Proposal for an Undergraduate Program in Creative Writing

The Bachelor of Fine Arts in Creative Writing
Classification of Instructional Programs (CIP user site):
23.1302 Creative Writing

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A. Program Objectives

A Bachelor of Fine Arts (BFA) in creative writing would be a studio arts degree (and not a new LITT track within the LITT program) that concentrates on writing skills and craft more thoroughly than a traditional BA degree with a concentration in creative writing. The BFA usually requires 80-84 credit hours within the student's field of concentration. Like the ARTV BFA, the extra credits would come out of general education requirements–in Stockton's case, ASD classes.

Ideally, a BFA in creative writing allows students time to concentrate in at least one of four genres: fiction, poetry, playwriting, and creative non-fiction; a multi-genre/cross genre option is also valuable as it allows students a broader range of study and time to select their genre(s) of concentration. A strong BFA, then, offers many courses in each of these genres and requires all students to have some exposure to each.

At Stockton, a number of creative writing workshops and electives already exist. Current and regularly taught Literature program workshops include: Speculative Writing, Flash Fiction, Novel Writing, Spoken Word, Cross-Genre or Experimental Writing, Poetry, and Avant-Garde forms. Depending on their availability given their program teaching workload and depending as well on their goals for the Writing Minor, Stockton's Writing Minor MFA faculty may collaborate with LITT to offer some additional courses listed in the bulletin, such as Writing about Nature, Humor Writing, Spiritual Autobiography, Why Poetry Matters (see Appendix 2 for full listing) as well as new electives that might evolve.

We anticipate the creation of new LITT creative writing courses that focused on other genres, such as memoir, creative nonfiction, magical realism, novella, and crime fiction; courses that explore writing's intersections with current affairs and personal politics; as well as a course on professional tasks such as publishing and submitting to magazines, literary journals, querying editors, and the etiquette and politics of those worlds. Appropriate COMM classes will also add to the breadth of the BFA offerings, which students can take to fulfill the "2 LITT electives or cognates" within the BFA.

In addition, a strong BFA offers substantial hands-on learning opportunities. The LITT program already has a number of opportunities available for BFA students. In Professor Tom Kinsella's LITT 3918 editing and publishing internship, students learn InDesign and help to prepare the SoJourn Magazine and to recover regional manuscripts for publication from the South Jersey Center for History and Culture's press. Professor Kinsella also currently offers LITT 3916 Stockton's 50th Anniversary, an internship that allows students to work on an online archive that will commemorate, through stories and archival photography, the anniversary of the college.

Various professors offer the Creative Writing Internship (LITT 4900) that allows creative writing students to develop a manuscript or prepare to apply for graduate school while also gaining experience with hosting visiting writers. Specifically, the International Visiting Writer previously

organized by Professor Judith Copeland in GENS and now Professor Cynthia King in LITT offers a creative writing independent study each fall. LITT also offers opportunities through some of its Senior Seminar course for students to engage in library archival work, and students have the opportunity to opt for a library archival internship. LITT students also can pursue the Peter Murphy Writing administrative internship, the Noyes Museum arts administration internship (which also includes the Arts Garage), and internships through external organizations such as *The Press of Atlantic City* and the *Atlantic City Weekly*. New internships we are pursuing may include an internship with a literary magazine, be it a national one or a regional one so that the class time offers experience working on a magazine. We also are working to develop a magazine article writing internship, potentially with literary journals who need first readers and/or administrative or social media assistance.

A BFA requires a substantial student commitment; our own students over the years have expressed a strong interest in being able to take more workshops for their degree (a more "studio" degree, as one might find in the Fine Arts, Appendix 1). We currently have about 50 Creative Writing track students, and a recent informal survey of students in our creative writing classes suggests that nearly 90% of creative writing track students expressed a very strong interest in a BFA. In addition, in a 2019 survey of 94 students more that 70% of Literature Studies students expressed a strong interest as well, and more than 1 in 7 non-LITT students who were taking a creative writing class expressed a strong interest in the BFA. (See section D and Appendix 7 for further details about the survey).

The traditional BFA in creative writing prepares students for the life of a writer, particularly to go on to MFA or PhD programs in writing, or a career in a related field. Some of the jobs that BFA graduates could pursue include: a novelist, a children's book writer, a feature magazine writer, a writer for film, TV, or the stage, a ghostwriter in trade publications in a specialized field. Other occupations that the BFA would prepare students for are in publishing, as a publicist or marketing associate; as a literary, film, or TV rights agent; as an editor or copywriter (as many of our graduates currently are) for a magazine, website, or publishing house; in marketing as an advertising copywriter, a copywriter for websites, a social media manager; and as a press secretary.

The BFA would also help students interested in being a literary translator, or in starting new publications or magazines themselves. Through internships available in the BFA, students could potentially enter the fields of librarianship and archival work, work as an assistant in a library, or pursue a Master's degree in Library Science. Other professional fields would overlap with the skills acquired with the BFA, allowing students to work as narrative designers for video games, narrative medicine practitioners, research assistants, and technical writers who "translate" content from tech companies into readable, publishable English, or from English into specialized languages. The degree could also be valuable working in political science, for example in international relations and non-profit organizations, as a speechwriter on policy papers, committee reports, or as someone who creates branding for candidates. And finally the BFA student would be well prepared to pursue a degree in law, or become a paralegal.

A BFA would certainly recruit students from throughout the state , but it would also consider the current student population. Most CW track students are transfer students. Many would not be able to fulfill the requirements for a BFA without attending Stockton for between three and four additional years. However, as we discovered, most would be willing to stay at Stockton to fulfill those requirements, even if it meant they earned more credits than required to graduate. Still, for some students, we would keep a Creative Writing track LITT degree option as well as a BFA. These students could take the same classes as BFA students, simply less of them, as they do now, so keeping both degree options would not be a burden. We intend to develop a set rules for those who wish to transfer from one degree to the other. (For an index of current courses and anticipated new courses for the BFA, see Appendix 2).

There are many benefits to establishing a BFA in creative writing here at Stockton. The BFA would develop an already strong program within LITT and offer our talented students more in-depth study of creative writing as an art and as a profession. It would fulfill a need state-wide and beyond, for a BFA program. The BFA would also make Stockton a regional leader in Creative Writing and, adding to the BFA in visual arts, help develop Stockton as a leader in the arts in general. Lastly, it would contribute to the academic community through potential service courses, such as LITT Teaching Creative Writing, LITT 3000 Freelancer's Life (Publication Protocols, etc.), and LITT 3000 Literary Magazine internship.

