

Writing Program Administrators Consultant- Evaluator Service

2013 Self-Study

Department of Writing Arts

College of Communication & Creative Arts

Rowan University

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Approach to and Organization of the Self-Study

For the past several years, the department has considered conducting a second WPA self-study and site visit. Doing so would allow us to take stock of who we are and where we have come since the previous visit in 2004, as well as help us to plan for our future. We held off, though, and feel we have made a wise decision. Had we completed the current self-study even two years ago, it would already be outdated due to shifting university priorities—both internally and externally imposed.

Our self-study plans stalled due first to rumors then protracted negotiation over whether Rutgers-Camden would be split from the Rutgers system and join Rowan to create a more powerful university presence in southern New Jersey. The opposition from Rutgers, especially Rutgers-Camden, was swift and strong. Ultimately, a legislative mandate—the *New Jersey Medical and Health Science Education Restructuring Act*—classified Rowan as a Public Research University as of July 1, 2013, joining Rutgers and the New Jersey Institute of Technology as the only state universities with that designation. The transformation is most visibly seen via medical education: Two years ago Rowan had no medical students; now, there are over 500 attending our allopathic and osteopathic schools of medicine, the latter gained via the Restructuring Act. Rowan is only one of two universities in the country to offer both an M.D. and a D.O.

While the changes as a result of this act are many and most must still be implemented, this directive provides stability and direction at the university level. In addition, a modification to the college added the Department of Art to the existing five departments in 2012, creating a new entity: the College of Communication and Creative Arts. Finally, with several department-level initiatives further along—most notably at the undergraduate programs and master's level—the department now feels that we can take stock of where we are without the fear of our footing shifting beneath us.

At our regular end-of-the-year meeting in May 2013 we began outlining this self-study document by asking the question: What would the ideal department look like? Notes of this and the rest of the daylong meeting focused on these efforts can be found in Appendix #1.

Based on this and subsequent discussions, four overarching questions were created and revised. These form the document's organizing principles. Each primary question is followed by several subquestions that provide focus. The placement of different departmental entities, initiatives, and concerns results from these controlling questions and subquestions. We would also point out that there is a fluidity among these sections that the linear structure does not permit.

Each subsection under the four main questions is structured similarly: a description of the program/entity/initiative is followed by a discussion outlining one or more of the following: strengths, weaknesses, challenges, opportunities, future growth/initiatives, and/or needed areas of focus. In this way, we outline what we currently have in place and what we feel needs to be addressed.

We look forward to input from our evaluators, Barbara Cambridge and John Schilb, that will allow us to further refine our foci, better understand who we are, and help us to make our department even stronger than it is.

Focus for the Visit

Since our previous WPA visit in 2004, the Department of Writing Arts has identified and focused on key areas that we hope the 2013 Consultant-Evaluator team can help us to examine. The global goal at hand is to determine ways for the department to manage, survive, and most importantly thrive within the rapidly changing and growing university. Passed in August 2012, the New Jersey Medical and Health Sciences Education Restructuring Act specified that as of July 1, 2013, Rowan would become a comprehensive public research university. This alteration to the university's mission has launched renewed impetus for the department to consider how to better serve our students', the university's, and the region's needs.

This self-study represents the starting point for a departmental evaluation to identify key programmatic strengths and challenges in the Department of Writing Arts and to chart how programmatic quality may be improved and sustained into the future. Writing Arts should evaluate its purpose and planning in light of the university's strategic priorities. The consultant evaluation should help us to answer the following questions that we have identified as the four major areas of interest to the department.

1. Given new university priorities, which core structures and programs provide optimal curricular and resource effectiveness?

The Department of Writing Arts offers multiple student programs and takes part in multiple initiatives. As the university evolves into a more STEM-oriented entity with two medical schools and state research designation, we need to consider what opportunities this affords and what effects this will have on our current programs. In addition, because several of our programs are cross-disciplinary and/or serve as dual majors with Early Childhood and Elementary Education majors, changes and new initiatives in those programs often affect our own. Specific questions related to this include:

1. What effects will the implementation of a new General Education model have on the First Year Writing Program?
2. How does the Department assure that the major and related undergraduate programs remain relevant and progressive?
3. What will be the curricular impact of Liberal Studies: Literacy Studies, a new dual major intended largely for Early Childhood and Elementary Education majors that began in 2012 on the Glassboro campus and will begin at Rowan-Camden and the local community college as a 2+2 degree in 2014?
4. Relatedly, how will the major be affected by the probable decrease in students as a result of an expected surge of Liberal Studies: Literacy Studies majors?
5. How can the Master of Arts in Writing re-envision itself to provide for programmatic growth?

2. How do we maintain and optimize related Writing Program entities?

In addition to the department's core curricular programs, there are several important related Writing Arts entities that need to be considered as well: from expansion of the English Language Programs to Middle School certification; from the Camden Campus to the Glassboro Campus; from the humanities to the sciences. Specific questions in this area include:

1. How will an increased emphasis on ESL programs and international students on all four campuses affect our being the academic home to English Language Programs?
2. With the opening of Cooper Medical School of Rowan University in Camden and the soon-to-be-completed renovations to the new home of Rowan-Camden, how can the department take advantage of additional opportunities in the city of Camden?
3. Is the current structure of Sophomore Engineering Clinic with its College Composition II component sustainable—indeed, can the model itself continue to exist given plans to double the enrollment of the College of Engineering in the very near future?
4. How can our department take advantage of the emphasis on medicine and health care via curricular endeavors?

3. How can the Department raise its profile on and off campus?

It is a goal of the Department of Writing Arts to be the center of writing education in the region. We need to consider ways to ensure that our program is more attractive to undergraduate and graduate majors by innovating to enhance resources.

Specific questions in this area include:

1. What role can the Rowan Writing Center play in increasing awareness of writing on (and off) campus?
2. By what means can we increase awareness of the department and our independent writing major among high school students who: (1) may not know we exist and thus go elsewhere; (2) don't even know to look for our department because of writing being taught under the aegis of English in high schools; and (3) often enter English or other majors at Rowan before shifting over to Writing Arts once they discover our existence?
3. What role can *Glassworks*, the graduate program's literary magazine, play in increasing awareness of the department in general and the Master of Arts in Writing in particular?
4. How can University Advancement be used to increase funding for the department, opportunities for our faculty and students, and awareness of our programs?

4. Based on these first three questions, how do we harmoniously optimize and maximize individual and programmatic resource allocation?

University growth and change, including the revised General Education requirements, necessitate the consideration of departmental and individual resource allocation. Our opportunities are many, as can be seen above, yet our energy, time and resources are not unlimited. Specific questions in this area include:

1. How can current budgetary resources be best leveraged to facilitate departmental goals and individual objectives?
2. How can the double-edged sword of increased hires and their concomitant increase in Tenure and Recontracting obligations be resolved in a way that is not burdensome to those serving on T&R committees?
3. Relatedly, how will the shift to a research university—and a stated administrative mandate to bring in sponsored projects—affect future hires?
4. What can the department do to recruit and retain a diverse faculty so that hiring, mentoring, and other resources do not have to be invested in repeatedly?
5. In what ways can the department foster the synergy between creative writing and composition and rhetoric while supporting their distinct disciplinary goals and values?

Introduction to Rowan University

(Source: <http://www.rowan.edu>)

Rowan University is a selective, medium-sized, public state comprehensive research university. Rowan is accredited by the Middle States Commission on Higher Education. A leading public institution, Rowan University combines liberal education with professional preparation from the baccalaureate through the doctorate. Rowan provides a collaborative, learning-centered environment in which highly qualified and diverse faculty, staff, and students integrate teaching, research, scholarship, creative activity, and community service. Through intellectual, social and cultural contributions, the University enriches the lives of those in the campus community and surrounding region.

Rowan University has three campuses in New Jersey. Its main campus is located in Glassboro, N.J., 20 minutes southeast of Philadelphia. Its Camden campus is within the city's University District, just a short distance from the Cooper Medical School of Rowan University. The Rowan University School of Osteopathic Medicine is located in Stratford, NJ. The University also offers courses on-site at area community colleges as well as online. The Colleges and Schools within Rowan University include: Business, School of Biomedical Sciences, Graduate School of Biomedical Sciences, Communication & Creative Arts, Cooper Medical School of Rowan University, Education, Engineering, Graduate & Continuing Education, Humanities & Social Sciences, Performing Arts, Rowan University School of Osteopathic Medicine, and Science & Mathematics. Rowan offers bachelors, masters, doctoral and medical degrees. Rowan offers the following programs of study: 85 bachelor's, 65 master's, 2 doctorate, 2 professional, as well as 21 certifications, 32 graduate certificates, 10 post-master's certificates and 9 endorsements. Plans for Ph.D.'s in Psychology and Engineering are in process.

Change in Mission Due to the New Jersey Medical and Health Science Education Restructuring Act

(Source: Middle States Commission on Higher Education Substantive Change Application)

The New Jersey Medical and Health Science Education Restructuring Act enacts a change in programmatic mission for Rowan University as defined within the state of New Jersey. Rowan was previously classified as a Post-Master's State University with authorization to offer bachelor's and master's degrees. Rowan was authorized to exceed its programmatic mission to offer a Doctor of Education (Ed.D.) in 1997 and a Doctor of Medicine (M.D.) in 2011. As of July 1, 2013, Rowan is classified as a Public Research University, joining Rutgers, the State University of New Jersey, and the New Jersey Institute of Technology. The designation of Public Research University is unrelated to Carnegie classification. Rowan's Carnegie classification remains Master's L: Master's Colleges and Universities (larger programs).

As a Public Research University, Rowan is now authorized to offer doctoral degree programs and is governed by the criteria from the New Jersey Administrative Code 9A:1-3.1.b.

Research university status creates an environment with a heavier emphasis on research, as well as a university mission aimed at bolstering research curricula and resources for faculty and facilities. Its criteria for promotion and tenure place relatively heavier emphasis on a faculty member's record of research publications in refereed journals and published books. Its faculty generates a relatively higher level of Federal research funding. Its faculty members tend to integrate what they have learned from their own research into the material presented in undergraduate courses, and they routinely expect each graduate student to initiate or participate in a substantial research program. A research university clearly meets or exceeds the qualitative criteria stated in the rule on doctoral degree programs (N.J.A.C. 9A:1-2.8).

Although this change in programmatic mission occurred through legislative action, it is aligned with the direction in which the University has been evolving. Rowan's vision is to drive economic development in the southern New Jersey region by enhancing the region's workforce through increased higher education participation and completion and by cultivating research opportunities and productivity. This is a time of unprecedented growth and change at Rowan, and our faculty's accomplishments in research, scholarship and securing external grants reflect the transformation that is underway. Reflecting State priorities, the University is focusing its efforts on expansion of programs in science, technology, engineering, and mathematics (STEM), particularly where these disciplines intersect with biomedical sciences.

Student Body

(Source: <http://www.rowan.edu/fastfacts/>)

Enrollment

- 12,183 students (10,750 undergraduates, 1,383 graduates, and 50 professionals) from 28 States and 19 foreign countries.
- Minority enrollment: 24%

Admissions

- Approximately half of Rowan's 2012 enrolled freshmen (first-time, full-time, degree-seeking students) ranked in the top quarter of their high school class.
- SAT profile of Rowan's 2012 enrolled freshmen* as reported to the Integrated Post-Secondary Education Data System (IPEDS). The 25th percentile indicates the score at or below which 25 percent of students scored. The 75th indicates the score at or above which 25 percent of students scored.

	25th Percentile	75th Percentile
SAT Critical Reading	480	580
SAT Math	510	630

Table 1: SAT profile of Rowan's 2012 enrolled first-time, full-time, degree-seeking freshmen as reported to the Integrated Postsecondary Education Data System (IPEDS)

Degrees Awarded in 2011-2012: 2,665

- 2,267 undergraduate degrees
- 398 graduate degrees

Student organizations

- 141 total clubs and organizations
 - 115 campus clubs and organizations
 - 26 Greek Life organizations

Rowan students regularly win national recognition, usually competing with larger universities.

Athletics

- 8 men's and 10 women's varsity sports
- Rowan competes within NCAA Division III
- Teams have won a total of 11 national championships in 5 different sports

Housing

- 3,663 students live on campus
 - 8 residence halls
 - 5 apartment complexes
 - Rowan's International House

Financial Aid Awarded

- 7,276 students received assistance in the 2011-2012 academic year
 - \$81.3 million in federal
 - \$21 million in state programs
 - \$8.7 million in institutional funds

Introduction to the College of Communication & Creative Arts

Lorin Arnold, Dean

([Source: http://www.rowan.edu/colleges/ccca/](http://www.rowan.edu/colleges/ccca/))

Mission Statement

As part of an academic reorganization that took effect on July 1, 2012, the Department of Art joined our college, and it was renamed to reflect the full range of our subject areas. The College of Communication & Creative Arts at Rowan University (CCCA) is dedicated to excellence in undergraduate and graduate education, providing our students with an understanding of communication and creative arts theory and practical application that empowers them in their future career, civic, and personal endeavors. The College is committed to developing and implementing rigorous and stimulating curricula, creating opportunities for student engagement, guiding creative and artistic development, and enhancing students' critical thinking abilities. While educating students in the fields of communication and the creative arts, our faculty and staff also shape student awareness of the requirements of responsible citizenship, encourage examination of the ethical dimensions of communication and creativity, and contribute to larger scholarly and professional communities.

The curriculum offered in each department challenges students to explore theoretical and practical issues of human communication and creativity, including how we shape, and are shaped by, the rhetorical symbols of our cultures, institutions, and relationships. Our programs are staffed by active, engaged faculty members whose records of teaching, scholarship, and professional practice are truly impressive. Students in the college have the opportunity to gain experiential learning through internships (at for-profit and non-profit organizations throughout the country), practica (including engaging in research with faculty scholars), studio and production courses (that give students experience in creating campaigns and media artifacts), and through student organizations (including the campus radio station, WGLS, and our Rowan newspaper, *The Whit*).

The CCCA Annual Report for 2012–13 is available in Appendix 2.

