

PROGRAM ASSESSMENT AND ANALYSIS REPORTING FORM

Name of Program: MAN 3052 – Management Philosophy and Practice Written Communications Assessment

Name of Program Leader (s): Prof. Kathy Clark

Date: December 27, 2006

Report Completed by: Marty Ambrose and Kathy Clark

LEARNING OUTCOME(S)

The College Learning Outcome that has been identified in this project is as follows:

Communication: To communicate (read, write, speak, listen) effectively using Standard American English.

ASSESSMENT PLAN:

During Fall Semester, 2006, the B.A.S. students enrolled in MAN 3052 – Management Philosophy and Practice participated in a writing assessment that was also used by the English Department in ENC 1101 – Composition I in Fall, 2006. The B.A.S. students completed a summary-response essay where they had to apply critical, analytical and creative thinking.

The B.A.S. students responded to Chet Raymo’s “The Road to Hell is Paved,” according to summary-response guidelines (see Appendices A and B). The essays were handwritten during the first MAN 3052 class and holistically scored using the general education “Communication” rubric (see Appendix C). The scorers consisted of the professor of record, Kathy Clark, as well as English faculty member, Marty Ambrose.

Scoring Rubric:

The participating faculty used Edison College’s general education rubric for “Communication” to holistically score the essays on the following 4-point scale: Upper-Range Essays (4-3), Middle-Range Essays (2), and Lower-Range Essays (1). This rubric was given to the students along with the professional essay and summary-response writing guidelines, so they had a clear idea of how they were going to be assessed.

A passing score is defined as 2 on a 4-point scale. This score approximates 70%, considered a passing score on a college-level writing assignment and described thus in the “Communication” rubric: “The writing meets the minimum requirements of the assignment” (see Appendix C).

DATA ANALYSIS:

Summary-Response Essay Assignment (direct measure)

Analysis of Paired Scores

The analysis of paired scores revealed very high reliability. That is, each of the scorers applied the rubric to the writing samples in a very consistent way. Out of the four students who were assessed, the scorers had only one essay where the score was not matching.

Analysis of Data for Written Communication Assessment:

In the sample of 4 essays, 75% scored at a “2” or above; 3 out of the 4 essays were “passing.”

**Fall 2006 Performance*
B.A.S. Written Communication**

Date of Essay Assessment	Scorers A and B	Average Score	Comments
11/17/2006	2 1	1.5	Three out of four students (75%) passed the assessment. Scorers had very high reliability.
11/17/2006	2 2	2	
11/17/2006	2 2	2	
11/17/2006	2 2	2	

MAN 3052 Students	ENC 1102 grade	Essay Score	Comments
Student #1	C	1.5	Students participating in the writing assessment who earned a “B” in ENC 1102 achieved at least a “2” on the essay. The student who earned a “C” in ENC 1102 did not earn a “2” on the essay.
Student #2	B	2	
Student #3	B	2	
Student #4	B	2	

USE OF ASSESSMENT FINDINGS TO IMPROVE STUDENT LEARNING:

Recommended Changes Based on Assessment Findings

This study found that 75% of the MAN 3052 students earned a “2” on the essay; however, none of the students scored higher than the “middle-range” score. This data, and the fact that the essay was administered during the first class, indicates that the students might benefit from essay review. Nevertheless, the sample was very small: only

four students out of the entire cohort of B.A.S. students took the assessment essay. Thus, the recommended changes are as follows:

1. Initiate a survey, through the Edison College Writing Center, for all B.A.S. students to indicate their level of need for writing workshops.
2. Follow-up this written communication assessment pilot with an assessment of the full cohort of students taking B.A.S. courses in Spring Semester, 2007.

Action Plan:

- Administer a needs-assessment survey in Spring Semester, 2007, to all B.A.S. students and create any necessary follow-up writing workshops through the Writing Center.
- Initiate a writing assessment of all B.A.S. students in Spring Semester, 2007.

DESCRIBE HOW DATA AND RECOMMENDATIONS WILL BE SHARED WITH FACULTY:

This report will be shared with faculty in the following way:

- Placement on Edison College website.
- Presentation to B.A.S. dean, B.A.S. faculty, district deans and lead faculty during meetings in January, 2007.

Appendix A Professional Essay for Summary-Response



The Road to Hell is Paved

by Chet Raymo

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"Stay away from anything that obscures the place it is in," writes poet Wendell Berry. The automobile is the perfect machine for obscuring places, especially an automobile with a cellular phone. "Honey, I'm just leaving the parking lot, I'll be home in an hour." "Honey, I'm on the expressway, home in twenty minutes." "Honey, I'm in the driveway." One place like every other. And if it's not, we'll make it so.