Nature and Focus of the Program.
The Baccalaureate in Fine Arts in Creative Writing will allow students to pursue a writing degree that focuses on:

- creative works (poetry, fiction, creative nonfiction, cross-genre) as an artistic practice
- aspects of the Literature degree such as grammar, research, and the history of the English language, giving students a deep knowledge of how language works, and facilitating their ability to engage with languages, theories of translation, technical code, etc.
- deep reading of literature, especially contemporary works, so that they would develop a strong awareness of current literary traditions
- poetics, craft and theory, and philosophical questions about the writing life, how it engages and spurs intellectual life and encourages habits for life-long learning
- significant workshop experience, which for the student not interested in pursuing an MFA in the future would serve to help prepare them for both a creative writing position and/or secondary job. Workshopping their own and others' writing gives the student depth of artistic practice and a more solid professional foundation for careers in writing.
- hands-on experience and professionalization within the world of creative writing via in-house internships (see end of section for specific job titles).
- An array of courses that allow students to explore various aspects of and genres within creative writing.

Objectives, knowledge, and skills:

- self-directed writing of multiple genres of creative writing, in short and long forms
- deep knowledge of craft writing in a specified genre
- deep knowledge of important works and scholarship from multiple literary eras
- workshopping skills
- understanding of grammar and history of English language
- ability to form a writing community both within the program and in the surrounding community
- hands-on experience in editing and publishing
- ability to research and communicate persuasively in writing whether its an argument or creative work.
- skills needed to continue study at the graduate level (MFA and/or PhD)

The proposed BFA in creative writing is at the baccalaureate level. It does not exceed the programmatic mission of the institution as it is not a graduate nor a technical course of study.

A BFA in creative writing, a dedicated arts degree, serves a growing population of students seeking to focus their energies on the discipline of creative writing. While a literature degree prepares students for a career with texts and research and analysis, a BFA would allow students to focus on creative writing as an art. Such a practice requires additional workshops--a parallel to visual art's studio time--and offers extra focus on deep reading, internships, and other relevant hands-on experiences. The BFA degree would serve as a prelude to any career that relies on the ability to produce or edit creative written work, and allows students a good sense of what an MFA might be like while allowing them to also pursue other fields such as "law, education, media,"[1] etc. without being obliged to invest in an MFA.

Currently, our student body produces one or two talented students a year who do well to invest in an MFA. With the BFA, we would have an opportunity to appeal to students with a deep love of and desire to study creative writing, preparing them more thoroughly to pursue graduate programs or other occupations.

Several other contexts and factors give rise to the need for this program:

- Students have asked directly for the degree consistently for the last five years as they would like a larger communal and studio experience in keeping with the features of their generation, wanting to find personal meaning through independent expression and projects that connect to the larger world.[2]
- We see the field of creative writing expanding both on the undergraduate and graduate level. To prepare our students we need to expand our degree options. The BFA, which is not offered anywhere in the state of NJ, will be better for the institution at large as it will lead to more students coming to Stockton to pursue a serious Creative Writing degree and then going on to graduate degrees, whether they be MFAs in creative writing or

[1] https://www.everywritersresource.com/get-bfa-creative-writing/
[2] https://www.nytimes.com/2018/08/02/education/learning/generationz-igen-students-colleges.html

other graduate degrees.

- Since students will have 16 more credits with which to fulfill hands-on internships and other opportunities, they will likely gain more by-lines than BA students before graduation. This experience will give students an advantage as they graduate into an ever-more competitive market.
- Our school is founded on the liberal arts. The visual arts program has grown from a BA to also offering a BFA, based on demand. The demand for more substantial creative writing degrees is evident from the intense growth of MFA's over the last five decades. We have a substantial number of talented students whose craft will mature within the time and structure of a BFA. With such a degree, they would be well situated to pursue an increasingly competitive MFA or go on to study another field.
- We currently have three MFA teachers in the LITT program who teach creative writing on a regular basis (Emily August, Cynthia King, and Nathan Long), and are in the process of hiring a fourth. There are also four people with creative writing MFAs teaching courses in the Writing Program (Judith Copeland, Emari DiGiorgio, Nancy Reddy, and Emily Van Duyne). Novelist Ekaterina Sedia from NAMS also teaches Speculative Fiction and adjunct Ian August teaches Playwriting and Advanced Playwriting for the LITT Program. We also have gained in the meantime a visiting professor, Jacob Camacho who teaches core courses such as Introduction to Creative Writing, Craft and Theory, and Spoken Word.

- Among the four MFA teachers in LITT, we enjoy a good student-faculty ratio in our classes, diverse faculty in terms of what we write and teach and, additionally, individually vested interests in issues of diversity including disability, LGTBQ issues, feminist and gender studies, and the interrogation of race.
- We have a good relationship with General Studies MFA faculty and have a creative writing "lab" where students can form working groups and community both in and outside of class.
- A BFA in creative writing is a good option for students who want an art degree while serving a diverse economic population (as the discipline doesn't require that students invest in costly production materials).
- The Literature Program has built infrastructure like the South Jersey Culture and History Center's *SoJourn,* the school's student-run literary magazine *Stockpot*, the cinquannual *Divergently* fiction anthology edited by Nathan Long and students, and the Visiting Writing Series co-curated by Murphy Writing and, up until her retirement in Spring 2022, Judith Copeland from GENS, Nathan Long and Cynthia King from LITT (Further, Cynthia King will take on the International Writers Series from Judith Copeland who is retiring Spring 2022). Our annual Literature program alumni panel and our annual publishing in 21st panel that Nathan Long organizes brings in other external speakers for students to learn about and explore career options. We advise the Literature Club (now enjoying an attendance of 70 or so students a week). We can maximize this infrastructure for our creative writing students by allowing them the BFA within which they could manage an on-line arm of the Stockpot magazine, and connect them with the 48 Blocks Program in Atlantic City. They can also benefit from courses such as, GIS 3307 Why Poetry Matters, which is Emari DiGiorgio's course that connects them with at-risk populations in the surrounding community or the

forthcoming LITT course Teaching Creative Writing which would connect them with students in the region's schools.

B. Evaluation and Learning Outcomes Assessment Plan

Proposal should provide evidence that appropriate evaluation and learning outcomes assessment plans have been developed to measure the effectiveness of the program.

ELO Alignment with BFA Curriculum

Our program level goals include deep reading, knowledge of grammar and language history, workshopping skills, research skills, writerly skills such as submitting work to publications, long projects, internships and hands-on experience, by-lines, etc. These align well with the institution's essential learning outcomes, including the fact that in a BFA in creative writing:

Students will demonstrate an understanding of contemporary literature and trends in contemporary writing both through references to such work in responses (Adapting to Change 1.1, 1.2, 2.1, 2.2, 3.1, 3.2), and by writing creative work that responds to contemporary work.

Students will have experience with publishing texts in the digital age, including understanding of current design programs, editing practices, proofreading, and working with publishing deadlines and printers. (Communication Skills 1.1, 2.1, 3.1; 1.2, 2.2, 3.2; 1.4, 2.4, 3.4).