Introduction to the Department of Writing Arts

([Source: http://www.rowan.edu/colleges/ccca/departments/writingarts/](http://www.rowan.edu/colleges/ccca/departments/writingarts/))

The Department of Writing Arts develops students' academic achievement, professional success, and personal growth through its First-Year Writing Program, concentration in creative writing, undergraduate major, graduate certificates, and Master's in Writing. By combining the best of rhetorical and educational traditions with appropriate state-of-the-practice technology and innovative teaching, the Department advances students' understanding of written communication within our dynamic culture. Through scholarly and creative activity, interdisciplinary collaboration and community outreach, the Department forges connections with a wide range of individuals and institutions. Writing Arts--which is focused both on the art and craft of writing--meets the needs for an articulate, informed citizenry with enthusiasm, creativity, and rigor.

Writing Arts: People, Structures, Facilities

Faculty and Staff

In 2013, the Department of Writing Arts consists of 16 full-time, tenure-track faculty (one full, eight associate, five assistant, two instructors); one full-time temporary faculty; 20 three-quarter-time faculty members; and 52 adjuncts. Three of the 3/4-time faculty members were hired for Fall 2014 only, but two of those may be hired back pending Select Start results (discussed in the First-Year Writing section below). Biographies for faculty can be found in Appendix 3.

Many of these hires are quite recent, as the accompanying chart shows. Fourteen of the 37 ongoing faculty were hired in the last year, 19 of the 37 in the last 3 years. In addition, as can be seen in the table below, 27 of the 37 have been hired since the last WPA site visit. Further, the ratio of 3/4 time faculty to full-time has increased this past year.

	Tenure Track Asst.	¾-time	Full-time Temp	Tenure-track Instructor
'89	<u>Itzkowitz</u>			
'90		<u>Zehner</u>		
'93	Han			
'94	<u>Maxson/Tweedie</u>			
'95				
'96	Chang			
'97				
'98		<u>Giampalmi</u>		
'99				
'00	<u>Herberg</u>			
'01				
'02				
'03	Block/Martin (Faculty Center Director)			
'04	Courtney	<u>Reavey</u>		Previous WPA visit
'05		Fell		
'06	Wolff			
'07		Rubio		
'08				
'09	D. Kopp			
'10	<u>Jahn-Clough</u>	Peters		
'11			Frederick	
'12	Reed	<u>Flocco/C. Kopp/Krishnamurthy</u>		
'13	Alexis	11 new hires		<u>Mangini/Woodworth</u>

Table 2: Department Hiring Trends since 1989

Departmental Structure

The Department of Writing Arts, with its multiple program initiatives and structures, has several members who are involved with helping to coordinate programs. These include the following, with an explanation of course reduction assigned to this position.

Position	Person currently serving	Reassigned time	Conditions for serving
Chair	Sanford Tweedie	6 hours fall and spring; 3 credits payment in Summer (\$3750). Paid for by Provost.	3-year term. Elected 2013.
FYW Coordinator	Erin Herberg	6 hours fall and spring. Paid for by Provost. 3 credits payment in Summer (\$3600). Paid for by Provost.	3-year term. Elected 2013.
Graduate Advisor	Ron Block (interim AY14 for Jennifer Courtney, on sabbatical)	3 hours fall paid for by Provost. 3 hours in spring paid for out of CGCE funds.	3-year term. Elected 2012.

Undergraduate Coordinator	Jeff Maxson	Receives compensation via alternate workload, wherein one-credit Portfolio Seminar in fall, spring and summer counts as one course.	3-year term. Elected 2013.
Creative Writing Coordinator	Ron Block	None	By appointment of chair.
Writing Center Director	Sharada Krishnamurthy	6 hours in fall and spring. Paid for through 1-credit Studio Session model in Intensive College Composition I.	Via hiring process.

Table 3: Summary of reassigned time for Writing Arts faculty

The following table provides a history of these positions since the department came into existence with the creation of the College of Communication in 2004.

WPA Positions

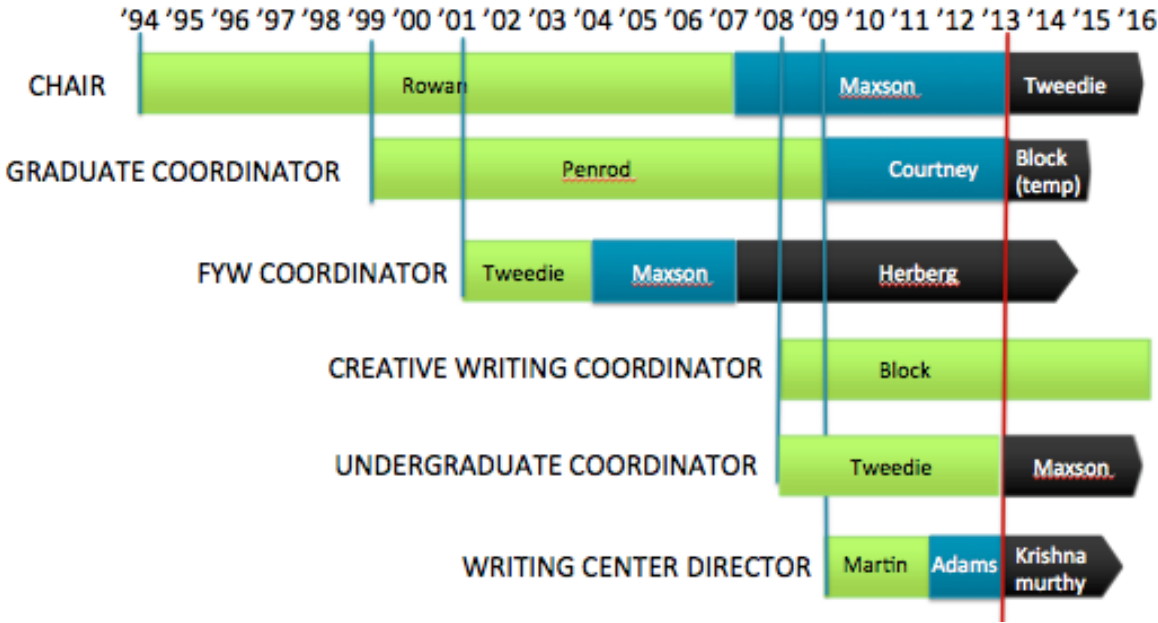


Table 4: History of WPA positions from 1994, projected through 2016

Teaching Load and Compensation

Full and Three-Quarter Time Faculty

Full-time Rowan University faculty officially carry a 4-4 load. However, most are not teaching 4-4 due to administrative duties and for Adjusted Load for scholarly or creative activities, for extraordinary service projects or as new faculty in their first two years of

teaching. Adjusted load criteria were revised this year so that instead of there being a complicated application and follow-up reporting process, faculty with Adjusted Load need only show their accomplishments in order to have their Adjusted Load renewed for the following year.

Instructors, a new position at Rowan with the first hires in 2013, does not allow for any release time. Concurrent with this is no research expectations.

Three-quarter time faculty teach 3-3 loads, and only in rare instances can have reassigned time for administrative duties. Currently, the Director of the Writing Center is three-quarter time faculty and receives two course reductions per semester for this.

Rowan University is unionized, so all faculty are placed at certain pay levels based upon their rank. Within these levels are a series of 12 steps. Faculty are automatically moved up one step with each year of service for steps 1-8 and every 18 months for steps 9-12. Ranges for 2013-14 are:

- Instructor \$43,725-67,764
- Assistant \$53,149-82,387
- Associate \$64,605-100,154
- Full \$78,534-121,726

(Source: <http://www.cnjscl.org/annual%202011-15.htm>)

Three-quarter-time faculty receive three-quarters of an instructor's salary if they have an M.A., or three-quarters of an assistant professor's salary if they have a Ph.D. or Ed.D. At times, department members teach in other disciplines in the College of Communication and Creative Arts and across campus, including courses in Communication Studies, Chinese, and the Honors program.

Adjunct Faculty

Adjunct play an important role in our department, teaching nearly a third of our first-year writing courses and 53% of our courses overall (83 out of 156).. Adjunct faculty are appointed on a per-semester basis at the current rate of \$1,225/credit hour, and those with 16+ semesters of experience make \$1275/credit hour. Beginning in January 2014, adjuncts will make \$1,250/credit hour and those with 16+ semesters of experience will make \$1,300/credit hour.

(Source:

<http://www.cnjscl.org/201115%20Adjunct%20Faculty%20Credit%20Hour%20Rates.html>)

The Chair and First-Year Writing Coordinator hire adjuncts, normally during the summer. We provide potential adjuncts with a PowerPoint overview of the program, and then conduct individual interviews. Adjuncts are required, under union contract, to have peer evaluations and student evaluations conducted. In addition, the department has adjunct instructors submit a teaching portfolio that includes other materials.

Support Staff

Until this year, the Department of Writing Arts has had one secretary. This was functionally

unsustainable as we continued to grow. With the department reaching almost 90 faculty this year and much support needed for the Rowan Writing Center as well, Writing Arts was provided a much-needed second secretary in April. Theresa Lappé joined Kristine Gross on staff. Unfortunately, soon thereafter, Gross—who had been here less than a year herself—went on long-term medical leave. We have been provided a part-time temporary replacement, Janice Lockhart, who works approximately 30 hours per week. While both Lappé and Lockhart have much administrative assistance experience, neither has worked in an academic department. Since the department follows a semester-calendar cycle, both secretaries are still being introduced to new concepts and work-related requirements. Having a new chair begin in July and thus having a completely new team in place in addition to the additional administrative burdens of this summer and fall have exacerbated this.

Summary of Major Faculty Achievements

Full-time faculty within the Department of Writing Arts are active writers, researchers, and scholars in writing studies, creative writing, medical humanities, engineering education, and the arts. Brief biographies with summaries of accomplishments for each of our full-time and three-quarter time faculty members can be found in Appendix 3. Our faculty members publish across multiple genres and modes and have made names for themselves in creative non-fiction, poetry, photography, illustration, as well as academic writing. Recent notable accomplishments from our faculty members include:

- Lisa Jahn-Clough's novel *Nothing but Blue* (Houghton Mifflin Harcourt, 2013) nominated ALA Best Book of 2013 Award
- Julia Chang's upcoming novel *Mimi Malloy At Last* (April 2014)
- Sanford Tweedie's memoir *In the Shadows of a Fallen Wall* (2013)
- Bill Wolff's solo photography exhibition, *Chocolates*, November 1–30, 2013, at the Mezzanine Gallery in Wilmington DE
- Ai Guo Han's book chapter "Moving to the West: A Quiet Integration and Transformation of Daoism in Western Civilization" was published in *Chinese Studies in the United States* (2012)
- Amy Woodworth's forthcoming book chapter "Stylish Emotions: Postfeminism, the New Man, and the Male Weepee of the 1990s" in *Foregrounding Postfeminism and the Future of Feminist Film and Media Studies*

Additional awards and grants to faculty members include:

- Fulbright Senior Scholar grant
- James Berlin Award for outstanding dissertation from CCCC
- National Endowment of the Arts – Individual Artist Fellowship in Fiction
- National Endowment of the Humanities (NEH) Summer Stipend Grant
- Dodge Foundation residency fellowship
- Delaware Division of the Arts Emerging Artist Fellowship for Photography
- Distinguished Achievement Fellow, Nebraska Arts Council
- Lindback Distinguished Teaching Award
- Rowan University Innovations in Teaching with Technology Grant
- It's All About Meaningful Employment Grant
- Wall of Fame Award (a student-nominated award for most influential teacher or advisor during the student's career at Rowan)
- Honorable Mention, Junior Faculty Innovative Teaching Award

In addition, department members have written refereed articles in the field as well as in other disciplines, appearing in such varied and well known publications including:

- *Advances in Engineering Education*
- *College Composition and Communication*
- *Composition Forum*
- *Composition Studies*

- *Computers & Education*
- *Currents in Electronic Literacy*
- *Design Principles and Practices: An International Journal*
- *English Journal*
- *Journal of Advanced Composition*
- *The Journal of Commonwealth and Postcolonial Studies, Rhetoric Review*
- *Journal of Rhetoric, Culture, and Politics*
- *Karros*
- *Middle School Journal, Computers & Composition*
- *Principal Leadership, Disability Studies Quarterly*
- *Teaching Academic Writing*
- *Journal of Chinese Political Science*
- *Technical Communication Quarterly*

Rowan's Department of Writing Arts faculty are also well-represented in the professional arena within the field, with our faculty presenting at the following well-known national and international conferences to name a few:

- The Conference on College Composition and Communication (CCCC)
- International Conference on Daoist Studies
- Association of Writers and Writing Programs Conference (AWP)
- National Popular Culture/American Culture Conference
- Conference of the American Society for Bioethics and Humanities
- International Literacy Conference
- National Conference on Peer Tutoring in Writing
- Thomas J. Watson Conference
- Association of Chinese Professors of Social Sciences in the United States Annual Conference
- Computers and Writing Conference
- International Association of Online Communicators Conference
- Popular Culture Association and American Culture Association Conference
- Society for Cinema and Media Studies Conference
- Symposium on Field-Being Philosophy
- Modern Literature Association Annual Conference

Department members are also active in their service to the university community, and have chaired following committees:

- Senate Tenure and Recontracting
- Senate Curriculum
- Senate Budget and Planning
- Senate Learning Outcomes Assessment
- Senate University Bookstore
- Senate Academic Policies and Procedures
- Master Plan Committee

In 2004, Rowan's previously named Department of Composition and Rhetoric , now the Department of Writing Arts, won the prestigious Conference on College Composition and Communication (CCCC) Writing Program Certificate of Excellence. Currently, Writing Arts faculty continue to be active contributors within the local professional community. Recent key roles of involvement from faculty include:

- Featured Presenter, New England Reading Association
- Nonfiction Editor, *Philadelphia Stories*, a quarterly of literature and art in both print and online editions
- Associate Editor, *Atlantic Journal of Communication* (formerly *New Jersey Journal of Communication*)
- Founding President, Board of Trustees, Compass Academy Charter School, Vineland NJ. Opened with 104 students in September 2013.