The natural contours of a landscape mean nothing to an 80-ton Caterpillar bulldozer. A stand of trees, an outcrop of granite, or a purling stream can be erased in a trice. Scrape it flat. Start from scratch. Most of all, make lots of room for cars. Pump asphalt up out of the ground and spread it on the surface. We are agreed that our ideal planet is as round and smooth as a bowling ball, asphalt black, painted with white lines.



Asphalt Nation

Which is not to say that we can leave natural places alone. We no longer have that privilege. Maybe we never had that privilege. When the first human crafted a chopping tool from stone, the wilderness was finished. When the first human struck a fire with flint, untrammelled nature was in retreat. The entire surface of the planet is inevitably going to be a human artifact. Wendell Berry, that champion of cherished places, is a farmer as well as a poet. He knows that a dairy cow and an ear of corn are artifacts. A farm is an artifact. The question is not whether we will live in artificial places, but whether we will know and love the place in which we live.

"If you know one landscape well, you will look at all other landscapes differently." says a character in Anne Michael's novel, *Fugitive Pieces*; "If you learn to love one place, sometimes you can also learn to love another." And that's what place is all about: learning to love. No one should love an automobile. No one should love an expressway. No one should love acres of asphalt marked with white lines. The automobile is the antithesis of love because it is the antithesis of place.

The place we learn to love can be a windowsill in a New York highrise, a patch of woods on Walden Pond, or a thousand acres of the high Sierras. Alaskan nature writer Richard Nelson says: "What makes a place special is the way it buries itself inside the heart, not whether it's flat or rugged, rich or austere, wet or arid, gentle or harsh, warm or cold, wild or tame. Every place, like every person, is elevated by the love and respect shown toward it, and by the way in which its bounty is received."

Civic planners have a responsibility to insure that our parks, greenways and open spaces remain bountiful. One thinks back to that grand era of public spaces designed and executed by the landscape architect Frederick Law Olmsted and his contemporaries. His was the generation who gave us our national parks, national forests, and great city parks. His was the generation who

knew that we can't survive without roots in nature. His was the last generation who could imagine a landscape without an automobile.



Looking for America

New York's Central and Prospect Parks, Boston's Emerald Necklace, Chicago's Jackson Park and Montreal's Mount Royal Park are just a few of Olmsted's many splendid urban creations, feeding our need to connect to the natural world. He reshaped the landscape, to be sure, but in a way that lets organic nature shine through. Part of the requirement for the design competition for Central Park was provision for cross-town traffic; after all, the park was to extend fifty-one blocks up the center of Manhattan Island. Olmsted solved the problem by sinking transverse roads in deep-walled

trenches, thereby preserving the north-south visual integrity of the park, a strategy that minimizes the influence of vehicular traffic even to this day. Imagine what our cities and suburbs might be if those presently in charge of the planning and execution of public and private spaces were guided by Olmstedian principles.

Instead, we have created landscapes that cater to cars, not people, even to the point of sacrificing the esthetic integrity of some of our forbearers' most precious gifts, such as Charles Eliot's system of metropolitan parks and parkways around Boston, and Connecticut's Merritt Parkway. As early as the 1920s the writing was on the wall. On September 29, 1923, Charles Eliot's friend and coworker Sylvester Baxter wrote in the Boston Evening Transcript: "The parkways and boulevards...intended to be strictly subordinate...have become the primary factor in the scheme of the park system." The service of motor traffic had become the the main consideration of the park administration, he complained.

If aliens from outer space visited this planet they would quickly decide that the ruling beings have four wheels; certainly, the two-legged creatures seem eager to sacrifice to the automobile their time, fortune, and quality of life. Add a lane, pave it over, build a strip mall. If there is a shred of natural beauty left, erase it. All hail to the automobile! The automobile rules.

The automobile is here to stay, of course, and properly so, but we are not required to love it, or sacrifice everything to it. Every acre of asphalt is one less natural place to love. A house with a three-car garage is unlikely to become a home. The number of miles on the odometer is a pretty good measure of how far we have gone from where we belong. If we had been wiser, we would have created a culture that emphasized place rather than mobility, nature rather than asphalt, public rather than personal transport. We chose not to and we are poorer for it.



Open Space Plan

photos by Jason Houston

http://www.oriononline.org/pages/oo/curmudgeon/index_Raymo.html

Appendix B Summary/Response Essay Guidelines

Assignment:

You will read/view the assigned work or composition and then write a 400-500 word essay that **summarizes** and **responds** to this work. You must submit your essay according to the guidelines below; failure to follow these guidelines may result in a zero for the assignment.