Students will have skills in evaluating peer work, offering constructive criticism using appropriate language, both in written and verbal format. Students should have a portfolio of writing across genres that shows an understanding of the elements of each genre. (Communication Skills 1.3, 2.3, 3.3).

Students will show advanced skills in at least one genre of their choosing, with several completed works. (Creativity and Innovation 1.1, 2.1, 3.1; 2.1, 2.2, 3.2; 3.4).

Students will have experience with and proof of evaluating various publications and having sent work to them. Ideally, students will graduate with published or publishable work in their genre. (Communication Skills 3.1)

Assessment Plan

1. *The Literature Program has developed a multi-year assessment plan including a Cycle Draft that can be used in perpetuity* (Appendix 6). **As the core curriculum for Creative Writing track students and for BFA creative writing students would be identical except for the 16 extra credits in the BFA, we apply the same assessment plan to the BFA in CW that we use for LITT.** Within this plan, our clearly articulated goals are fundamental learning outcomes related to close reading: all BFA in CW students will learn these skills in the lower level literature courses and develop these skills throughout their coursework. These assessment markers connect with the College's Essential Learning Outcomes, specifically: **critical thinking and program competence.**

2.*The incorporation of Institutional Level Learning Goals into the Program Level Learning Goals** Below are the Literature Program's Baccalaureate Goals for all tracks which will fully carry over into the BFA in Creative Writing's Program Goals.

The Literature Program's Learning Outcomes

Program Goal 1: *To read diverse literary works and develop an appreciation of their aesthetic qualities and insights into human experiences.*

- Virtually all literature courses address this fundamental goal.
- ELO: Adapting to Change; Critical Thinking; Ethical Reasoning; Global Awareness

Program Goal 2: *To acquire an understanding of the formal, historical, and theoretical aspects of literary and English language study and creative writing, including attention to:*

- *form and genre*
    - Several literature courses focus on form and genre, including the following required course for all majors LITT 2114 Literary Interpretation and these required courses for the Creative Writing

track: LITT 2237 Introduction to Creative Writing; LITT 3270 Craft and Theory Workshop (required in the BFA curriculum).

- *intertextuality*
    - Courses designated as literary interpretation
- *literary history and periods*
    - Courses designated as Pre-1700; 1700-1900; 1900-present
- *English language within historical contexts*
    - LITT 2412: English Language and Grammar; LITT 3301 History of the English Language
- *canons and canon formation*
    - Literature survey courses, such as LITT 2104 American Literature I; LITT 2105 American Literature II; LITT 2102 British Literature I; 2103 British Literature II
- *historical and cultural contexts*
    - Courses designated as Pre-1700; 1700-1900; 1900-present
- *critical theory and schools*
    - LITT 2114 Literary Interpretation; LITT 3125 Literary Theory and Criticism
- *individual voice and style*
    - Courses designated as creative writing classes
- *grammatical & syntactical structures*
    - LITT 2412: English Language and Grammar; LITT 3301 History of the English Language
- *diversity*
    - Courses designated as Ethnic/Postcolonial; Gender and Sexuality Studies; WGSS; Africana Studies; R1 and R2

ELO: Program Competence

Program Goal 3: *To apply analytical and expressive skills through:*

- *close-reading*
    - Courses designated as literary interpretation; virtually all upper-level literature courses presume knowledge of this fundamental skill
- *research*

    - LITT 2123 Introduction to Research in Literature; LITT 4610 Senior Seminar
- *digital literacy*
    - LITT 3922 & 3923 Digital Humanities Internships; LITT 3651: Designing Literary Apps
- *creative writing in diverse genres*
    - Courses designated as creative writing
- *development of individual voice*
    - Courses designated as creative writing
- *analytical writing*
    - Virtually all literature program courses involve analytical writing; along with courses with W2 and W1 designations
- *presentation*
    - Virtually all literature program courses involve formal and/or informal presentations
- *performance*
    - Both lower and upper level literature courses involve reading aloud—and in some cases memorizing or reciting—literary passages and creative writing courses require reading aloud and/or performing original works, sometimes in a public sphere
- *modes of punctuation*
    - LITT 2412: English Language and Grammar; LITT 3301 History of the English Language
- *constructive criticism provided to peers*
    - Courses designated W1 and W2 involve peer review

ELO: Communication Skills; Critical Thinking; Information Literacy and Research Skills; Creativity and Innovation; Teamwork and Collaboration

Program Goal 4: *To demonstrate a thorough understanding of concepts and a mastery of skills, applicable to a variety of careers and life experiences through curricular and extracurricular projects and activities, including:*

- *independent studies*
    - LITT 4800: Literature Special Project
- *research assistantships*
    - Courses designated as Applications or Approaches

teaching assistantships
    - Courses designated as Applications or Approaches
- *internships*
    - LITT 3900 Literature Special Project; LITT 3918, Editing Internship; LITT 3920 Public History Internship; LITT 3922 & 3923 Digital Humanities Internships; LITT 4900 Literature Special Project; LITT 4901 Literature Internship
- *presentations (classroom, campus, conferences, exhibits)*
    - Presentations are a culminating aspect of many program courses, as are attendance and/or participation in on-campus and off-campus conferences and exhibitions
- *participation in literary events (campus, regional, national, international)*
    - Students are encouraged to attend and participate in literary events both on campus and off; students have attended regional, national, and international conferences
- *creative and critical publications and submissions*
    - Students have the opportunity to write for the campus newspaper, *The Argo*; the campus literary magazine, *Stockpot*; stories from fiction workshops collected in *Divergently*; and various publications for the South Jersey Culture & History Center, among other opportunities
- *service learning*
    - Courses designated as Service-Learning

End of Program Goals; Statement on Progress

In brief, the BFA in CW Program prepares students who can think critically and creatively and, just as importantly, write and speak well and participate in artistic life. The program's emphasis on technological literacy, furthermore, provides training in another key communication skill that is increasingly valuable in today's job market. While many of our majors indicate that they plan to pursue primary or secondary educational careers, we tie the BFA curriculum and its objectives to no one specific career.

3. *Examples of how the achievement of BFA creative writing goals are assessed, including direct and indirect measures.** The BFA would be assessed along the lines **of the same assessment tools used in classes also required for the LITT BFA.**

Introduction to Creative Writing, Senior Seminar and/or the Senior Project. Additional quantitative measures will be devised. Appendix 5 and 6 show the

instruments used to make assessments in Introduction to Creative Writing, and Senior Seminar and/or Senior Projects.

4. *The LITT assessment processes are sustainable over multiple five year cycles.* The assessment team in 2014 created a Cycle Draft that allows us to keep acquiring data according to a set pattern. This will be mentioned below in number 6 and the **Cycle Draft** is included as Appendix 6.

5. *A* ***curriculum map*** which demonstrates how the program learning goals (and institutional goals, as appropriate) are achieved in the program has been completed and is listed under number 2 above.