Facilities

The majority (19) of Writing Arts full-time and 3/4-time faculty have offices on the first floor of Hawthorn Hall, along with the two secretaries.

After faculty complaints of health effects of water intrusion and mold in Hawthorn, the building was renovated in Fall 2012. All the windows in the building were replaced, carpet in the basement was replaced with rubber flooring, and the foundation was excavated and sealed. Two offices in the basement that had been condemned because of high mold counts were brought back to usable condition.

Still, the first point faculty raised in imagining their ideal department at our WPA planning session in May 2013 was that “everybody was all together.” Overflow from the first floor of Hawthorn includes four offices in James Hall (education) occupied by five faculty members; four offices on the second floor of Hawthorn—home to Communication Studies—that hold five faculty; and the two offices in the basement, also housing five faculty. The basement also has a large adjunct office with six workspaces, four of which have computers, that is shared with Communication Studies’ adjuncts. In addition, the Writing Center (for good reasons, of course) is located in the library, and the director is housed there.

Further, as we gain new faculty—“demand” lines are allocated to departments most impacted by increases in freshman enrollment—there is no room for them in Hawthorn. In fact, the one-semester, 3/4-time replacement we were granted at the last minute before the beginning of the fall semester was given no office space. The current estimate is 200 new freshmen for Fall 2014, not counting increases in the Select Start program, which could double in size. This could mean as many as five new three-quarter lines, with no space available in Hawthorn unless faculty triple up in offices designed for two and double up in those designated for one.

Finally, when we first moved into Hawthorn in 2005, the classroom in the basement level was designated a “resource room” for use by faculty during the day and graduate students in the evening. This lasted only a year before it was taken over as a classroom. That brief experience, however, led us to see the value of a shared space—a lounge/library/meeting room—that could serve as a work and social space for both faculty and graduate students. In terms of the latter, one important way to build the identity of the MA program would be to have a shared space that could be used for classes (in the critical 6:30-9:00 pm slot), study and small gatherings or workshops.

The 2004 Self-Study Process

Recommendations from Last WPA Visit

The department very much appreciated the feedback we received after our 2004 visit. Since then, our priorities have altered--or have been altered by changes in mission for the university, college and department--and our ability to implement the recommendations has varied based on need, resources (human and monetary), and departmental desires. As seen in the table, the department has implemented important recommendations of the WPA Consultant's visit in 2004, is in process towards implementing others, and for various reasons has not implemented several others.

Implemented initiatives include a series of changes to the First-Year Program, including a continuation of the Sophomore Clinic model and an extension of it into other disciplines. We have continued to refine the B.A. in Writing Arts, especially in terms of implementing and assessing the Core Values. We continue to integrate the Creative Writing program into the major and the department, most recently adding a creative writing course to the core requirements for the B.A. and adding a specialization in Creative Writing. And perhaps the most obvious initiative is our creation of a Writing Center housed in the library and directed by a 3/4-time faculty member director.

In progress or incompletely implemented changes include collaborative activities with Rowan Camden and increases in staffing (partially as a result of our not undertaking the Ph.D., which would have brought additional faculty hires). Since the visit, our National Writing Project grant was not renewed. (See below for more on this.) We are in the process of revamping the M.A. in Writing, by establishing Core Values for assessment, increasing our student numbers, and decreasing our resource cost.

Not implemented, most significantly, was the Ph.D. The Provost who was present for the 2004 visit and who strongly supported our proposal to create a Ph.D. abruptly left the university a few months later. That, coupled with the department's questioning of its ability to take on what was necessary to start a Ph.D. and our trepidation over starting another program, in general, led to the idea being dropped. Since then, there was an initiative to create an MFA in New Media, in conjunction with Radio/TV/Film and Art faculty, but that also never went beyond the planning stages. Information Literacy as a one-credit course was not implemented due to lack of resources and university commitment.

Another recommendation we have not implemented is in the area of Writing Across the Curriculum initiatives. We have made few strides in this area. Certainly, the existence of the Writing Center and having a past and current director of the university's Faculty Center for Teaching and Learning from Writing Arts have meant that WAC has been part of university discussions and training, but officially WAC plays no role.

Closing of the National Writing Project Site

Rowan was awarded a National Writing Project site in 2003. This resulted in three summer institutes from 2003-05, a regularly published regional newsletter, respected speaker workshops, and innovative professional development opportunities for educators in the eight-county, southern New Jersey region. Rowan NWP was comprised of a small but talented and committed group of teachers. The teacher consultants who graduated from the summer institutes were active in the program, led writing initiatives in their schools, and published. Several matriculated into the M.A. in Writing. However, because it was not meeting attendance goals for the summer institutes, Rowan NWP was put on notice by the national organization. Three contributing factors led to poor attendance:

- The University model for grants overhead at the time was excessive and demanded rapid growth and profit generated from offshoot programs, which took attention away from recruitment for the summer institutes. It takes years for Writing Projects to become profitable—if ever—and the grants model didn't enable this.
- The newly formed College of Professional and Continuing Education (now CGCE) became involved and was reluctant to look for alternative models to make the institute more affordable to school districts paying for six credits of graduate tuition. Most teachers attending NWP summer institutes are paid a stipend of at least \$1,000, and not required to pay \$3,000 in tuition, as ours were. This led school districts to look for less expensive pathways for professional development.
- The National Writing Project's model also lacked flexibility, refusing to allow proposed creative alternatives for the summer institute to accommodate our summer shore culture and the comparatively minimal funds available for professional development in New Jersey.

In 2006, having failed to meet minimum attendance goals again, Rowan's site was revoked. And while the grants model has changed, CGCE might be more amenable to the NWP, and the department would be receptive to potential Master of Arts in Writing students being recruited in this way, NWP is not currently accepting applications for new sites.

Focus for the 2013 Visit—Question 1

1. Given new university priorities, which core structures and programs provide optimal curricular and resource effectiveness?

1.1 What effects will the implementation of a new General Education model have on the First-Year Writing Program?

1.2 How does the Department assure that its undergraduate programs remain relevant and progressive?

1.3 What will be the curricular impact of Liberal Studies: Literacy Studies, a new dual major intended largely for Early Childhood and Elementary Education majors that began in 2012 on the Glassboro campus and will begin at Rowan-Camden and the local community college as a 2+2 degree in 2014?

1.4 Relatedly, how will the major be affected by the probable decrease in students as a result of an expected surge of Liberal Studies: Literacy Studies majors?

1.5 How can the Master of Arts in Writing re-envision itself to provide for programmatic growth?

First-Year Writing Program

The Department of Writing Arts' First-Year Writing program is dedicated to providing students with the knowledge, skills and writing strategies they will need to become rhetorically aware and adaptable writers academically, professionally, and personally. The program's curriculum is based on seven core values informed by the Council of Writing Program Administrators Outcomes for First-Year Composition (see [First-Year Writing Program Core Values](#) in Appendix 4).

All courses in the program are portfolio-based, and portfolios count for 60-75% of a student's final grade. The writing assignments for the courses require students to develop critical and rhetorical reading and writing skills and are complex enough to need development and revision over time. Generally, only three major essays are assigned in each class to focus on critical reading, analysis, textual evaluation, information literacy, and inventive writing activities. Beyond the essays, the other elements required in the portfolios vary depending on the course; however, all course portfolios require a reflective learning response that asks the student to demonstrate their understanding and performance of the seven core values.

Placement for the first-semester writing courses is determined by the SAT Writing or ACT combined English/Writing scores. Students who enter the university without these scores or who wish to have their placement reconsidered can take the in-program placement essay exam, which is administered and evaluated by the Writing Program Coordinator or appropriate designees.

Course caps are as follows:

Course	Enrollment Cap
Foundations	18
ICCI	18
CCI	22
CCII	22

Table 5: Course enrollment caps in FYW courses.

Program Organization

The FYW program is directed by a tenure-track coordinator (with a two-course administrative reassignment each semester) who is responsible for general administration, adjunct hiring (shared responsibility with the department chair), curriculum review and development, student placement and other student issues, adjunct review, and university outreach. Each course of the four courses has its own coordinator who is the support for faculty teaching the course and is responsible for course-related issues and tasks. The

guiding/decision-making body of the program is the FYW Steering Committee composed of the program coordinator, the course coordinators, the Camden liaison, the Writing Center Director, one ad-hoc three-quarter time faculty member, and two ad-hoc adjunct members.

Program Assessment

The FYW program conducts periodic programmatic review. The last two reviews took place in Fall 2011 (CCI/ICCI) and Spring 2012 (CCII). In each assessment, approximately 75 student portfolios were evaluated on a rubric representing the seven core values. As a result of these reviews, minor curriculum changes were implemented and professional development issues identified. A smaller review is currently planned to cover both Fall 2013 and Spring 2014 ICCI/CCI courses. Additionally, Foundations will be reviewed this semester (Fall 2013) for the first time in several years in response to ongoing curriculum changes.

Instructor Support and Review

Professional development for the program's faculty, and particularly its numerous adjuncts, is a central activity for the program. The program is committed to advancing the program's writing philosophy (based on its core values) and ensuring that instructors bring to their classrooms our discipline's best practices in writing instruction; both anecdotal and assessment data point to the need for this. The program provides various professional and program development activities, which include:

- New adjunct orientation, a three-hour session held prior to the beginning of the fall semester. Orientation includes several mini-presentations that center on assignment design, responding to student writing, and break-out sessions for new faculty with course coordinators.
- Model syllabi with assignments and week-by-week schedules developed by the course coordinators, which new instructors are encouraged to use either as is or to modify.
- This fall, the course coordinators implemented small teaching groups for new adjuncts and ongoing faculty. These groups will share student assignments, discuss methods of feedback and evaluation, as well as provide support.
- Annual workshops are held twice a year in June and early January. These workshops are generally designed by course coordinators and include presentations of best practices, relevant issues in composition instruction, and an open discussion about the program in order for faculty to provide feedback.
- Adjunct review is a formal process developed by the program. While review is required by the university, the program has expanded on those minimum requirements. Adjuncts are asked to submit teaching portfolios that include not only peer observations and student evaluations, but sample assignments, student writing with comments, and a narrative that addresses their approaches to the program's core values. These portfolios are reviewed by members of the adjunct review committee (generally ongoing FYW faculty) and by the program coordinator. The

goal of this review is to further professional development and motivate reflection on writing instruction.

- Instructor resource materials such as sample assignments, student readings, and pedagogical and theoretical articles are provided online for program instructors. Currently these materials are being moved from a Blackboard site to a more user-friendly password protected website that will include online discussion bulletin boards and forums.

Select Start

The Select Start program is a new initiative offered through the College of Graduate and Continuing Education (CGCE). It is intended to increase accessibility and give undergraduate applicants who have not met Rowan University's competitive acceptance standards an alternative opportunity for admission. Select Start students are enrolled in three pre-selected courses in Math, Writing, and English, and are provided with an extensive advising and support network. Students also receive discounted tuition.

Those who successfully complete all three courses with a GPA of at least 2.75 will be offered unconditional admission to the university for the Spring 2014 term with those 9 credits counting towards graduation. This program benefits Rowan in two primary ways. First, these students do not have to be re-recruited from the county colleges at a cost to the university and, second, they will fill some of the gap caused by December graduations.

All 119 Select Start students are enrolled in Intensive College Composition I (ICCI) as their writing component. Although these students have not met university acceptance standards, they have achieved the FYW program's required SAT writing score for placement into ICCI. These sections follow the studio format in which all students spend a fourth credit hour working in small groups with a tutor at the Rowan University Writing Center. This allows these students to directly connect with a valuable resource that can continue to provide support should they be successful in the program and move forward with their college careers.

Currently, two three-quarter-time faculty each teach three sections of ICCI for Select Start. While the administration provided two "Select Start" lines, the department decided that having those hires teach in a program where the students' grades will determine whether they are rehired presented a potential conflict. Plus, we chose two instructors with much experience in ICCI so that they are familiar with the course's standards.

Strengths, Challenges and Opportunities

Strengths:

- Program curriculum and guiding core values
- Program organization (Steering committee)
- Program visibility and respect from the University community as a whole
- Faculty support and development
- Dedicated faculty

- New instructor lines

Challenges and opportunities

- Limited availability of permanent faculty to teach in, contribute to, or lead the FYW program due to obligations of the undergraduate programs.
- Resources to support program initiatives, including faculty support and development.
- Faculty turnover and meeting hiring needs in the face of increasing student enrollment.
- Programmatic assessment with feedback loop needs to become regularized.
- Faculty support and development, particularly the challenge some faculty encounter in implementing our core values.
- Determining the role of digital media in composition classrooms.
- Ensuring consistency across large number of course sections.
- Course placement.
- How the program will respond to the university-anticipated reform of General Education. Currently it is anticipated that the composition courses will continue to exist, but the reorganization will provide an opportunity to review the best ways to complement the anticipated literacy-based, interdisciplinary model.
- Select Start and special challenges for teaching probationary students as well as expected increases in the program and resultant resource requirements.
- Effect on faculty resources for the Sophomore Engineering clinic.

Writing Arts Undergraduate Programs

(Source: <http://www.rowan.edu/colleges/ccca/departments/writingarts/undergraduate.html>)

Writing Arts offers several undergraduate programs that are outlined below. This is followed by a discussion concerning enrollment trends that shows the interrelationship of these programs and the changes they are undergoing. Program enrollments affect Writing Arts in multiple ways: course offerings (which, what kind of, and how many), faculty teaching schedules, our ability to argue for and make new hires, and perceptions of the department by other constituencies, including administration, colleagues, students, and the public.

The following appendices can be found at the end of this document:

- [Core Values for Department of Writing Arts Undergraduate Programs](#): Appendix 4
- [Advising Sheet](#) for those who entered major prior to Fall 2013: Appendix 5
- [Advising Sheet](#) for those who entered major Fall 2013 or later: Appendix 6
- [Advising Sheet](#) for Writing Arts major specializations: Appendix 7
- [Advising Sheet](#) for the Writing Arts minor: Appendix 8

Major

The undergraduate major in Writing Arts provides students an in-depth understanding of the multiple facets of written communication. Through a variety of courses and learning experiences, students develop their awareness of writing's theoretical foundations and practical applications. As one of the few departments of writing in the U.S., we feel that Writing Arts is uniquely positioned to help students learn to communicate effectively within our dynamic culture.