Submission Guidelines:

- Compose your essay in class, and title it “Assessment Essay” on the cover of the bluebook. **Also, on the cover place your name and the professor’s name.**
- On the first page of the bluebook, place your Banner student I.D. number (**not your social security number**).
- Compose the essay by hand and write on every other line.
- Proofread your essay for grammar and mechanics.
- Submit your essay to your professor at the end of class.

Summary Guidelines:

Write **at least one introductory paragraph** that summarizes the author’s thesis or main focus and the elements that are used to support the thesis or main focus. Your essay should convey to someone who has not read or viewed this work a clear and complete idea of its content and audience and purpose. This summary must include the following:

- Author’s name (spelled correctly)
- Title of the work (placed in quotation marks)
- Who was intended audience?
- A statement, direct quote, and/or paraphrase of the author’s or artist’s thesis or main focus.

Response Guidelines:

Write **two-three paragraphs** in response to the work. In the response, you should include your own thesis and one or more of the following: What is your reaction to the work? Do you agree or disagree? Were your emotions engaged? You should support your reaction with examples from your own experiences, knowledge from your courses, and any books, articles, or other works that you have read or reviewed. **You should also include a separate concluding paragraph.** Overall, you must do the following in the response:

- Respond to the author’s or artist’s thesis/main focus by stating your reaction to the work.
- Provide clear and detailed examples that support your reaction
- Compose a brief conclusion, which should finalize, summarize, or expand upon ideas presented in your essay.

If you have any questions, please contact your professor.

Assessment Rubric for Written Communication Skills/ Appendix C

Criteria	4 Exemplary	3 Accomplished	2 Developing	1 Beginning	Score
Purpose/Audience	The writing engages the reader with an original approach to the subject. It may encompass conflicting ideas and inspires the reader to contemplate the relationship of complex ideas.	The writing clearly goes beyond the minimum requirements of the assignment. It attempts to engage the reader through originality and presentation of complex ideas.	The writing meets the minimum requirements of the assignment. It offers insight into the subject through basic logic and the presentation of ideas based on some evidence.	The writing fails to meet the minimum requirements of the assignment. It offers little insight into the subject and has serious flaws in logic and omissions in evidence.	
Thesis and Support	The writing has a clearly articulated original thesis and subordinate ideas supported by reliable and relevant evidence based on original research.	The writing has a clearly articulated thesis supported by appropriate evidence and sound logic. Minor gaps in logic and argument may appear.	The writing has a clear thesis and related subordinate ideas supported by clear thinking and appropriate evidence. Logical arguments may be one-sided or incomplete.	The writing may need a more clearly articulated thesis and/or appropriate related subordinate ideas. Logic is unclear and adequate supporting evidence is lacking.	
Organization	The writing flows smoothly and logically from a well-defined thesis. It contains an appropriate introduction, conclusion, and smooth transitions between paragraphs.	The writing is organized logically and flows well. An introduction and conclusion are evident, but transitions between body paragraphs may be smoother.	The writing demonstrates rudimentary organization and logical structure, but ideas need to be more fully developed and supported by more appropriate evidence.	The writing is noticeably lacking in organization. There is no clear introduction nor conclusion and ideas are neither carefully nor fully developed. Supporting evidence is clearly lacking.	

<p style="text-align: center;">Style</p>	<p>The writing engages the reader through an original prose style appropriate to the subject. Language is precise. Sentences are varied but not noticeably so. Active voice is apparent.</p>	<p>The writing keeps the reader's attention through a carefully crafted prose style. Language chosen is appropriate to the subject, but may call attention to itself in minor ways.</p>	<p>The writing is clear but could be expressed in a style more appropriate to the subject. It is jargon-free but may require a more complete explanation of some terms used.</p>	<p>The writing lacks clarity and is sometimes confusing. The language chosen is not appropriate to the subject nor the assignment.</p>	
<p style="text-align: center;">Syntax/Grammar</p>	<p>The writing contains sentences that are always complete and grammatically correct, and free of confusion and ambiguity.</p>	<p>The writing contains sentences that are complete or which imply unstated connections and/or conclusions. The writing may exhibit a few minor errors in grammar or style, but do not impair the flow of the reading.</p>	<p>The writing contains some grammatical errors easily corrected by adherence to a uniform style throughout. Additional proofreading would help eliminate errors.</p>	<p>The writing is confusing and ambiguous owing to substantial errors of grammar and syntax. There is no evidence of proofreading, editing, or rewriting.</p>	