6. A clear articulation of learning outcomes (qualitative and quantitative) will be set out in the creative writing assessment tools created by LITT's creative writing faculty. These will include the results of assessment tool data administration that results from the work in Appendix 5 and 6 which are largely qualitative. To supply quantitative data, we will apply best practices as described in "An Analytic Rubric for Assessing Creativity in Creative Writing," by Hamideh Mozaffari[3] to give the assessment the two dimensions.

We in the Literature Program have a long-term assessment plan that we have used to evaluate program level goals. BFA goals will be evaluated based largely on writing produced during workshops, and work developed in internships with portfolio assessments aligned with best practices for creative work as described by professionals in the field. The goal of submitted and/or published work will be a goal easily evaluated by being accepted into an appropriate journal for undergraduate writers.

[3] https://pdfs.semanticscholar.org/fd69/adb2f145b923e94596cc0f734e6e653191d1.pdf

C. **Relationship of the program to the institutional strategic plan** and its effect on other programs at the same institution. State how the proposed program fits within the institutional mission, the strategic plan and the educational goals.

General Overview: There is a close alignment between the BFA in creative writing program and Stockton University's *institutional master plans and priorities* by virtue of its emphasis on life-long learning, being about diversity, being engaged citizens, and by strengthening our artistic community and the University's connection with Atlantic City and the surrounding literary communities (Strategic Priority, Goal 3.2)[4].

Lifelong Learning: As a program dedicated to helping students become independent artists, self-starting project builders, publishing and editing experts, etc., we are giving them the tools that they, as iGen, need to execute their goals. We instill curiosity and interest in the world no matter the genre, and highlight the ways other disciplines can help and be spotlit by creative writing.

Diversity: It is also significant to note that the creative writing track in the Literature Program has drawn in increasing numbers of students of color, with our numbers of Latinx students increasing from 4% to 9%. The number of African American students also rose almost 40%. This aligns with Stockton's mission to be a home for a diverse student body and to be of service to our surrounding community bringing them from where they happen to be scholastically into a school that nurtures them towards and maintains excellent academic standards. We believe this increase in students of color in the Literature Program and creative writing in particular is due to several factors: 1) the Literature Program's reputation as a safe space for students of color, as reported to Professors Emily August and Cynthia King during an informal thinking group meeting with students of color back in Fall 2018. 2) Our dedication to decolonizing the curriculum and providing diverse literatures and projects for students of many marginalized communities and the fact that literature by its very nature asks us to imagine life from another perspective. 3) Providing courses like Spoken Word that focus on African American culture.

Engaged Citizenry, Connecting with Artistic Community: Through projects on creative non-fiction subjects, extended features, the political awareness inherent in Spoken Word and other poetry projects as well as fiction endeavors, a BFA in creative writing would emphasize the University's mission to foster engaged citizenry, to help students imagine and then become participants in a vibrant artistic community. These pieces, along with the publishing projects of the South Jersey Center for History and Culture, the Stockpot, Divergently, and through potential connections with Atlantic City's 48 Blocks, the African-American Museum of South Jersey, etc. we are able to contribute significantly to the strategic planning goals of the institution as a whole.

Additionally, the BFA will offer curriculum and community space for iGen. Given the shift to

[4] https://stockton.edu/strategic-planning/strategic-priorities.html

the iGen population of students, we are committed to offering pedagogies that maximize their talents. Specifically, the BFA asks students to engage in meaningful independently researched projects, engage with their savvy with on-line communication, social media, and current editing and publishing applications used in the workplace via Internships at the South Jersey Center for Culture and History and Stockton's 50th Anniversary, led by Literature Faculty Member Tom Kinsella; acknowledging individuality and community building through workshops. There is also the possibility of a capstone course, typical of BFA's in creative writing.

D. Provide justification of the need for this program.

If the program is housed within the liberal arts and sciences and does not specifically prepare students for a career, provide evidence of student demand and indicate opportunities for students to pursue advanced study (if the degree is not terminal with regard to further education). If the program is career-oriented or professional in nature, provide evidence of student demand, labor market need, and results of prospective employer surveys. Report labor market need as appropriate on local, regional, and national bases. Specify job titles and entry-level positions for program graduates, and/or indicate opportunities for graduates to pursue additional studies. Describe the relationship of the program to institutional master plans and priorities. List similar programs within the state and in neighboring states and compare this program with those currently being offered. For doctoral programs only, supply a select list of distinguished programs nationally in this discipline. The demand analysis should be convincing and contain both qualitative and quantitative analyses.

Favorable Trends in the Field, Nationwide

In a nationwide context, there is overwhelming evidence that an interest in studying creative writing has been steadily increasing over the past 50 years. According to a major survey by the largest professional organization for creative writers, Associated Writing Programs (AWP), advanced degree programs in creative writing existed sparingly in the late 60's (with 13 programs nationwide in 1967)[5] and today number over 500. Such a proliferation of graduate programs alone demonstrates the overwhelming desire to study creative writing across the country. In fact, this is such a widely established phenomenon that Mark McGurl wrote *The Program Era: Postwar Fiction and the Rise of Creative Writing* (Harvard U. Press) to examine it.

AWP's website also states that the most "robust growth in programs" occurred among undergraduate programs.[6] From 2010-2015, survey respondents reported that BA number grew "from 12.3 (average number of students) to 22.0, and BFA from 20.0 to 30.0."[7] Specific percentages for the growth of the creative writing BA and BFA were greater than the growth of the associates or masters' degrees in creative writing, with the BFA having a 35% net total increase in enrollments and the BA having a 31% increase, both nationally.

[5] https://www.awpwriter.org/about/our_history_overview

[6] https://www.awpwriter.org/magazine_media/writers_news_view/3989/awp_releases_its_2015_survey_of_creative_writing_programs

[7] ibid

As University of Pennsylvania Professor James English made clear in his Feb 2013 lecture (at Stockton) "The Global Future of English Studies," English Departments around the country have seen an increase in majors, and the increase has come specifically due to the rise in interest in creative writing. Professor English noted that the vast majority of programs offer concentrations, minors, focuses, etc. in creative writing, but few offer majors in the field, despite the clear increase in interest. He specifically recommended that programs like ours offer a degree in creative writing, either a BA in creative writing or a BFA.

Comparison with Similar Regional Programs: New Jersey and Neighboring States

These trends, and advice from a scholar of trends in English Departments, make us confident that a degree in creative writing is not only timely but valuable. Furthermore, relatively few regional universities offer a Bachelor of Arts (BA) in creative writing: none in Delaware, one in Maryland (Johns Hopkins), 2 in NJ (Princeton and Fairleigh Dickinson), 7 in Pennsylvania, and 9 in New York.

Far fewer programs offer a BFA—a professionalization degree concentrating in creative writing: New Jersey, Delaware, and Maryland offer no BFAs. New York and Pennsylvania each offer three.