Our unique set of required courses gives students experience with multiple genres, including much writing in and for digital environments. Unlike many other writing majors, we also require and allow for students to write creatively. (See Creative Writing section for more on this.)

Begun in 1999, our Writing Arts major has increased more than ten-fold from the 30 students we “inherited” from a program that no longer wished to serve them. For many years, we experienced optimism as we watched our programs grow and we were able to hire newly minted, technologically and pedagogically savvy faculty who could serve increasing numbers of interested students, as well as experienced some trepidation over just how big the program was capable of becoming. While no formal mechanism exists that keeps track of such data, informal discussion with our colleagues in other independent writing departments seems to indicate that we are the largest in the country.

In 2007, we completed an extensive revision of the major based on recommendations from the Discipline Committee, which grew out of the previous WPA site visit and the core values this committee defined for the major. As a result, we added bookend courses—

Introduction to Writing Arts and Portfolio Seminar—to give students a sense of the major’s definition. The former garnered attention in Susan McLeod and Deb Balzhiser’s “The Undergraduate Writing Major: What Is It? What Should It Be?”--the lead article in the February 2010 CCC’s. In this, they pose three questions for programs offering a writing major: What should our gateway course be? What should our major include in terms of history, theory, and research? What should our capstone course be? Their answer to the last question looks much like our own Portfolio Seminar course, as it “provides students with a way of pulling together all that they have learned and applying it in some demonstrable way” (428). And in response to the first question concerning gateway courses, they emphasize that ours “might serve as a model for other such courses,” then spend a page out of their dozen or so of actual text describing our Introduction to Writing Arts (425-26).

At the end of her afterword to *What We Are Becoming* (Utah State U P, 2010), edited by Greg Giberson and Tom Moriarty, McLeod encourages a national conversation about outcomes in the major, pointing to our major as one of the few that has these. She continues, “Once we have begun to discuss outcomes, we can then discuss what the gateway course to the major should look like,” and adds that ours provides “an excellent example.”

Since this 2007 revision, we have reassessed the major, via programmatic assessment, making minor changes to core values and adding Writing in the Professions. However, an alumni survey and anecdotal evidence resulted in another set of substantial changes meant to provide students with a more cohesive program beyond the required courses and allow them to focus their interests if they so choose. The changes for students entering the major in fall 2013 and later include:

- Making creative writing a required course, to better reflect its integral role. Students can take either Creative Writing I or Writing Children’s Stories.
- Retaining the Elements of Language requirement, but realigning the other ones to create three 12-credit specializations—Creative Writing, Technical and Professional Writing, and New Media Writing and Publishing. Students may choose to complete one or more specializations, or none at all.
- Including internships in every specialization with the hope that non-Education dual majors will pursue such experiential-based learning.

Accelerated B.A./M.A.

This program allows highly motivated students to begin taking graduate courses in their senior year, which accelerates their graduate studies, while allowing them to pay undergraduate tuition and fees. The 4+1 degree allows interested and qualified students to complete the department’s bachelors and masters degrees in five years rather than the normal six.

Begun in 2009, the 4+1 program has admitted about three students per year in the past five years. See Table 6 below for exact numbers. Under the current model, students apply when

they are juniors. The senior year is the B.A./M.A. year, in which students take two graduate courses per semester, plus other undergraduate courses. The second (fifth overall) year of the program is the M.A./B.A. year.

Beginning Fall 2013, we can now admit freshmen directly into the Accelerated B.A./M.A. after receiving curricular approval from the Senate. As we implement strategies for getting our name into the high schools, as discussed under focus question 3 of this self-study, we feel this initiative will attract more students into the 4+1 program.

Program Assessment

As part of the larger initiative by Institutional Effectiveness and Planning (IERP), the major undergoes regular assessment. This consists of bi-annual summer assessment of different types. In the odd-numbered years, a committee assesses student analysis statements created in Portfolio Seminar, one of our senior-level capstone courses.

The department uses the “Process Model to Achieve Values-based Program Development and Assessment” created by the Rowan Assessment Consulting Team. The process involves:

- 1) establishing a program’s core values
- 2) determining student learning outcomes and curriculum based on these values
- 3) applying programmatic assessment
- 4) creating a feedback loop back into numbers 1 and 2

Reports from 2009 and 2011. In the even-numbered years, other measures have been used, including an alumni survey, but the assessment is more informal. We also have data based on surveys filled out by exiting seniors. These assessment efforts have led to adjustments to the core values themselves, shifts in the way courses are delivered, the creation of a new course (Professions in Writing Arts), and programmatic-level adjustments, including the recent revision to the major instituted in Fall 2013. The annual reports submitted to IERP can be found in Appendix 16.

The department also realizes it must increase its assessment efforts. We are, for instance, assessing majors and Liberal Studies majors using the same methods even though the former group completes 34 credits in the program and the latter 22. We may decide, for instance, that Evaluating Writing is not the most appropriate capstone course for both our majors and Liberal Studies sequencers. Other departments in the university have altered this, and we need to look more at our data to determine whether this is an issue. To this end, we are currently collecting data on overall GPA’s as well as final grades from Introduction to Writing Arts and Senior Seminar: Evaluating Writing to study the differences among the programs.

We also need to find ways to streamline assessment. With a major, a minor, a creative writing concentration, a Liberal Studies sequence, and a large stake in another Liberal Studies major, we have to find ways to make our assessment efforts efficient and effective.

Initiatives

With the revised major in place as of September 2013, we are turning our attention to other initiatives. These include getting a writing club and/or and honor society up and running, offering Internship through the department in Spring 2014, and increasing students who enter into the major as first-year students, including and especially via the Accelerated B.A./M.A.

Several attempts by students and faculty to get a writing club established have resulted in brief periods of activity followed with little to no follow through. The department needs to consider ways to formalize the club more to make sure it isn't based solely on individual energy and desires. One means for doing this might be by starting a Writing Honor Society, which exist on some other campuses and might provide the mechanism for doing service projects, instituting alumni talks, and providing a source for discussing interest in writing in formal and informal settings.

With internships now part of each specialization under the revised major, we hope to offer a section for Writing Arts internships in the spring. Currently, Writing Arts interns must sign up for an internship in another CCCA department related to their internship site (generally Journalism or Communication Studies). With a Writing Arts Internship, the department will be able to cultivate a set of long-term connections in the local business and non-profit community, a boon to student employment after graduation, assessment measurements, and teaching and advisement activities.

Perhaps the biggest initiative results from the decline in majors due to new programs (see under Liberal Studies below). We have long known that we attract few freshmen into the major. For the past five years, we have averaged 15-18 freshmen entering as Writing Arts majors. We also know that obviously students find Writing Arts as both internal and external transfers, given our overall numbers of majors. We are now pushing to solidify enrollment by bringing in more native freshmen. To do so, we feel the Writing Arts name needs to be marketed to high schools, as an independent writing department and major are not part of a high school student's mindset. Three current efforts are:

- Allowing acceptance of freshmen into the 4+1 BA/MA program
- A high school writing contest with scholarship awards of \$20K, \$10K and \$5K each year
- Efforts by *Glassworks* to create apprenticeship opportunities in coordination with high school students

All of these are discussed elsewhere in the document.

Writing Arts Minor

The department also offers a Writing Arts minor comprised of 13 credits of required courses and 22 overall. The required credits are the same as those for the major except

Communication Theory is not a requirement. Minors come from many other disciplines, including Radio/TV/Film, Public Relations, Journalism, English, Biological Sciences, Psychology, and Theatre.

The Advising Sheet for the Writing Arts Minor can be found in Appendix 8.

Creative Writing

Because creative writing plays such a significant role in our department and because it functions as both part of and apart from the major, it is included here in its own section.

In fall 2004, creative writing faculty made a voluntary move from the Department of Journalism and Creative Writing to the Department of Composition and Rhetoric, an important step in the development of the Department of Writing Arts. Since that time, much progress has been made in integrating creative writing into the Writing Arts major, first by designing creative writing as a related elective with a nine-credit track and then, with the most recent revision of the major, to a 12-credit specialization. In addition, over the last ten years there has been much discussion of creative writing's role in the required "core" courses. With the most recent iteration of the major, students are required to take either Creative Writing I or Writing Children's Stories.

Aside from supporting the major as a related elective and specialization, creative writing also has its own programmatic identity, especially as related to the Creative Writing Concentration, a course of study founded before there were individual majors or departments in the College. Established as an interdisciplinary program, the concentration also includes courses from Journalism and Radio-Television Film (RTF). Next to Writing Arts majors, RTF majors are the second largest group completing the concentration. Creative writing also attracts students from across the University who take the courses as an elective.

The creative writing faculty maintains a strong advisory relationship with the Student Government Association sponsored undergraduate literary magazine *Avant* as well as the magazine *Glassworks*, a literature and art publication of the Master of Arts in Writing program. Even prior to the 2004 merger, and since, creative writing has provided an important track in the Master of Arts in Writing.

Strengths, Weaknesses, Opportunities, Threats

Since the merger, creative writing has had a solid pattern of growth, going from 8 courses per semester in 2004 to 14 a semester in the Fall of 2013. Undergraduate classes are at full enrollment and fill early in the registration process.

The new Literacy Studies major may have an effect on these offerings. While fewer education students may choose Writing Arts as a dual major, education students who would not have chosen Writing Arts will be required to take either Creative Writing I or Writing Children's Stories. This may require additional sections, the staffing of which

having already increased our need for adjuncts in recent years. There may also be a need for special sections for education students, perhaps with a greater emphasis on the pedagogy of creative writing.

One course that might suffer the most from the loss of education students is Creative Writing II; however, it is anticipated (albeit guardedly so) that Writing Poetry and Fiction, due to their popularity with students even outside of Writing Arts, will continue to thrive. With the development of the specialization in creative writing as a part of the Writing Arts Major, there may be cause to transform the Concentration to a minor for students who are not in the major. There may also be an opportunity to offer creative writing as a Liberal Studies: Humanities/Social Science, Sequence B Program. Given the large number of RTF students in our courses, the department needs to open communications with RTF faculty to ensure that our courses fulfill their pedagogic aims. It is surprising how relatively few English majors take creative writing courses, so efforts might be taken to reach out to these students.

It almost goes without saying that in all of the above, challenges may be considered opportunities and vice versa. Here is another. Given that creative writing is more typically situated within English departments, the placement of creative writing in a department with a strong focus on composition and rhetoric offers the opportunity to address the commonalities and differences between these two disciplines that are engaged in understanding not only how texts can be interpreted but also how they are produced.

Liberal Studies

Liberal Studies is an umbrella major with several sub-majors falling under it. Writing Arts participates in two of these: Liberal Studies: Humanities/Social Science and Liberal Studies: Literacy Studies.

Begun five years ago, Liberal Studies: Humanities/Social Science (LS:HSS) major offers students the opportunity to pursue multiple areas of study in the humanities and social sciences. LS:HSS students combine two academic areas into one flexible, comprehensive Bachelor of Arts degree.

Students in LS:HSS must choose one sequence from an “option A” list, all of which are in the College of Humanities and Social Science (CHSS), and a second sequence from either the same list or from the “option B” list, which consists of programs outside CHSS. Writing Arts offers one of those Sequence B options. With 118 students currently, ours is the third most popular of the 28 subject areas, trailing only History (128 students) and Geography (119). [The requirements for LS:HSS](#) are the same as for the minor and are found in Appendix 9.

Because LS:HSS is an accepted dual major option for Early Childhood and Elementary Education, at last count about 95% of our students in LS:HSS are in one of those dual majors or, more likely, are minors in Education but hoping to go into one of these majors. Due to issues with students completing their Education course requirements but not being able to pass benchmarks such as the Praxis and Praxis II exams, the College of Education

now accepts only incoming first-year students directly into the Early Childhood Education (ECE) and Elementary Education (El Ed) majors. All internal and external transfers enter as minors, and must complete some coursework and the benchmarks before being able to apply for admittance into the major. Students in the LS:HSS Sequence B option in Writing Arts meet the same requirements as students in the minor in Writing Arts.

Liberal Studies with a specialization in Literacy Studies (LS:LS) is a new initiative designed specifically to better prepare ECE and El Ed majors for teaching at these levels. Truly an interdisciplinary major, LS:LS requires four courses in Writing Arts, four in English, four in Reading (while also leading to Certification in Reading) and others in math, history, geography, and science. The four courses students take in Writing Arts are:

1. Creative Writing I or Writing Children's Stories
2. Writer's Mind
3. Writing Technologies
4. Situating Writing

The latter two are new courses that were designed to condense parts of four courses into two. These four courses include Introduction to Writing Arts; Writing, Research, and Technology; Evaluating Writing, and Tutoring Writing. Based on the expertise that teachers must have in this program, we feel new hires will probably be made based on their ability to teach 1 and 2 or 3 and 4 above.

The first cohort of 30 students (13 ECE and 17 El Ed) entered the Glassboro campus in Fall 2012. Because LS:LS students do not begin taking Writing Arts courses until spring of their sophomore year, we will begin to see the effects of this program next semester. Another cohort with an urban teaching focus will begin at Rowan Camden in Fall 2014. We also understand that an agreement is about to be announced with Gloucester County College (Glassboro is located in Gloucester County) for a Liberal Studies: Literacy Studies major as part of 2+2 articulation agreement that the university signed last year.

Both of these Liberal Studies programs allow us to serve education students in an area they need to be prepared to teach: writing. We are deeply involved in these efforts with over 250 of our total 420 students (approximately 60%) in Writing Arts programs having either an ECE or El Ed major or education minor. Because Education curricula are protean and new initiatives common, concern is sometimes expressed in the department that the "tail is wagging the dog," as we are asked to adjust or remake our curriculum to fit Education's shifts. And while we have been able to handle the numbers of Education dual majors so far and have been promised a three-quarter-time line for the Rowan Camden Literacy Studies initiative, we are wary that the rapid growth of this major might affect our department.

