department needs to address the students' lack of understanding of transferability of our courses. This could be done more efficiently if the department had a workable resource space of their own – in the form of a designated classroom solely for the department to use for prime time slots, events such as the one described above, and advising spread across the entire week and the semester where our department faculty make themselves available for students.
- Finally, with more interaction with students, faculty could better acquaint themselves with students' desires in developing new course offerings.

### Focus on Curriculum

#### Departmental Action:

Our program review in this area resulted in the positive recognition of our efforts in curriculum development: we have created new courses that align with similar offerings with other community colleges, and also our courses recognize recent trends in literature pedagogy at the undergraduate level.

#### Administrative Support and Departmental Action Together

As a result of the review we recognized a need for greater dissemination of information about our courses for certain strategies of which (3 & 4) we request budgetary support:

- More active role and creative participation in the Major's Fairs and collaboration for rendering the Major's Fair a more widely attended event.
- A well designed presence for our Department on the School's Facebook page.
- Design and publication and timely Distribution of print materials such as posters and brochures disseminating information about our course offerings.
- Rehaul and Embellishment of our Departmental Web page as an attractive viable and up to date site of lively information about our courses, the perspectives, worlds and issues they cover, and proliferation of information about the many cultural events college-wide that originate with our Department.

## Focus on Faculty

(Our Program Review in This Area Revealed All Areas of Desired Improvement to Be Contingent upon Administrative Support)

### Administrative Support and Departmental Action Together

#### Support Request for Dedicated Web Page Design in Support of the English Department's Adjunct Teaching

Seamus Gibbons and Roya Kowsary obtained in 2015 the “Diana Hacker TYCA Awards for Outstanding Programs in English for Two-Year Colleges and Teachers “ for their design of materials in support of the department's Adjunct teaching. Their project was chosen also for its emphasis on pedagogic communication and community amongst Adjunct and Full time faculty. The accessibility and immediacy of the award winning teaching materials will be enhanced greatly by the presence of the materials on a well-designed web page with coherent links. An English department web page linked to all matters Adjunct would greatly enhance the cohesion of the department. The enhancement of the pedagogic exchange of communication between Full-time and Adjunct faculty will be a great boost to student success, and the web-image of the department before the digital world.

### Departmental Administrative Staff

Based on the survey included in this study 100% of the Composition and Literature faculty report to be at the very least satisfied, and 80% very satisfied with the leadership of the department, and with the office administrative staff. Nevertheless, concern is offered about how little administrative staff the department actually has apart from our one full-time administrative assistant, Maureen Roller-Mitchel, who is described as “excellent” by survey respondents. The department has to rely too heavily on student-aids. This is troubling as the English department office, A-333, has such enormously high volumes of student traffic coming into the office, and daily fields the questions and administrative concerns of students in Composition, Literature, ALP, English Basic Skills, and Success 101.

### Technology in the Classrooms

The survey also suggests that our faculty are satisfied with our Literature offerings, but not with the technology available to instruct these offerings as 35% report to be Not Satisfied in this area. The comments suggest that many of the classrooms have the necessary equipment

present in the classroom, but that in many of these classrooms the equipment no longer works, or works poorly.

### **Support for Excellence in Pedagogy**

Many of the faculty say they are not offered sufficient support for teaching excellence; the description of the optimum conditions for such is also remarked upon by the Independent Reviewer who quotes the Association of the Departments of English, among many other authoritative bodies:

The Association of Departments of English offers similar advice: College English teachers should not teach more than three sections of composition per term. The number of students in each section should be fifteen or fewer, with no more than twenty students in any case. Class size should be no more than fifteen in developmental (remedial) courses. No English faculty member should teach more than sixty writing students a term; if students are developmental, the maximum should be forty-five.

### **Support for Scholarly Growth**

In the area of scholarly growth the faculty is strongly desirous of more support from the college administration with 55% indicating that they are Not Satisfied, when asked about support they receive in this area for their endeavors. In this area the faculty is desirous of sufficient travel funds for academic conferences, and time.

## **Concluding Items**

### **Departmental Pedagogical Revision - Actions Going Forward**

Our previous Review tasked us with a department-wide change of approach to teaching the writing of the Persuasive Research Paper. This task was accomplished. This Review although focused on Literature, nonetheless, centralizes for us the importance of attending to pedagogies of reading, across our courses from pre-requisite writing courses, to the Literature courses themselves. Our departmental Revision related task starting in Fall 2016 will be discussions, planning, strategizing and actions for pedagogy and assessment in this area.

### **Budgetary Needs**

Our Review also identifies the following areas in which the department lacks a sufficient budget for essentials:

- 1) Staffing
- 2) Budget for print materials such as course offering brochures, and posters.
- 3) Budget for re-haul of web representation of the department course offerings and for upload of previously created materials in support of Adjunct faculty.

### Scheduling and Room Allotment

With respect to our study of enrollment, in support of our own plan of actions for enhancing enrollment, our Review places with the administration a request for an increase in prime-time schedule allotments for literature.

With respect to the departmental initiative for the greater college-wide dissemination of a culture of reading, and for better advisement and unity amongst Literature Majors, the department requests a room dedicated to the works of the initiative.

### Teaching and Scholarship Framework

All administrative initiatives that would expand upon the spirit and objectives of the Scholarly Research grants would affect the Literature faculty positively whose teaching and scholarship is enhanced exponentially by improvements in the time structure in which they function as teachers and scholars.

### Concluding Thoughts

Clearly, the Literature discipline, as do other disciplines at the College, faces challenges with enrollment, staffing, and scheduling. As our very seasoned Independent Reviewer rightly observes, teaching foundational writing courses is an essential aspect of the professional life experience of a Literature faculty. And these foundational writing courses constitute the basis of all Humanities courses, the main ground for all students to build upon as they learn to represent themselves formally in writing throughout their educations, professions and careers. The Literature faculty in being simultaneously the writing faculty is thereby uniquely significant to the formation of students, in addressing not simply a discipline of choice among many, but the very framework that makes study at the academic level possible and realizable. At the community college level this work is particularly sensitive and requires tremendous creative energy, attention to variety of audience, and dedication. Observing the work of English faculty at the pre-literature teaching level asks for noting the metal of the group.

Noting the work of faculty in the Literature discipline asks for noting the willingness, the dedication, the passion and conviction of the faculty towards innovation under pressure of a weighty pedagogic workload, and a willingness to work with administration to meet the needs of students beyond the basic level and towards genuine flourishing as subjects of education.

This constructive impetus is also in evidence in all the great variety of college-wide and community-wide cultural programs that the Literature faculty leads and sustains.

We thank the prospective readers of this Review, and look forward to taking actions departmentally and in tandem with our administrative representatives for a stronger Literature Option and a wide-reaching elevating of our students' educations through Literature. We aspire to offering our students a sterling education in Literature that enhances them, and that enhances the name of Bergen Community College.