Most higher educational institutions in New Jersey offer only English/ Literature degrees *with a focus* on creative writing, but *not a degree* in creative writing. These include:

College of New Jersey
Creative Writing minor
Fairleigh Dickinson University Creative Writing BA
Kean University
Writing option
Monmouth University
Creative Writing concentration
Montclair State University
Creative Writing concentration

Princeton University
Creative Writing BA
Richard Stockton College
Creative Writing concentration
Rowan University
Creative Writing concentration
Creative Writing minor
Rutgers University - Camden
Creative Writing Minor
Rutgers University - Newark
Creative Writing minor
Seton Hall University
Creative Writing minor

Seton Hall University does offer a BA in creative writing, as does William Paterson University; however, both are over 100 miles away from Stockton (in north NJ), and neither offer the more comprehensive BFA in creative writing. Pennsylvania offers similar concentration programs, with three BFAs, one at University of the Arts in Philadelphia, and the other two at Chatham College in Pittsburgh and Penn State Erie—both over 350 miles away. Delaware does not offer any BFA programs.[8]

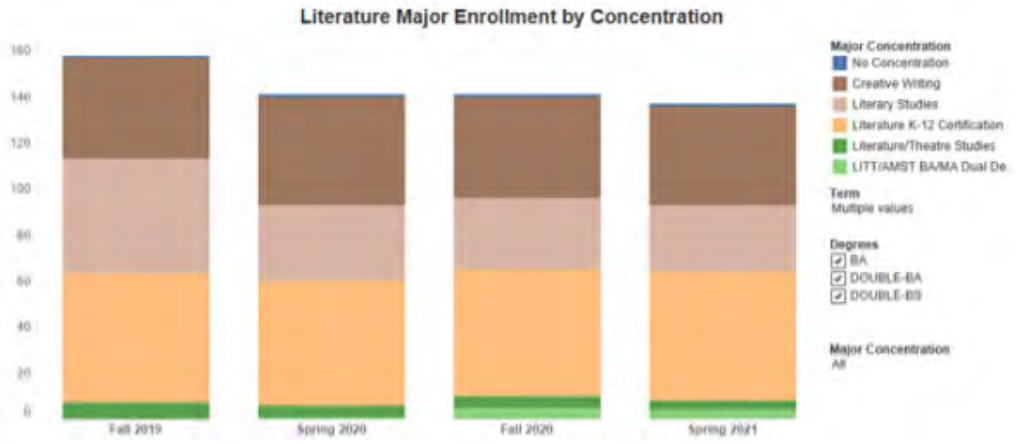
The above descriptions of creative writing programs for undergraduates in NJ suggests that we currently offer a degree concentration similar to many NJ state and private institutions. However, we would be the only BFA in the state, which we believe would draw more students to the program from across the state, especially given the other resources the creative writing faculty and Literature program offer, as well as the university at large.

Student Demand

Many of our Literature students have an interest in pursuing editing/publishing/ or related fields, which do not require an MFA per se, but do require experience in the writing and publishing world we can not fully offer with merely the concentration in creative writing we currently provide to 43 majors (Spring 2021).

In the past five years, we have had students work for publishers in York City and NJ, become full-time editors, publish successful novels, poetry and non-fiction books, and launched other impressive careers. We believe such successes would increase significantly with the more robust creative writing program that a BFA would offer.
Additionally, and in keeping with the kinds of opportunities and options our students take, the BFA allows for concentrated creative study and practice without the financial

[8] https://www.newpages.com/writers-resources/undergrad-writing-programs



Primary, Double or S..	Major Concentration	Fall 2019	Spring 2020	Fall 2020	Spring 2021
LITT	Creative Writing	42	44	44	43
	Literary Studies	46	31	29	27
	Literature K-12 Certification	56	54	55	56
	Literature/Theatre Studies	5	3	3	3
	LITT/AMST BA/MA Dual Degree		1	5	3
LITT - 2nd Major	Creative Writing	2	2		
	Literature/Theatre Studies	1	1	1	1

investment often required for the now extremely competitive MFA. While certainly we will continue to steer talented students toward the impressive MFA programs they have been entering (NYU, PITT, Queens College), our students have expressed a desire for a depth of creative practice that allows them then to pursue a degree in a specific field such as law, marketing, journalism, etc.

More specifically, in response to feedback from the Academic Programs and Planning committee in September 2019, we conducted a survey of 94 students in LITT creative writing classes during the first ten days of October 2019 (see Appendix 7 for complete results). The survey asked students their majors, how many credits they came to Stockton with, and how likely would they have been to select a BFA as an option, even knowing that they might need to take four years of courses at this university, on top of any previously earned credits, to obtain it.

On a scale of 1-10, with 1 being extremely unlikely and 10 being extremely likely, 35 out of 94 students answered 7-10, suggesting a strong interest, and another 24 answered between 4-6, suggesting a possible interest. Of the 35 who expressed a strong interest, 25 were LITT majors.

We had initially estimated that half of the creative writing track students might be interested in a BFA instead of the current creative writing track option, but the survey results suggests that a strong majority would have preferred the BFA option: 18 of the 21 LITT/creative writing track students stated a strong interest in the BFA and, surprisingly, 7 of the 9 Literature Studies majors also expressed a similarly high interest.

These results suggest that nearly 90% (18 of 21) of the creative writing track students would favor

a BFA. This is a significant majority, much higher than we had anticipated. Based on our long-standing average of 50 creative writing track students at any given time, we estimate at least 40 LITT majors--likely more--would select the BFA option, mostly drawing from those already in the creative writing track, but also drawing a few from literary studies.

Furthermore, the survey found that 10 out of 64 non-LITT majors taking a creative writing course would have been very interested in a BFA; an additional 19 expressed a possible interest (answering 4-6 on the survey). Lastly, the survey revealed that even students coming to Stockton with a substantial number of credits showed interest in the BFA, though the survey explicitly made clear that the degree would likely take four years at Stockton. (Previously, we had assumed only beginning Freshman would be interested in the program.) Of the 35 students that expressed strong interest in the BFA had it been available when they came to Stockton, 8 enrolled at Stockton with between 59-64 credits, 3 with between 28- 32 credits, and 9 with between 10-22 credits. In other words, nearly sixty percent (20 of 35) were very interested in the program even though they might forfeit one to four semesters of college work.

From these findings it seems reasonable to project that within four years, 40-50 Stockton students would elect the BFA degree. We believe, based on the ever-growing national and regional interest in creative writing, once the program is established, it would draw at least 20 additional students from across the state and beyond.

We base this estimate on the fact that the vast majority of colleges and universities in the region (NY, PA, NY DE and MD) offer English or Literature degrees with only a few courses in creative writing, allowing students degrees with a track, minor, focus, emphasis, specialization, or concentration in creative writing, as Stockton currently has, but not a full-fledged degree, such as a BFA.