We believe Liberal Studies: Literacy Studies will become an attractive major for Education students. While we see the benefits of this varied curriculum for students who must teach a variety of subjects, we are wary of the curricular and faculty impact resulting from those who choose Literacy Studies over Writing Arts and those who would have taken no Writing Arts courses but must now take four as Literacy Studies students. We have also articulated

to Education our concerns about the value of this major for Education students who don't get teaching positions, but this does not seem to be a priority for them.

The Gloucester County College agreement could open the floodgates in terms of teaching demands as well as raising questions about maintaining quality. The latter concern is based on a three-and-a-half year experience delivering the Writing Arts major in a 2+2 program at Camden County College in Blackwood. Due to admission standards differing from the Glassboro campus in practice, we found the students in this program to be either quite strong or very weak. The weak ones were often unable to meet the College of Education's benchmarks and so ended up as standalone Writing Arts majors, where they were also some of our weakest students. We eventually teaching taught out our cohorts and exited the program due to pressure from CGCE to raise our class enrollments to 30, something we were unwilling to do but fear may once again become appear with the Gloucester County College initiative.

Undergraduate Programs Enrollment Trends

Table 6, Enrolled Students in Writing Arts Undergraduate Programs, provides a look at overall student enrollment since the major's inception. As can be seen, our major saw dramatic increases in students from 1999 through 2007. For three years from 2008-10, the numbers remained steady. In 2011, the number of majors began to drop and continues to do so, including an almost 15% decline this year (top tan row) and an overall decline of 55% from the high in 2009. However, if one looks more closely at the overall number of students served in undergraduate programs, a drop-off in total numbers is only seen this year. The reason for the difference lies in shifting program offerings.

Enrolled Students in Writing Arts Undergraduate Programs

	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	Fall 2013 (see note 1)
Major—Primary			14	30	34	48	79	80	97	93	113	128	144	154	146
Major—Elementary Ed dual	30	Unk.	11	19	26	77+4 in secondary	149	159	191	201	169	133	97*	85	70
Major—Early Child Ed dual								71	73	53	50	46	41*	34	26
Major—EI Ed dual via CGCE	---	---	---	---	---	---	---	---	---	20	44	56	18	21	0
Accelerated BA/MA at Senior level (4+1 degree)	---	---	---	---	---	---	---	---	---	---	3	3	0	4	2
Total in Major	30	Unk.	25	49	60	129	219	310	361	367	379	366	300	298	244
% change from previous year	---	---	-17	+96	+22	+115	+70	+42	+16	+2	+3.2	-3.5	-17	-.7	-14.7
Minor	---	---	---	---	---	---	---	---	---	---	---	6	11	16	13
Lib. Studies Seq. B (Take same courses as those in minor)	---	---	---	---	---	---	---	---	---	---	---	31	91	103	118
Total in Undergrad Programs	30	Unk.	25	49	60	129	219	310	361	367	379	403	402	417	374
% change from previous year	---	?	-17	+96	+22	+115	+70	+42	+16	+2	+3.2	+6.3	.2	+3.7	-10.4
Lib Studs: Literacy Studies	---	---	---	---	---	---	---	---	---	---	---	---	---	---	46
% change from previous year	---	---	---	---	---	---	---	---	---	---	---	---	---	---	5.6
Creative Writing Concentration	?	?	?	?	?	?	?	10	11	22	30	36	34	29	21

Table 6: Undergraduate Programs Enrollment

*As of Spring 2011, Education requires that any internal or external transfer students enter the Education minor and complete benchmarks before entering the major. That, along with an increase in Liberal Studies majors, accounts for the decrease in dual majors.

Note 1: All numbers are from fall of the year listed, unless otherwise stated. Fall numbers tend to be lower than spring.

Note 2: Of those in the major, females comprise 85-90% of the total.

First, we began offering our Writing Arts option of Liberal Studies: Humanities/Social Science in 2010. Students in Education—especially transfers who enter as Education minors—are being encouraged to take this major because it provides them two areas of expertise rather than one. As can be seen, we now have 118 students in with the Writing Arts sequence, and we are convinced many who would have been Writing Arts majors are Liberal Studies sequencers instead.

We also began offering our minor in Writing Arts in 2010. Both this and the Liberal Studies: Humanities/Social Science sequence require that students take the same core Writing Arts courses as majors in the program. And since many of our Related Electives are outside the department, Liberal Studies sequencers and minors take only 3-6 fewer credits in Writing

Arts than majors. As can be seen in the table, our overall numbers of students served in the undergraduate programs did not drop until this year. In contrast, Table 7 provides data that show the overall numbers of students taking Writing Art was steadily declining over the past five years then jumped markedly in 2012.

Year	Creative Writing	Writing Arts	Total
2008	215	395	610
2009	202	400	602
2010	239	360	599
2011	258	339	597
2012	268	517	785

Table 7: Total student count in Creative Writing and Writing Arts undergraduate courses, 2008-12. (These are separated out because the program codes are different for each, an anomaly of the two once having been in separate departments that was modified with a recent curriculum proposal.)

We are not sure to what this is attributable, but the credits “consumed” by students reflect a similar pattern. Table 8 shows this. Clearly the student numbers for 2012 are much higher than for 2008, even though the consumed credits are almost equal.

YEAR	CONSUMED BY WRAR STUDENTS	% CHANGE FROM PRIOR YEAR TOTAL	NON WRAR STUDENTS	% CHANGE FROM PRIOR YEAR TOTAL
2008	1,323		6,221	
2009	1,394	5.4%	7,005	12.6%
2010	1,199	-14.0%	7,109	1.5%
2011	1,016	-15.3%	7,431	4.5%
2012	1,344	32.3%	7,145	-3.8%
5 YEAR % CHANGE		1.6%		

Table 8: Writing Arts Course Credits “Consumed,” Fall 2008-Spring 2012

The second factor affecting numbers of students in the major results from the initiative begun in 2008 to offer a 2+2 dual degree in Writing Arts and Elementary Education at Camden County College. The initial cohort of 20 became 40 in 2009 with a few dropping out of the program or transferring to the Glassboro campus. 2010 saw a third student cohort enter and the program was extended to a 2+3 program, but then the decision was made to stop offering it and teach out the already-enrolled students. So beginning in 2011, approximately 20 students fewer are in counted in the major. The last cohort graduated in 2012, so we see another approximately 20-student decline in 2013.

Thus, while our numbers in the major have fallen, particularly with Education dual majors, our overall students served has remained steady. Indeed, we reached our high point of students in undergraduate Writing Arts programs just last year with 417 students. This too can probably be explained by new program offerings.

The Liberal Studies: Literacy Studies major began in 2012. Now with 46 students, this major is undoubtedly drawing from students who would have, prior to this program, majored in Writing Arts or Liberal Arts with the sequence B Writing Arts option. This might explain some of the total decline of 43 students in overall students served this year. As Liberal Studies: Literacy Studies grows on the Glassboro campus, this decline will no doubt continue, yet our student hours will probably increase, as noted above, since we offer four courses in this major. The expected Fall 2014 rollout of this program at Rowan Camden and Gloucester County College will mean even more students taking Writing Arts courses.

Other impacts from more ECE and El Ed students switching to Liberal Studies: Literacy Studies include:

- A perceived split among standalones and education majors might be lessened. Many of our education majors are bright, ambitious writers and strong students. A significant minority are less motivated, especially when it comes to pursuing a dual degree in Writing Arts or Liberal Studies. Standalones sometimes perceive the education majors as being not interested in writing that much and that their presence drives the curriculum, as instructors will often use examples drawn from education or have discussions that uses education-related topics as the focus. With a greater ratio of standalones to education dual majors, this split might be alleviated.
- Faculty teaching loads may become more limited. As discussed previously, our offerings in LS:LS are limited: Creative Writing I or Writing Children's Stories, Writer's Mind, Writing Technologies, and Situating Writing. As LS:LS numbers increase and our numbers of majors decrease, we will be able to offer fewer sections of the broad range of major courses and need to offer more sections in these fewer courses.

Master of Arts in Writing

Established in 1999, [the Master of Arts in Writing](#) (MAW) offers a 30-credit interdisciplinary study of writing with coursework forming three main tracks: creative writing, composition studies, and new media.

The program also offers four Certificates of Graduate Study (COGS): Writing, Composition and Rhetoric; Creative Writing; Editing and Publishing for Writers; Writing and New Media. An approved COGS in Technical and Professional Writing is not currently offered. The department also provides an accelerated B.A./M.A.—or 4+1—program that allows highly qualified students to complete a B.A. in Writing Arts and an M.A. in Writing in five years. The program was originally founded to provide an interdisciplinary study of writing with the co-sponsorship of the then Departments of Composition & Rhetoric and Journalism/Creative Writing. According to the 2004 Self Study, “What sets our program apart from other regional degrees is that the central emphasis is on writing, not on a hybrid model of literature and writing.”

Although the involvement of the [Department of Journalism](#) has receded and the number of creative writing and composition studies courses has increased, the program goals have remained more or less consistent. Then as now the program aims to provide “comprehensive instruction in numerous writing strategies, techniques, theories, applications, and technologies” and “opportunities to study, practice, polish, and perfect the craft of writing.” These goals have in turn evolved into the current three tracks of the program.

As stated in the 2004 Self Study, the MAW was created to offer a “flexible yet rigorous” program of study, allowing students to experience writing in a number of literary genres while at the same time introducing them to current theories and practices in writing pedagogy, with attention to how emerging technologies have affected writing and composition broadly defined.

The 2013 MA in Writing Plan for Growth and Resource Optimizations can be found in Appendix 10; the [MA program course of study](#) can be found in Appendix 11.

Assessment and Redefining Goals

In January 2013, the M.A in Writing program along with all other graduate programs was instructed by the Office of Institutional Effectiveness, Research and Planning to submit an assessment report in May 2013. Since January, faculty member have discussed core values and have developed an assessment framework, wherein they articulated the MAW’s program goals, student learning goals, and student learning outcomes:

Program Goal 1: Develop graduates who can originate, design, and deliver a range of complex written artifacts appropriate to diverse contexts.

Program Goal 2: Develop graduates with creative courage.

Program Goal 3: Develop graduates who are able to operate in a textual milieu, locating their own writing within a lineage of texts.

Program Goal 4: Develop reflective, self-aware practitioners with strong writerly identities.

For the complete statement of goals, see Appendix 12: *Assessment of College of Communication and Creative Arts, MA in Writing, Department of Writing Arts*

Current Curriculum

These program goals and related student learning goals will be utilized in the next step of program review, assessing a curriculum that remains essentially the same as the one originally proposed in 1999. In completing the 30-hour requirement, students take four required courses (12 s.h.):

- Core I: Theories and Techniques for Writers
- Core II: Research for Writers
- Seminar I (MA Project development and professional development)
- Seminar II (MA Project writing and professional development)

Students also take six elective courses (18 s.h.), selecting from our department offerings in the three tracks as well as up to two classes from departments outside of ours. (For a complete list of courses offered, see Appendix 11). Students generally develop their course of study in consultation with the Graduate Advisor; no specific track is formally declared. During Seminars I and II, all students develop and complete Master's Projects. A large number of these project are in creative genres (literary novels, story and poem collections, multimodal and multi-genre works, creative non-fiction); a few are scholarly in scope (often focused on the teaching of writing). Students work with the Seminar instructor and a faculty reader whose expertise is closely related to the student's project. As a capstone project, students present their work at a spring Symposium open to the public.

Aside from coursework in the three tracks, the MAW also allows students to participate in the editorial process of [Glassworks](#) magazine as a writing and editing lab and practicum. For the past six years, visiting writers have come to campus to give readings, lectures, and master classes through the Harrah's Emerging Writer Series, supported by a grant from Harrah's.

As noted, a developing program within the MAW is the Accelerated Bachelor of Arts in Writing Arts/Master of Arts in Writing Dual Degree Program, otherwise known as the 4+1 program. This program allows students to integrate their undergraduate Writing Arts major with the MAW to be able to complete a master's degree in five years. Students can now enter this program in their freshman year, which improves the department's opportunity to market its major and the MAW to high school students. (See Appendix 13 for [program guide and requirements](#).)

MAW Students

Most students are drawn to the program either by their interest in creative writing or in teaching writing. They are overwhelmingly from central and southern New Jersey, coming from a variety of educational backgrounds and have varying levels of professional experience, including many students straight from their undergraduate work, K-12 teachers, adult students looking to change careers, and professionals seeking personal enrichment. Students attend both full and part time.

While the 2004 Self Study took pride in robust enrollment, enrollment in the MAW has fluctuated in recent years for a variety of reason, perhaps including the loss of the National Writing Project, which introduced secondary language arts teachers throughout the region to the MAW with many participants then matriculating into the program. Currently there are 22 matriculated MA students; 2 students in the BA portion of 4+1 program (and 2 beginning the MA year, so they are counted in the 22 above); 2 students in the Composition/Rhetoric COGS; 1 student in the Creative Writing COGS; 1 student in the Editing/Publishing COGS; and several non-matriculated students; as well as students from the MA in Public Relations currently taking classes in the program. Qualified undergraduate seniors may enroll in up to two graduate courses. Several are currently taking advantage of this arrangement.

After graduation, many of our students seek and accept adjunct teaching positions at local community colleges, as well as at Rowan. Some students seek writing or social media positions in business and nonprofit settings, and others remain with a current employer. Each year approximately one student goes on to another advanced degree, typically an MFA. In recent years several students and alumni have published award-winning pieces in local venues.

(See Appendix 14 for alumni publications)

Enrollment Challenges and Department's Response

One major change in the institution since the 2004 Self Study is the transformation of the Graduate School into College of Graduate and Continuing Education (CGCE) and the requirement that graduate programs be self-sustaining. Under a formula developed by the College of Graduate and Continuing Education (CGCE), departments with graduate programs or summer courses receive a portion of revenues, an important resource that the department has used for a variety of projects as well as to support under-enrolled courses, which would lose money under the model.