E. Estimate anticipated enrollments

In order to calculate a reasonable expectation for the numbers of BFA students that would come into our program, we consulted with our colleagues in Visual Arts. Wendel White kindly provided a table to show the enrollments in the first years of the BFA in Visual Art:

From Visual Arts BFA faculty Wendel White:

	Freshman		Transfer		Totals
	Admit Status	Deposit Status	Admit Status	Deposit Status	
Studies in the Arts (BA)					
EDVA	8	15	2	8	33
VHIS	3	0	0	0	3
VIBA	1	2	0	0	3
BA Total	12	17	2	8	39
Visual Arts (BFA)					
VCOM	12	9	0	5	26
VILL	3	7	0	1	11
VPHO	3	1	2	0	6
VPTG	0	3	0	0	3
BFA Total	18	20	2	6	46

Totals	**30**	**37**	**4**	**14**	**85**

We tentatively estimate that by the end of the first year we will have 4 students enrolled in the BFA in creative writing program and that by the end of the second year, that number will have increased to at least 6. While that is a very conservative estimate, we feel that the program may grow quite a bit faster than that. Our goal would be to have 15-20 students in the BFA on a regular basis within five years. We calculate this based on the fact that we currently, and for a long while, have had on average about 50 creative writing track students, about half of which are 4-year students. Informal polls among Creative Writing students show a great interest in a BFA. If half of our students are eligible (25 four year students), and half of them choose to follow the BFA path, roughly 12 current students would be part of the BFA. In addition to this, we would anticipate at least five students who otherwise would not come to Stockton to be drawn to the unique opportunities of the BFA here, bringing the number to 17.

F. Resources Needed

...Resources needed to operate program during its first five years, budget to support the program, the number of full time faculty, adjunct faculty, computer equipment, adequate facilities including library and lab equipment, technological infrastructure and computing, print and on-print material, adequate staff, and support personnel and administrative.

The BFA in creative writing does not require an immediate influx of funds, lines, or equipment (with the exception of a replacement for Sara Novic, which is currently underway). If the degree program expands, over time we might need additional adjunct or full-time faculty.

No special classrooms in addition to the preexisting Creative Writing Lab (F218) are needed, and no additional library materials are needed (we already house a substantial number of diverse literature journals in the lab, which offer examples of publishing and writing trends). In fact, the BFA would allow us the opportunity to more fully use this space, hosting additional workshops in the room and using the computers for internships and work preparing our own journal.

Creating a BFA would be a major shift in our current program offerings, especially considering that we will begin the program with a new faculty member and two faculty on sabbatical (Professor King for the 2022-23 academic year and Professor Emily August potentially for Fall 2022). It might also reduce the number of literature (literary analysis) courses our creative writing faculty offer, increasing the course load or class size of other LITT faculty.

However, the numbers of Literature program majors has fallen since the 2008 recession, leveling off in the past few years to around 150 students. It is important to note that while the overall number of LITT majors was reduced by nearly half since 2008 due to the 2009 recession and also in 2013 the creation of the LIBA in Education; the number of creative writing students remained roughly the same, around 50 each year, suggesting that the creative writing program is relatively recession-proof and able to expand. The BFA is an opportunity to grow our enrollments through expanding creative writing majors, the concentration that, as we have noted with national statistics above, students have been gravitating towards.

G. Degree Requirements

Degree Map for the BFA in Creative Writing (CWRT)

First Year, Fall	Credit	First Year, Spring	Credit
Course Load	16	Course Load	16
GEN course	4	LITT 2237 Intro to CW	4
LITT 2114 Interpretation	4	LITT 2123 Research	4
GNN (Q1)	4	GNM (Q2)	4
LANG 1	4	Lang II	4

Second Year, Fall	Credit	Second Year, Spring	Credit
Course Load	16	Course Load	16
GSS	4	GSS (R1)	4
LITT 3270 Craft and Theory	4	LITT 3000 elective	4
CW Elective	4	CW Elective	4
ASD (Q2)	4	ASD	4

Third Year, Fall	Credit	Third Year, Spring	Credits
Course Load	16	Course Load	16
GAH (H)	4	GIS (V)	4
LITT 3000 elective	4	LITT Advance Workshop	4
ASD (R2)	4	LITT 3000 elective	4
LITT Internship	4	ASD	4

Fourth Year, Fall	Credit	Fourth Year, Spring	Credit
Course Load	16	Course Load	16
LITT 3000 elective	4	GAH (I)	4
Internship	4	Cognate	4
Cognate (A)	4	LITT Advanced Workshop	4
LITT Advanced Workshop	4	LITT 4600 Sen Seminar	4

Total: 128 Credits

Provide an outline of the curriculum, including a list of the proposed courses and credits per course. Indicate the total number of credits in the degree program and, for undergraduate programs, the number of general education credits (Include FRST, W, and Q courses).

The base program courses slightly modified from LITT CW track (64+16 credit hours=80 credits total):

LITT 2114 Literary Interpretation (4.0)
LITT 2123 Introduction to Research
(a course which allows creative writers to become excellent researchers and technical writers, often their first jobs out of college) (4.0)
LITT 2237 Introduction to Creative Writing (4.0)
LITT 3270 Craft and Theory Workshop (4.0)

4 3000 level literature courses (16)
3 Creative Writing Adv. Workshops (12.0)
2 Creative Writing Electives/CW GENS (8.0)
1 Capstone Seminar (as is typical of BFA) (4.0)
2 Grammar, Publishing, or Internships (Sojourn/Divergently/Stockpot Course (8.0))

Language Requirement (8.0) (Can be fulfilled by minors, travel abroad, or reaching intermediate level as in LITT CW track)
2-4 LITT Electives or Cognates (8.0)

General Studies: 48 credits.
32 Credits GENERAL STUDIES
General Arts and Humanities Courses (8.0)
General Interdisciplinary Courses (4.0)
General Integration and Synthesis Courses* (4.0)
General Natural Sciences and Mathematics Courses (8.0)

General Social Sciences Courses (8.0)

*Must be taken junior or senior year
+16 credits ASD

=48 credits total

General Education Outcome Requirement:
These courses are listed as attributes and should be completed within the 128 credits needed to graduate.
Arts (A)
Historical Consciousness (H)
Values Ethics (V)
International/Multicultural (I)

Race and Racism Education:
You must complete one R1 course and one additional R1 or R2 course. A minimum grade of C is required for the R1 course; a minimum grade of D is required for any R2 course taken to fulfill this requirement. At least one of the two required courses must be taken at Stockton. R requirements are for students entering Stockton University starting in the Fall of 2021.