In April 2013, the MAW was among ten graduate programs identified by CGCE and the Office of the Provost as “underperforming” and charged with significantly increasing enrollment and making the program more resource-conscious by streamlining the course offerings and reducing the number of tenured faculty teaching classes with low enrollments. While the Department of Writing Arts had anticipated changes to the program would come through the assessment process, the department was faced with an

unanticipated crisis and the prospect of either radically altering the curriculum and/or delivery, or discontinuing the degree.

For a variety of reasons, the initial target enrollment number and timeframe for achieving it as stated by CGCE were deemed problematic by our department. Further, we considered a notable dip in enrollment in Fall 2011 an anomaly. After extensive departmental discussions (in which there was broad support for continuing with the MA) and consultations with Dean Lorin Arnold, the department put forth a detailed counter-proposal to her and the Provost for increasing our enrollment and better managing our resources. (For full proposal, see Appendix 10.)

Though many factors influenced this proposal, one that bears mention here is a survey of current students and 2012 and 2013 graduates, requested by the department and administered by the Office of Institutional Effectiveness, Research, and Planning. Sent to 30 recipients, the survey asked why the respondents selected Rowan University for their graduate studies, what options they would have chosen if they had not enrolled in Rowan's M.A. in Writing, and how (if they had already graduated) their degree benefited their post-graduation endeavors.

With 13 respondents, the survey revealed that students pick Rowan because of its location (supporting the contention that there is a regional need for a program like the MAW) and the MAW's curricular offerings. Graduates state that they feel more confident in their writing skills and they cited other benefits of our program, ranging from increased opportunities to publish and increased opportunities for further graduate education. (For complete survey results, see Appendix 15.)

With those responses in mind and our sense that we filled a niche for regional students not qualified to enter an MFA, the department felt confident that the program had demonstrable positive impact and worked to craft a proposal that responded creatively to the enrollment mandate. Specifically, the department proposed to:

- Offer fewer classes in spring and fall semesters (resource-saving).
- Offer summer courses (resource-saving, revenue-generating).
- Hire exceptionally qualified adjunct instructors when appropriate (resource-saving)
- Offer our Rhetoric/Composition COGS courses in the summer and heavily market them to current K-12 language arts and writing teachers via CGCE (revenue generating).
- Omit the GRE requirement as it increasingly represents an application hurdle that discourages otherwise qualified students from applying to our program (enrollment increasing).
- Improve our website (enrollment-increasing)
- Use advertising more strategically (enrollment-increasing)
- Heighten on-campus marketing (enrollment-increasing)
- Distribute program materials at professional venues and events (enrollment-increasing)

While we have only just begun this plan, our enrollment numbers are up, evidence that our enrollment may be attributable to factors outside our control.

In a related move, Dean Arnold has proposed an initiative that may have a significant effect on our enrollment. She approached the department with a proposal for “teaching fellows,” which will enable MA students to teach courses for a stipend and lower tuition, making us more competitive with institutions that offer teaching and graduate assistantship positions, such as Rutgers-Camden and Temple.

Albeit in a climate of crises, the enrollment directive has added urgency to the programmatic assessment of the MAW, which is long overdue. However, as the department moves forward, even with a solid assessment program, what remains unclear is the metrics by which our changes will be evaluated and our long-term viability in a changing institution.

Therefore, the MAW anticipates significant challenges as Rowan University changes its approach to and administration of graduate education.

Although the assessment process, with the concomitant clarification of values and the statement of goals, has allowed members of the department from both composition and creative writing to enter into dialogue about commonalities and differences in regard to ideas about writing, perhaps the department has not availed itself of the opportunity of cross-disciplinary dialogue that our unusual configuration might seem to allow. There is no doubt that now is the time for this conversation to occur.

One central theme of this conversation is as follows. While the department acknowledges the MAW’s cross-disciplinary focus on writing as a strength, making the program unique in relationship to other creative writing or composition-centered programs, the department is also cognizant that it may also lead to a blurring of focus, uncertainty as to the program’s identity, and a lack of integration of the three tracks.

While we value the independence of our three tracks, just as we value our ability to self-define, given our location in a stand-alone Writing Arts department, we also recognize that our disciplinary commonalities must be defined, especially in regard to the Core I and II and Seminar I and II sequences.

Therefore, the time is right for productive program assessment that will inform future directions. The process of assessment, which allows us to define our commonalities, may indeed have an impact on enrollment. On a simple level, the department might find it difficult to market a program that might be perceived as neither a creative writing program, nor a composition program, nor a new media program.

However, we recognize that composition can benefit from the applied craft practices of creative writing. Creative writing can benefit by composition’s examination of best practices within a pedagogical and theoretical context. And, of course, new media is the context in which we all must operate. Many members of the department can sense that our multiple disciplines have synergy and interdependence even if we struggle to articulate it.

As we go through these changes, we hope to have a reasonable process that is not driven by crisis. The department is unified in its fears of compromising quality by hiring adjuncts, and we want to ensure that any movement toward an online or low-residency model supports both our values as a department as the needs of our students within a regional context.

We also look to building upon more positive recent developments, including the success of *Glassworks* as a lab and practicum, the creation of teaching fellowships to develop the theory and practice of pedagogy, the mining of a great potential market of secondary teachers who are interested in both the craft of writers and in developing pedagogical practices, and the success in new graduate courses in popular genres such as writing for children, young adults, and the graphic novel. With the increased status of the university, and with a highly creative and motivated faculty, the MAW is in the position—as is the department as a whole—to be a center for writing in South Jersey.

Focus for the 2013 Visit—Question 2

2. How do we maintain and optimize related Writing Program entities?

2.1 How will an increased emphasis on ESL programs and international students on all four campuses affect our being the academic home to English Language Programs?

2.2 With the opening of Cooper Medical School of Rowan University in Camden and the soon-to-be-completed renovations to the new home of Rowan Camden, how can the department take advantage of additional opportunities in the city of Camden?

2.3 Is the current structure of Sophomore Engineering Clinic with its College Composition II component sustainable —indeed, can the model itself continue to exist—given plans to double the enrollment of the College of Engineering in the very near future?

2.4 How can our department take advantage of the emphasis on medicine and health care via curricular endeavors?

Programs at Rowan University at Camden

The mission of Rowan at Camden is to provide educational opportunities to residents of Camden and its surrounding communities and to make urban learning experiences available to Rowan Glassboro students. The Camden campus enrolls almost 1100 students from 18 countries, offering general education courses and full degree programs in both Sociology and Law and Justice Studies. Rowan at Camden is also the physical home to the Ed.D. Program in Educational Leadership, which focuses on urban education. Several pre-college programs—Upward Bound, CHAMP/NJ GEARUP, High School Scholars, and Aim High—account for another 600+ students.

Rowan's Camden Campus is located in the University District of Camden in a five-story facility with 40 classrooms, a community room, student and faculty lounges, and computer labs. The University shares the building with Camden County College. In addition, students have full library privileges and recreation center use at Rutgers University-Camden, a five-minute walk away. Students also have access to the University District Bookstore. A shuttle runs regularly between Rowan's Glassboro and Camden campuses to make opportunities at both available to students.

Staffing

Rowan at Camden is home to two 3/4-time Writing Arts faculty, one in ESL and one in first-year writing, the latter of whom serves as a liaison between the campuses. These faculty members regularly attend department meetings. The Camden Liaison also stays current with program policies as a member of the Steering Committee for the First[AC1]-Year Writing Program. In addition, one-two adjunct faculty teach there.

The administrative treatment of the ESL and FYW programs differs. The former, which offers “elective” credit for some of its classes through the Department of Writing Arts, falls under the purview of the Director of English Language Programs, who reports to the assistant provost of Rowan Camden. The latter falls under the egis of the Glassboro campus.

Intensive English Language Program

Rowan at Camden provides an [Intensive English Language Program](#) (IELP). The program serves both domestic and international English language learners (ELLs) with the primary goal of preparing these students for success in higher education. Many of these students are the first in their families to earn their college degree.

Over the last few years the IELP at Camden has experienced a burgeoning international student population. Whereas three years ago the IELP might have been comprised of 5% international students, they now comprise 35%. This increase is due primarily to the university's goal of increasing its international student population and the IELP's increased collaborations with the university's Glassboro-based International Center. These students typically come with strong academic backgrounds, adding complexity to the IELP classroom, as the program has historically striven to meet the needs of the local immigrant population.

In the IELP, students are instructed for five hours a day, five days a week, studying reading, writing, listening, and speaking, as well as grammar, history/culture, and American Literature. There are five levels of instruction. Levels one through three are offered on a non-credit basis. Levels four and five may be taken for credit or not. The credit-bearing courses are offered through Writing Arts, are overseen by the director of the IELP, and are taken concurrent with first-year-level general education classes under the Pathway program.

The IELP has experienced much success at the Camden campus, and for this reason it is being expanded to the Glassboro and Stratford campuses. The Fall 2013 semester saw the first time the two credit-bearing courses are being offered on the Glassboro campus with its first cohort of international Pathway students.

First-year Writing Courses

The Department of Writing Arts staffs 3-4 sections per semester of first-year writing courses at Rowan at Camden: Foundations for College Writing, Intensive College Composition I (ICCI), and College Composition II (CCII).

Many of the students in Camden writing classes are served by EOF— they are either economically or academically disadvantaged and/or have gone through the ESL program. While ESL students have their own special needs in regards to learning to write in their second language, a large number of the ESL students at Camden fall into a unique and growing group of second language learners that combine characteristics of EOF and ESL learners—the Generation 1.5 student. Both ESL and Generation 1.5 students possess similar obstacles when learning to write in English.

On the whole, Camden students respond well to complex portfolio assignments and the portfolio revision sequence. However, many Camden students have had very little experience with essay writing. This puts a heavy burden on the writing instructor, who may read and comment on four or five drafts of each student essay. Tutoring in writing is also vital to the Camden students' success; the current $\frac{3}{4}$ -time, first-year writing instructor serves as the writing tutor for the Camden campus.

Despite the challenges that this student population presents, teaching them is rewarding. Camden students generally want to transcend the stereotypes that have hobbled the aspirations of their family members and peers. The majority are highly motivated and put an extraordinary amount of time and effort into classwork. Likewise, understanding that community is crucial to success, Camden students tend to work very well in groups, willingly sharing their skills and knowledge.

Initiatives

New Rowan Academic Building at Camden

In 2009, Rowan University acquired the historic First National Bank and Trust Company

building and annex, across the street from its current campus building. This 44,000 square foot building is being renovated for instructional and administrative use in order to increase the student population and to support the campus' plans for growth. Phase 1 of the renovation is complete, and administrative offices at Rowan Camden moved into the new building in Fall 2013.

IELP at Camden

With the new building at Camden, the IELP plans to double in size by 2017. Part of this expansion plan involves restructuring the summer program, which runs concurrent with the 5-week summer EOF Program. By summer 2014, the IELP will offer two 7-week modules beginning in May, so that students receive continued exposure to IELP classes. This will be especially useful to the international student population who must maintain status by attending classes.

In order to increase its international visibility and attain the status of other elite IELPs in the country, Rowan's IELP has applied for membership in the University and College Intensive English Language Program (UCIEP). A UCIEP site visit team will be visiting in Fall 2013. This is the first step toward accreditation with the Commission on English Language Program Accreditation (CEA), with a target date of 2015.

Liberal Studies: Literacy Studies at Rowan at Camden

As discussed in the Undergraduate Programs section, Liberal Studies: Literacy Studies will be starting as a dual major in Camden with the first students admitted in Fall 2014. As part of Rowan at Camden's urban mission, the LS:LS program will focus on urban education. At least one $\frac{3}{4}$ -time instructor line in Writing Arts will be provided to meet the needs of this group. As it is unlikely one person will have the background required to teach all four courses the department offers in LS:LS, the department has requested splitting two positions between the Glassboro and Camden campuses, one focusing on creative writing at both campuses and the other focusing on composition studies

Other Curricular Initiatives

As part of the New Jersey Medical and Health Science Education Restructuring Act, a College of Health Sciences is to be built in Camden and jointly sponsored by Rutgers-Camden and Rowan. This, along with the presence of Cooper Medical School of Rowan University in Camden, means that a large health services education component will exist in Camden, and the department is considering how we can support writing in the human health fields (see below).

Glassboro Campus

With the increase in international students at the Glassboro campus, the IELP is expanding both its credit-bearing and non-credit bearing programming to meet the this population's language needs. The first cohort of Pathway students entered the Glassboro campus in Fall 2013. Plans are underway to provide a fully implemented, five-level IELP at the Glassboro campus in the near future.

The IELP has been collaborating closely with the Writing Center to provide increased services for Pathway students in Glassboro and ultimately all English language learners

(ELLs) attending the Glassboro campus. We hope to expand upon the partnership already begun by providing more specialized tutoring for ELLs. The Director of the Writing Center is interested in better meeting the needs of ELLs in Glassboro and continues to work closely with the IELP Director to develop and enhance services and programming.

Challenges

IELP

With the mandate to increase international student enrollment, the IELP is challenged to maintain its historical mission of reaching out to the local immigrant population. In anticipation of this challenge, the IELP Director has conducted a series of Strategic Planning workshops with the IELP staff and faculty to draft a unifying mission and strategic plan.

The expansion to the Glassboro campus and, ultimately, to the Stratford campus, is putting stress on the IELP staff, which is skeletal at best. The instructors are becoming accustomed to increased class size (but never over 20). The director is the sole full-time administrator, receiving support from a graduate assistant. Making connections with departments throughout the university in order to integrate the program into the larger university systems is critical and has already begun. In addition, the IELP director now has an office in the International Center at the Glassboro campus, which provides opportunities for collaboration and support. This Glassboro office has also contributed to increased collaboration between the IELP director and the Department of Writing Arts in order to better meet the needs of ELLs on Glassboro's campus.

First-Year Writing Program

The challenges faced by the IELP are already being felt in the FYWP. The changing demographic of the IELP is reflected in FYW classes. First-year writing instructors at both campuses need to be aware of this and to be knowledgeable about the best strategies and methodologies for instruction.

In addition, FYW course placement of ELLs needs to be reviewed as well as opportunities for sheltered or extended FYW classes. The director has been working closely with the FYW Program coordinator to streamline placement standards into FYW for ELLs. Also, the FYW Program and IELP are beginning to "cross-train" by sharing instructors who will become more attuned to the multiple methodologies, strategies, curricula, and assessments used in each program.

Sophomore Engineering Clinic

[Sophomore Engineering Clinic](#) is 4-credit, sophomore-level course, linking project-based engineering design and writing. All engineering students take it during the fall of their second year and receive credit for CCII. Students work in multidisciplinary teams on open-ended design and research projects of varying lengths and levels of complexity. Established in 1996, its structure, assessment tools, and outcomes have been widely disseminated at engineering education conferences and in academic journals. The College of Engineering considers its four-year clinic series, and the Sophomore Clinic in particular, to be a hallmark. However, recent and projected enrollment increases in the College of Engineering raise concern about the viability of the course in its current form over the long term. The growth projection includes doubling the size of the college once a 90,000 sq. ft addition is complete in 2016.

The writing faculty members are the instructors of record, though much of the course content is dictated by the type of engineering projects selected by the engineering faculty, and course is housed in Engineering, meaning that the student credit hours for the course accrue there. At present, the course is designed and taught by seven engineering faculty and four writing faculty. There are two major components: a weekly three-hour lab, taught by one or more engineering faculty members, and twice-weekly, 75-minute writing classes, each taught by a Writing Arts faculty member. This year, some 200 students are divided into two sections for the lab component and ten sections for the writing component. These ten writing sections are divided among a full-time, tenure-track hire (Amy Reed), who teaches two sections, and three, new three-quarter-time hires (Amanda O'Sullivan, Jude Miller and Joe McGee), who teach two or three sections each.

The writing assignments are all engineering oriented in content and genre, frequently with the most substantial assignments being tied to a major design project. In recent years, students have also completed extensive research projects—usually proposals geared to funding agencies—that in some way address sustainability issues. Though much of the writing is collaborative, Clinic students write more than CCII students and address more complex content. Both the engineering and writing faculty grade many of the assignments using separate rubrics that reflect differing audience concerns. The writing instructors also assign homework and other small projects and assess students' in-class professionalism. The writing instructors calculate the final grades for each student in their sections, totaling the score for written and lab work and posting them.

Considerations

This course is a long-established interdisciplinary partnership between the Department of Writing Arts and the Department of Engineering, with strong support from both deans. Its innovative curriculum has the potential to once again be exemplary as it was in the past as a true example of a Writing in the Disciplines course. It has over time, however, developed weaknesses, including:

- Overreliance on adjuncts and new faculty (particularly in Engineering) to deliver this highly complex course

- Inconsistent leadership
- Higher than typical workload for writing instructors; much higher Clinic workload for writing instructors than for engineering
- Difficulty in successfully “scaling up” original highly integrated model to increasing student enrollment
- Persistent faculty communication issues
- Ongoing difficulties in finding qualified instructors potentially leading to weak instruction and lessened student learning

We believe at the current time, there are opportunities available to radically revise this course as well as establish others, as our foothold in Engineering positions us to argue for increased participation in other STEM-Communication initiatives and continue to explore opportunities for additional collaborative, interdisciplinary research.

Medical Humanities Minor

The opening of [Cooper Medical School at Rowan University](#), the acquisition of the Rowan School of Osteopathic Medicine, and the development of a new Graduate School of Biomedical Sciences demonstrate Rowan’s commitment to professional and graduate education in medicine. These initiatives build on an already strong undergraduate pre-health program. As a discipline, medicine is not only a science but also an art, and our department and college might capitalize on the increased attention to medicine and biological science by helping to establish an interdisciplinary medical humanities program. In addition to serving College of Communication and Arts as well as College of Humanities and Social Science students, such a program might also draw pre-health students into our courses. The university already offers approximately twenty courses in such departments as Communication Studies, Philosophy, Economics, and Sociology and Anthropology, which might fit a medical humanities minor program.

The Department of Writing Arts currently does not offer any courses that would fit into a program of this sort. However, medical writing, medical rhetoric, grant writing, and disability rhetoric are all courses that could be developed. Such courses would benefit our majors—as these courses would likely help build the new technical and professional writing specialization—as well as students in a minor.

Recent hire Amy Reed (who has a joint appointment at CMSRU) would be able to teach any of the above-suggested courses. She has already developed syllabi for medical writing and medical rhetoric courses. However, currently, she is the only tenure-track faculty member in the department with an interest in technical and professional writing (broadly conceived). Thus, staffing new courses may be a challenge if more instructors with an interest in technical writing are not hired.

Technical and Professional Writing Specialization

As part of the revisions to the Writing Arts Major, we are now offering a specialization in technical and professional writing. Currently, course offerings in this specialization include Writing for the Workplace, Technical Writing, Tutoring Writing, Rhetorical Theory, The Publishing Industry, and Introduction to New Media. As these courses indicate, this track offers more breadth than depth in the area of technical and professional writing.

Although this specialization is new, it builds on two successful courses—Tutoring Writing and Writing for the Workplace. These courses have been offered regularly. Tutoring Writing is popular with Writing Arts majors who are double majors in Education, and Writing for the Workplace attracts students from both within and outside of the major. In addition, Writing Arts faculty have been involved with the development of the New Media concentration, which aligns with this and the New Media Editing and Publishing specialization as well.

Potential challenges in this area include:

- Technical Writing has not been offered in recent years because there was no demand. We have made it part of the specialization in Professional and Technical Writing in the new major in Spring 2014.
- Our courses offer breadth but not depth. Many, more competitive technical writing programs offer multiple courses in, for example, technical writing.
- Currently we are not taking advantage of our proximity to Philadelphia, Baltimore, Washington DC, and New York City. We should be seeking out internship opportunities for our students in these locations.
- We have only one, full-time tenure track faculty member with this area of specialization and currently, she is teaching Sophomore Clinic and is teaching Writing for the Workplace and Evaluating Writing in the Spring.)

Middle School Certification

Our being a Department of Writing Arts not associated with English has caused at least one disadvantage for our education dual majors in at least one area: Middle School Certification in English Language Arts/Literacy that would give them the possibility to teach grades 6-8. In New Jersey, this is an additional certification that Elementary Ed (K-5) students can pursue. Requirements include: taking Adolescent Psychology, completing 5 courses in an accepted subject matter area, and passing a Praxis subject matter test in that area. While English is one of the accepted areas and writing courses at every other state school count toward Middle School Certification, because our courses do not begin with an ENG subject code, the state does not count them toward middle school certification.

Having this equivalency would allow our Elementary Education students with a dual major in Writing Arts, in the Liberal Studies: Humanities/Social Science major option in Writing Arts, and those in the newly created Liberal Studies: Literacy Studies major to qualify for middle school certification without having to take up to 12 additional credits in additional English courses.

We have put together a proposal that shows:

- Departmental separation of Writing Arts and English at Rowan is historical anomaly and not common to most universities.
- What we are proposing already exists at all New Jersey state colleges within English departments.
- Areas of emphases in the Praxis II exam for Middle School Language Arts align with Writing Arts core values.

Because this needs to be delivered to the state via the College of Education, this 24-page document has been shared with Education, which has shown strong support for it. Due to turnover at the state level and positions not being filled, the document has only recently been remitted to the state for approval even though it was completed over a year ago. We wrote this proposal together at the request of our students who wanted to get middle school certification without having to take an extra semester's worth of courses. We are frequently contacted by students with whom we have discussed this plan and who seek an update. We hope this proposal is approved soon to aid our students' job prospects.

Focus for the 2013 Visit—Question 3

3. How can the Department raise its profile on and off campus?

3.1 What role can the Rowan Writing Center play in increasing awareness of writing on (and off) campus?

3.2 By what means can we increase awareness of the department and our independent writing major among high school students who: (1) may not know we exist and thus go elsewhere; (2) don't even know to look for our department because of writing being taught under the egis of English in high schools; and (3) often enter English or other majors at Rowan before shifting over to Writing Arts once they discover our existence?

3.3 What role can *Glassworks* play in increasing awareness of the department in general and the Master of Arts in Writing in particular?

3.4 How can University Advancement be used to increase funding for the department, opportunities for our faculty and students, and awareness of our programs?

Rowan Writing Center

[The Rowan Writing Center](#), housed in the Keith and Shirley Campbell Library, provides a central locale giving support and community to writers at every level and in every discipline, including students in the first year writing sequence, English language learners, graduate students, and students with disabilities. In addition to the students served, the Rowan Writing Center provides an environment for research and teaching.

The Rowan Writing Center (RWC) was established in 2009 when its role was separated from the Writing Lab in Bozorth Hall, a combined computer lab with minimal tutoring. Deb Martin, now the Faculty Center Director, served as the director, overseeing a staff of eight graduate and professional tutors. In addition to 20 hours of one-on-one tutoring, 36 hours per week were spent conducting Studio sessions—small group tutoring with sections of Intensive College Composition I (ICCI) wherein the third 75-minute class meeting is held in the RWC rather than with the course instructor.

Since that time, the staff has grown. This year, the RWC's 17 tutors include 3 graduate and 14 undergraduate students and a graduate assistant funded by the department, all under the auspices of Director Sharada Krishnamurthy, a $\frac{3}{4}$ -time faculty member. These tutors are drawn from a diverse pool of majors, which range from Writing Arts to Biology, thereby serving students across disciplines. Tutor pay ranges from \$10 for undergraduates, \$12.50 for graduate students, to \$15 for professional (ESL) tutors.

Currently, the RWC offers 70 tutoring hours of individualized tutoring and 65 hours of small-group tutoring per week, which includes 50 hours of studio sessions serving 12 sections of ICCI. The RWC uses an online scheduling program, which provides easy and convenient access for students to make appointments. This program also enables both asynchronous and synchronous online tutoring.

The RWC also offers writing workshops on topics of interest to the university-wide student community, such as citing sources and writing cover letters. In addition, the RWC has conducted workshops for doctoral students in the Educational Leadership program and offered small-group tutoring for specific student populations as a result of collaborative endeavors with the EOF/MAP program and the English Language Program.

The RWC's tutor-training program includes a daylong orientation at the start of the semester, weekly meetings and presentations, assigned readings, and guest lectures, in addition to development of workshop materials. Tutors are also encouraged to participate in scholarship and professional growth through writing center conferences. Tutors and staff have made panel presentations at the Mid-Atlantic Writing Centers Association conference every year since 2010.

Funding and space allocation are the biggest challenges currently facing the RWC. Funding for RWC comes from two primary sources: the fourth credit hour of those sections of ICCI that follow the Studio model and directly from Academic Affairs. Adjunct/overload funds

that are not paid to instructors are instead allocated to fund tutors and the reassigned time (6 hours per semester) for the Director. Academic Affairs funding totals \$49,000 for AY14, of which \$2,000 is non-salary monies. In addition, the department allocated CGCE funds to employ a graduate assistant last year and this year. This MAW student works 10 hours per week in the writing center in exchange for 6 or 9 hours of graduate tuition (but not fees) and a \$5,000 annual stipend.

The second major factor, space allocation, results from being housed in the Campbell Library. The RWC was originally housed on the fourth floor. Due to rapid growth, the former Dean of the Library allowed the RWC to move to a more spacious, area on the same floor that allowed students to spread out much more for group sessions. A plan to repurpose that fourth floor area resulted in the RWC being moved to its first-floor location, an area that is easier for students to find, but is now cramped due to increased services. Scott Muir, Associate Provost for Library Services, who began his tenure a few months ago, is very interested in rethinking space use within libraries, so we may see more movement in the future.

Write Rowan, Right Now! Literary Writing Contest

Thanks to a generous offer by Jeff Hand, Vice President for Strategic Enrollment Management, the Department of Writing Arts has the opportunity to hold an annual writing contest for high school seniors with scholarship awards of \$20,000 for first place, \$10,000 for second and \$5,000 for third. Winner must attend Rowan University as an entering Writing Arts majors.

Rationale for the Write Rowan, Right Now! Literary Writing Contest

The contest provides a means to publicize and market the department and our programs at little-to-no financial cost to us.

With nearly 250 majors, of which over 150 are primary majors, students at Rowan clearly value the Writing Arts major and find it attractive. Yet, our entering freshmen always number less than 20. The logical conclusion to be drawn from this is that high school students are not aware of our program. In most, if not all high schools, writing is taught as part of the English curriculum. Thus, when students entering Rowan seek a writing degree, they naturally gravitate towards the English Department. While our separation from English has proven advantageous in many ways, Writing Arts' existing apart from English and residing in a College of Communication and Creative Arts certainly works to our disadvantage in attracting incoming freshmen.

Advantages

- Increased attractiveness of our programs to potential students, especially those winners whom we can feature as representatives of the program.

- Increased awareness of our 4+1 program. Now that we can market this to entering freshmen, they can serve to attract more of these students—ones we can count on as being in the MA pipeline.
- Increased awareness of Writing Arts among high school students, their teachers and guidance counselors with the idea that this awareness leads to other students—not just the contest winners—coming to Writing Arts because they now have knowledge of the program and what it offers. This may also lead to increased student achievement within the program.
- With such a large award for a writing contest, publicity in general media outlets will surely follow.

Harrah's Emerging Writers Series

Between 2005 and 2012, a \$25,000 grant from Harrah's Casino allowed the department to bring to campus nine "emerging" writers who offered readings, master classes, and Q&A sessions to our graduate and undergraduate students. Many of these writers also sat for interviews with Professor Ron Block for broadcast on "Writers Roundtable," his monthly program on WGLS. The majority of our Harrah's writers publish in multiple genres and, hence, were particularly valuable as guests to our program, with our emphasis on a variety of writing genres.