Writing Requirement:
All matriculated students must earn a C or better in 4 writing-designated courses. Two W1 courses may be transferred.
One W1 course any level
One W1 or W2 course any level One
W1 or W2 course any level One W1
or W2 course 3000 level

Quantitative Reasoning Requirement:
All matriculated students must pass three quantitative-reasoning-designated courses. Two Q1 courses may be transferred:

1 Q1 course (any level)
1 Q1 or Q2 course (any level)
1 Q2 course (any level)

The current creative writing track is an excellent option for the person who wishes to be a strong researcher and creative writer and leaves open the possibility of doing a +1 year in Secondary Education certification or +1 in MAAS. It also serves transfer students who wish to complete a degree in two or three years, since the BFA would take four years to complete. We therefore plan to maintain the regular creative writing track.

If specialty accreditation is available, does the program meet those standards? If state licensure is required, is there evidence of meeting state licensure standards? The external review (AIC) will assess whether or not a review of the curriculum suggests that there will be rigor in the program.

No specialty accreditation is required in this field for the bachelor's degree and no licensure is needed after obtaining the degree.

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Appendix 1 Curriculum Worksheet

The base program courses slightly modified from LITT CW track (20 courses/80 credits total):

LITT 2114 Literary Interpretation (4.0)
LITT 2123 Introduction to Research
(a course which allows creative writers to become excellent researchers and technical writers, often their first jobs out of college) (4.0)
LITT 2237 Introduction to Creative Writing (4.0)
LITT 3270 Craft and Theory Workshop (4.0)

4 3000 level electives (16)
Creative Writing Adv. Workshops (12.0)
Creative Writing Elective/CW GENS (8.0) Capstone
Seminar (as is typical of BFA) (4.0)
2 Grammar or Internships (Sojourn/Divergently/Editing/ Publishing) (8.0)

Language Requirement (8.0) (Can be fulfilled by minors, travel abroad, or reaching Beginning II level as in LITT CW track)
Two LITT Electives or Cognates (8.0)

General Studies 48 credits

32 Credits GENERAL STUDIES
General Arts and Humanities Courses (8.0)
General Interdisciplinary Courses (4.0)
General Integration and Synthesis Courses* (4.0) General
Natural Sciences and Mathematics Courses (8.0)
General Social Sciences Courses (8.0)

*Must be taken junior or senior year

+16 credits ASD

=48 credits total

General Education Outcome Requirement:

These courses are listed as attributes and should be completed within the 128 credits needed to graduate.

Arts (A)
Historical Consciousness (H)
Values Ethics (V)
International/Multicultural (I)

Racism and Race Education

You must complete one R1 course and one additional R1 or R2 course. A minimum grade of C is required for the R1 course; a minimum grade of D is required for any R2 course taken to fulfill this requirement. At least one of the two required courses must be taken at Stockton. R requirements are for students entering Stockton University starting in the Fall of 2021.

Writing Requirement:

All matriculated students must earn a C or better in 4 writing-designated courses.
Two W1 courses may be transferred.
One W1 course any level
One W1 or W2 course any level
One W1 or W2 course any level
One W1 or W2 course 3000 level

Quantitative Reasoning Requirement:

All matriculated students must pass three quantitative-reasoning-designated courses.
Two Q1 courses may be transferred.
1 Q1 course (any level)
1 Q1 or Q2 course (any level)
1 Q2 course (any level)

Appendix 2 Existing Courses that could be taught in the BFA in Creative Writing (does not include classes central to all LITT tracks)

LITT 2237 Introduction to Creative Writing
LITT 3270 Craft and Theory

Advanced Required Workshops

LITT 3155 Advanced Spoken Word Poetry
LITT 3271 Experimental Writing Workshop
LITT 3272 Avant-Garde Poetry Workshop
LITT 3601 Memoir Workshop
LITT 3636 Advanced Fiction
LITT 3637 Flash Fiction Workshop
LITT 3638 Adv. Playwriting
LITT 3639 The Novel

Creative Writing Electives

LITT 2262 Writing the Short Story
LITT 2155 Spoken Word Poetry
LITT 2160 Playwriting
LITT 2173 Writing Speculative Fiction

GAH 1124 Introduction to Screenwriting
GAH 1627 Writing from Experience
GAH 2260 Humor Writing
GAH 3301 Spiritual Autobiography
GAH 3604 The Personal Essay
GAH 3611 Creative Non-Fiction Workshop
GAH 3612 Writing About Nature
GAH 3654 The Writing Life
GAH 4611 Advanced Creative Nonfiction Workshop

GIS 3307 Why Poetry Matters (Emari DiGiorgio)

Courses to be Developed in LITT

LITT 2000 The Personal and Political in Contemporary Writing
LITT 2000/3000 Teaching Creative Writing
LITT 3000 Freelancer's Life
(Publication Protocols, etc.)
LITT 3000 Literary Magazine internship

Appendix 3. Letter of Support from Dean Honker (ARHU)

Honaker, Lisa

Thu 11/8/2018 10:34 AM

To: Harvey, Douglas <Douglas.Harvey@stockton.edu>; King, Cynthia <Cynthia.King@stockton.edu>

Dear Doug and Cindy,

I support the creation of a BFA in Creative Writing in the Literature program at Stockton University. Please let me know what else I might need to do to move this forward.

Thank you,

Lisa

Lisa Honaker
Dean, School of Arts and Humanities
Professor, British Literature
Stockton University
101 Vera King Farris Drive
Galloway, New Jersey. 08205
609.652.4760

Appendix 4 Letter of Support from Dean Gregg (GENS)

BFA in Creative Writing

Gregg, Robert
Thu 10/10/2019 10:57 AM

To: Long, Nathan <Nathan.Long@stockton.edu>; King, Cynthia <Cynthia.King@stockton.edu>

Dear Cindy and Nathan:

Congratulations on putting together such a strong proposal. As you remember we have had discussions about moving forward with new Creative Writing offerings going back to the time that I was the Dean of ARHU. At that time, however, it didn't seem as though we had enough faculty in ARHU, and relations with GENS were not optimal for such an initiative. Now there seems to have been a sea change and this is a propitious time for such a development. I believe you have a couple of new faculty in CW – Sara Novic and Emily August; we also have new faculty in GENS who, I believe from my informal conversations, would welcome the opportunity to be a part of this BFA initiative.

I think the BFA is the right choice for Creative Writing. The market for MFAs is glutted, so we couldn't go down that road effectively. But Stockton has a great many resources and opportunities for writers, which will provide the cornerstone for a strong BFA program. I am thinking especially here of Murphy Writing (housed in GENS) and Emari DiGiorgio's work bringing poetry to the community ("Why Poetry Matters" and "World Above"), as well as the Ravenswood series.

Please let me know if there is any way I can help moving this forward.

Good luck, and thanks for taking the time to work on bringing this opportunity to Stockton.

Rob

Robert Gregg
Dean, The School of General Studies
Stockton University

Appendix 5 Assessment Tools for Creative Writing (Emily August)

Literature Program
Creative Writing Assessment: BA in CW and proposed BFA in CW

GOALS

To measure student learning outcomes by assessing the skills with which students enter our creative writing courses compared to the skills with which they exit the courses.