Our Harrah's Emerging Writers were:

- Novelists Victoria Redel (*Loverboy, The Border of Truth*), Paul Lisicky (*Lawnboy, The Burning House*) and Thaddeus Rutkowski (*Tetched; Haywire*)
- Memoirist Mimi Schwartz (*Thoughts from a Queen-Sized Bed; Good Neighbors, Bad Times: Echoes from my Father's German Village*)
- Spoken Word Poet Sarah Kay, founder and co-director of Project Voice, a national movement advocating for the value of spoken word poetry
- Editor and novelist Ladette Randolph (University of Nebraska Press; *Prairie Schooner; Ploughshares; A Sandhills Ballad*)
- Writing studies guru Maja Wilson (*Rethinking Rubrics in Writing Assessment*)
- Jody Shipka (*Toward a Composition Made Whole, Play! A Collection of Toy Camera Photographs, ed.*)
- Essayist, humorist and short story writer Steve Almond (*The Evil B.B. Chow; Candyfreak; God Bless America*)

All events were free and open to the public, and advertised on and off campus. The readings and related events utilized space in many campus buildings, hence widening their reach into the campus community. Most were covered by campus media and some by local media as well.

We would like to bring more visiting writers to campus and are pursuing means to do so through University Advancement.

Scott McCloud Lecture and Master Classes

In 2012, Professors Tweedie and Jahn-Clough applied for and received Presidential Lecture Series money to bring internationally acclaimed author/illustrator and comics theorist Scott McCloud to deliver a university- and community-wide lecture and to speak to several groups of interested students.

Glassworks

Glassworks is the literary journal housed in Rowan University's Master of Arts in Writing program. The magazine publishes fiction, nonfiction, poetry, art, new media, craft essays, and editorial content (op-eds, reviews, and interviews)—both digitally and in print—from contributors residing both domestically and abroad. Though *Glassworks* is currently working on its seventh and eighth issues, the magazine's current editorial structure and publication cycle is fairly new, established in spring of 2012. *Glassworks* is supported financially by the Writing Arts department and is produced by Writing Arts graduate and senior undergraduate students who act as editorial interns under the direction of the Editor in Chief and Managing Editor. The magazine currently has three goals:

1. To support and supplement the pedagogical goals of the graduate program, specifically those related to professional and multi-genre writing, as well as research and technology. Toward this end, editorial interns enroll in Editing the Literary Magazine, a graduate course that offers practical editorial experience, professional knowledge of the publishing industry, and opportunities to learn about and publish editorial content.
2. To attract potential graduate students to the program, either from outside the university or from the undergraduate population. To support this goal, in March 2013, *Glassworks* represented the graduate program at the Association for Writers and Writing Programs conference's three-day informational fair with 11,000+ people in attendance. *Glassworks* has also advertised for the magazine and program in national forums and professional associations, such as the *Writer's Chronicle*.
3. To connect the department and program to communities beyond the university. In the last year, *Glassworks* completed two community-outreach workshops—one with young writers at Glassboro High School, and another with the Mighty Writer's of Philadelphia—that culminated in two special *Glassworks Apprentice* issues, featuring the students' work.

Current challenges:

- Funding (maintaining and raising the magazine's budget)
- Sustainability (ensuring student/editorial intern enrollment)
- Magazine focus (possibly limiting genres published to support the program's goals)
- University integration (establishing what *Glassworks* contributes specifically to the College of Communication and Creative Arts, as well as Rowan's community at large)
- Community Outreach (specifically, developing ongoing community relationships)

Fundraising

The department currently controls several small University Foundation funds for such things as the Literary Awards and programmatic assessment. As the above discussions show, more funding would help targeted areas to increase their opportunities and, in some cases, free up departmental funds to be spent on other initiatives.

Current chair Sanford Tweedie has made increasing funding a priority. In addition to procuring the funding for the *Write Rowan, Right Now! Literary Writing Contest*, he has met with several people in the Division of University of Advancement. This has led to meetings with current and potential donors and sometimes their family members who are interested in attending Rowan. As the development process is a long one, this work will remain ongoing.

Focus for the 2013 Visit—Question 4

4. Based on these first three questions, how do we harmoniously optimize and maximize individual and programmatic resource allocation?

4.1 How can current budgetary resources be best leveraged to facilitate departmental goals and individual objectives?

4.2 How can the double-edged sword of increased hires and their concomitant increase in Tenure and Recontracting obligations be resolved in a way that is not burdensome to those serving on T&R committees?

4.3 Relatedly, how will the shift to a research university—and a stated administrative mandate to bring in sponsored projects—affect future hires?

4.4 What can the department do to recruit and retain a diverse faculty so that hiring, mentoring, and other resources do not have to be invested in repeatedly?

4.5 In what ways can the department foster the synergy between creative writing and composition and rhetoric while supporting their distinct disciplinary goals and values?

Department Budget

The department budget is \$25,000. Of this, nearly \$5,000 is spent on telephones, over \$5,000 on duplicating, and \$3,000 on supplies. Another \$5,400 is dedicated to travel expenses to support $\frac{3}{4}$ -time faculty development conferences and Glassworks' attendance at AWP. Together, these expenses represent \$18,500 of the AY13 expenses, leaving approximately \$6,500 for all other expenditures.

Fortunately, the budget is augmented by the availability of CGCE funds, as discussed below.

CGCE Grant Committee

The CGCE Grant Committee convened in Fall 2009 after the College of Graduate and Continuing Education (CGCE) altered their financial model so individual departments would receive a direct percentage of the profits for courses they offered through CGCE. Due to the number of our courses run through CGCE as part of the M.A., during the summer, and previously through the Camden County College 2+2 program, we have had significant funds available. The department decided the best model to distribute the funds would be through a five-person grants committee.

CGCE funds are to be used in ways that invest in the future of the department or promote the reputation of the department and create good will. We give preference to applications that request seed money that are made primarily on a one-time or short-term basis.

Ongoing projects or activities funded by the department are to propose strategies for how they will become self-sustaining in the future. New regulations state that CGCE funds can only be carried over for one year. Thus, funds must be spent and we may need to consider how we disburse them. While the department believes that ongoing needs for staffing and resources are the responsibility of the college and the university, we realize we may need to find ways to allocate our funds so we don't lose them.

Thus, we have elected to allocate CGCE funds for ongoing initiatives. These include funding 1-2 graduate assistants at a cost of approximately \$12,500 per year for tuition and stipend, paying second readers of MA theses \$500 as a means of enticing them to take a greater role in the process, and paying for 3 hours of reassigned time for the graduate advisor since the Provost's three hours is not deemed sufficient for the work required of this position.

The amount of money available for the committee varies from semester to semester, depending on classes offered and their enrollments. To date faculty have submitted 32 proposals, requesting \$94,789 in funds; \$48,514 has been allocated. The Committee is meeting in Fall 2013 to revise the policy to encourage more proposals.

Faculty Recruitment and Retention

The department has spent a great deal of time on hiring, especially over the past few years. Part of this is due to the fact that, as the university has grown, the department has been provided numerous faculty lines. To give a sense of this, in the AY2013, the department hired the following:

1 Tenure-track Assistant Professor (Cydney Alexis). Five candidates brought to campus for full-day interviews due to the possibility that we would be awarded a second hire if another search at the university failed.

2 Tenure-track Instructors (Laura Mangini and Amy Woodworth). Six applicants brought to campus for half-day interviews. Both of these were already in full-time temporary positions with a three-year time limit, but the search involved external as well as internal candidates. Six on-campus interviews were held.

10 three-quarter-time instructors. All of this hiring occurred during the summer. Some of these hires were already teaching as adjuncts and one was a person coming off a three-year full-time temporary position. While some of these internal hires were appointed without needing an interview, three search committees were formed: one for the general searches, one for externally advertised positions to teach Sophomore Clinic, which ultimately brought us one appointment, though to a non-Clinic position, and one for the advisor to *Glassworks*.

20 new adjuncts. Because so many of our three-quarter-timer instructors were culled from our adjunct pool, we had to fill those positions by hiring new adjuncts. This hiring was done by the chair and the director of FYW.

In addition to the time expended on hiring, paperwork, orientation, start-up issues (rooms, computers, keys, etc.) the department must expend large amounts of time recontracting these positions. In AY14, 21 faculty members are up for recontracting, including all of those mentioned in the first three categories above, two other probationary assistant professors, and six three-quarter-time instructors who are in their first three years or on their three-year review cycle. (Three-quarter-time positions are reviewed every year for the first three years and then every three years thereafter.)

The Tenure and Recontracting Committee this year consists of every available member of the department who can serve (tenured and not on leave or sabbatical). As required by union contract, each of these faculty will have to be observed in class twice during the academic year. In addition, a review of the candidate's materials for recontracting, meetings with the candidate, and a written evaluation are required. These packets (see attached TRP document) can run anywhere from several dozen to a few hundred pages once all the required elements are included.

This issue is, in part, exacerbated by the loss of faculty members who leave the department for various reasons. Since our 2004 WPA self-study, we have had in our tenure-track

faculty alone two retirements, two faculty members pass away, and two depart shortly after being hired, one after two years for a Research I position and another after one year for a position that better suited her professional aspirations and family situation. In addition, our faculty being active across campus means they are often recruited for new positions within the university. Currently, Deb Martin serves as Director of the Faculty Center for Excellence in Teaching and Learning and teaches one course per year for us. Roberta Harvey, a faculty member tenured in Writing Arts, now serves as the Associate Provost for Academic Affairs.

Additional faculty members were lost who served in three-year, full-time temporary positions, including Lindsey Chudzik, who left after last year, and Manda Frederick, who is in her third year and cannot be rehired next year due to union regulations. The administration has seen how problematic this full-time temporary situation was and has now stopped further hiring into these positions, replacing some of them with instructorships.

We have also lost very good three-quarter-time faculty to full-time positions elsewhere, including two this past spring and two the previous year. These people played key roles in the department: one as the Writing Center director, one as the coordinator of Foundations for College Writing, and one as an instructor in Sophomore Clinic. All said they would have loved to stay on, but all also wanted full-time positions, which we couldn't offer.

The Effect of the Research Imperative on Future Hires

In September 2013, Provost Jim Newell visited all the colleges in the university to discuss the implications of the new research designation. As the New Jersey Administrative Code states:

Research university status creates an environment with a heavier emphasis on research, as well as a university mission aimed at bolstering research curricula and resources for faculty and facilities. Its criteria for promotion and tenure place relatively heavier emphasis on a faculty member's record of research publications in refereed journals and published books. Its faculty generates a relatively higher level of Federal research funding.

Provost Newell emphasized that, under this new designation, hiring priorities will shift. Hires who began in fall 2013 will continue under the previous expectations for recontracting, tenure and promotion, but those hired beginning fall 2014 will have to bring with them much more emphasis on fulfilling the four pillars of the strategic plan:

- Access
- Affordability
- Quality
- Regional economic engine

Provost Newell specifically pointed to the effects this will have on the colleges:

- How will you achieve these goals (sponsored funding, increased access, maintaining quality)?
- How will you prioritize hiring and resource allocation to get you to your goal. All tenure track hires MUST link to the achievement of these goals as part of a college plan.
- How will departmental criteria for tenure and promotion for new hires change to reflect the scholarly expectations of new faculty. Note – people already here are to be evaluated based on the current expectations – not new ones.
- The linkage works like this
 - We need a new TT faculty member to do X
 - X is written into the job description for the new line
 - X must be part of the scholarly plan from the new candidate.

Combine this with a 2024 external funding target of \$1,000,000 for the College of Communication and Creative Arts (last year, the college brought in \$27,000), and it is clear that assistant professor hires for the next several years--if there are any--will need to bring in external funding. This is a new path for us, one we must approach strategically.

The PowerPoint for Newell's discussion can be found in Appendix 17: The Changing Landscape of Rowan.

Creative Writing and Writing Studies

Given that creative writing is more typically situated within English departments, the placement of creative writing in a department with a strong focus on composition and rhetoric offers the opportunity to address the commonalities and differences between these two disciplines that are engaged in understanding not only how texts can be interpreted but also how they are produced.

While we share a common goal of cultivating those writing practices that allow our students to write in a variety of genres, we may have a different understanding of the role of theory in guiding those practices and in our understanding of key concepts such as audience, creativity, composition, or authorship. However, such differences may prove be superficial or illusory as this is largely a conversation that we have only begun. One important site for this conversation is in the continuing assessment of the Master of Arts in Writing and in the course design for the Core I, Core II, Seminar I, and Seminar II.

Summary of Included Tables/Graphs

Table 1: SAT profile of Rowan's 2012 enrolled first-time, full-time, degree-seeking freshmen as reported to the Integrated Postsecondary Education Data System (IPEDS)

Table 2: Department Hiring Trends, 1989-2013

Table 3: Summary of reassigned time for Writing Arts faculty

Table 4: History of WPA positions from 1994, projected through 2016

Table 5: Course enrollment caps in FYW courses

Table 6: Undergraduate Programs Enrollment

Table 7: Total student count in Creative Writing and Writing Arts undergraduate courses, 2008-12

Table 8: Writing Arts Course Credits "Consumed," Fall 2008-Spring 2012

List of Attached Appendices/Additional Resources

Appendix 1 May 2013 Meeting Notes

Appendix 2 CCCA Annual Report 2012-2013

Appendix 3 Faculty Biographies

Appendix 4 First Year Writing Core Values

Appendix 5 Writing Arts Advising Sheet (effective for students entering in fall 2007 and later)

Appendix 6 Writing Arts advising Sheet

Appendix 7 Writing Arts Specializations Advising Sheet

Appendix 8 Writing Arts Minor Advising Sheet

Appendix 9 LS HSS Writing Arts Sequence

Appendix 10 Report: "MA in Writing: Plan for Growth and Resource Optimization"

Appendix 11 Course of Study for Master of Arts in Writing

Appendix 12 MAW Annual Assessment Report 2013

Appendix 13 Accelerated Bachelor of Arts in Writing Arts/Master of Arts in Writing Dual Degree Program

Appendix 14 Alumni Authors

Appendix 15 MA Survey Results

Appendix 16 BA Writing Arts Annual Assessment Report 2012

Appendix 17 PowerPoint: The Changing Landscape of Rowan