To demonstrate the need for distinct resources for growing the creative writing track by showing what skills sets are cultivated through creative writing courses, and how/why those skills are or aren't being cultivated effectively.

To evaluate and synthesize findings in a way that 1) demonstrates resource need, and 2) assists the Literature Program in continuing to evaluate the role of creative writing instruction within the program and the university.

ASSESSMENT INSTRUMENT 1: Intro to Creative Writing

The goal of this instrument is to measure student progress on a set of essential beginning creative writing skills determined by creative writing faculty. The instrument will indicate how well LITT 2237 students are internalizing and reproducing the specific creative writing skills that the course is designed to teach.

This instrument is performed at the end of the semester, after students' final portfolios have been submitted. The instructor selects 5 students from the course, distributed across the spectrum of performance and ability. Instructor compares each student's first poetry assignment with one of their final portfolio poems, and compares each student's first short story assignment with one of their final portfolio short stories.

1: No or Negligible Progress
2: Moderate Progress
3: Average or Expected Progress
4: Above Average Progress
5: Significant Advancement or Achievement

ASSESSMENT INSTRUMENT 2: Intro to Creative Writing

This assessment instrument comprises one half of a pair of complementary assessments. The goal of this assessment is to help measure how well students on the creative writing track are able to utilize the full range of creative writing skills by the completion of their creative writing coursework. Or, it measures to what degree our courses are communicating the skills, from the introductory range to the advanced.

This portion of the assessment is timed, and is administered to LITT 2237 students in class at the end of the semester. Students receive two prompts.

Prompt 1 (15 minutes) asks students to write a short poem that showcases their ability to manipulate the following creative writing tools: concrete imagery; sonic elements such as rhyme, meter, assonance, and/or consonance; and formal elements such as line breaks, white space, line lengths, and stanza lengths.

Prompt 2 (15 minutes) asks students to write a short fictional scene that showcases their ability to manipulate the following creative writing tools: character; dialogue; and setting.

A similar, but more advanced, assessment will be administered in Advanced Fiction, Advanced Poetry workshops, and paired with the assessment administered in LITT 2237, in order to determine how much progress creative writing students make in our suite of courses. This will help faculty determine which strengths to retain and which skills to target in our pedagogy and course construction, and what curricular changes—if any—need to made in order to maximize student learning and success.

Appendix 6

ASSESSMENT INSTRUMENT 3: Advanced Workshops (Cynthia King and Emily August)

This is an assessment to help the Literature Program prove the difference between what a creative writing track needs by way of resources as opposed to the literary studies or theater track.

For ADV CNF or FICTION WORKSHOP. Read the following prompt carefully and write a 250 word piece of prose (freewriting, essay, or flash fiction) that showcases your ability to use the tools in the following list:

Concrete imagery
Language that appeals to the senses
Characterization
Dialogue
Consistent Point of View
Interiority/Internal thinking
Character distinctly static or dynamic
Motif or symbol
Setting

FOR ADVANCED POETRY WORKSHOP. Read the following prompt carefully and write a poem of at least 14 lines (lineated or prose, rhyming or not) that showcases your ability to use the tools in the following list:

Alliteration
Consonance
Metaphor
Simile
Figure of speech
Concrete Imagery
Associative Leap
Literal meaning/secondary meaning

Appendix 6a Cycle Draft

Cycle DRAFT—LITT Assessment
Close Reading Literature Skills (ELOs: Critical Thinking & Program Competence)

This cycle focuses on assessing the fundamental learning outcomes related to close reading: all Literature students begin learning these skills in the lower level literature courses and develop these skills throughout their coursework in LITT. These assessment markers connect with the College's Essential Learning Outcomes, specifically: critical thinking and program competence.

Year 1: Literary Interpretation—Close Reading Assessment (AY 2017-18)

Direct Measures: Tool Development and Pilot Data collection

Fall Term: pilot development and training
Assessment committee seeks funding to develop assessment tool(s)
Develop assessment tool(s)
Norm faculty to the assessment tool (Winter Retreat)

Spring Term: faculty pilot tool in designated course(s)
Assessment committee collects and tests pilot data
Assessment report outlines recommended changes from pilot

Indirect Measures:

Curriculum Map: faculty update new/revised courses
Fall Term: assessment committee develop Alumni Survey (see pg.3 "Long Term Assessment Projects")
Spring Term: assessment committee finalize Alumni Survey

Year 2: Literary Interpretation—Close Reading Assessment AY 2018-19)

Direct Measure: Data collection

Fall Term: faculty implement tool in designated course(s)
Assessment committee collects data
Spring Term: faculty implement tool in designated course(s)
Assessment committee collects data

Indirect Measure:

Curriculum Map: faculty update new/revised courses
Fall term: assessment committee applies for assessment funding to support Alumni survey
Spring term: assessment committee implements Alumni survey (pending funding approval)

Year 3: Literary Interpretation—Close Reading Assessment AY 2019-20)

Direct Measure: Data collection

Fall Term: faculty implement tool in designated course(s) Assessment committee collects data
Spring Term: faculty implement tool in designated course(s) assessment committee collects data

Indirect Measure:

Curriculum Map: individual faculty update new/revised courses

Fall Term: assessment committee applies for assessment funding to analyze Alumni survey data

Spring Term: assessment committee drafts report on Alumni survey findings

Year 4: Preparation for Five Year Review during 2022-2023 (gap in cycle due to COVID-19 Pandemic)

Direct Measure: Data Preparation

Fall term: Apply for Assessment funding for the assessment of the Close Reading Assessment data in Summer term

Fall Term: faculty implement tool in designated course(s) Assessment committee collects data

Spring Term: faculty implement tool in designated course(s) Assessment committee collects data

Spring Term: Request IDEA Group Reports for past 4 years:
Senior Seminar
Literary Research Literary Interpretation
Introduction to Creative Writing

Indirect Measure:

Curriculum Map: faculty update new/revised courses

Fall and Spring Terms: assessment committee finalizes Alumni survey report

Fall and Spring Terms: coordinator—in consultation with program faculty, institutional research, and administration—creates new 5 Year Assessment Cycle (to propose in 5year review and implement post 5 year review)

Fall term: Select 5 Year Review program faculty author for following AY

Spring term: Collect names of possible outside reviewers

Year 5: Conduct and Write Five Year Review

Summer term: Assessment report on close reading data collected in Years 1-4 (funded—completed by an external reviewer)

Program Five Year Review: Draft 5 Year Review Document (Fall)

Fall Term: Analyze IDEA group report data

Assessment committee, coordinator, and 5-year review author

Fall Term: Collect TEDU Assessment data (coordinator)

- Program Completers' Stockton GPA at Exit
- Student Teacher Evaluation Forms (STEF) Ratings
- Program Completers' Praxis II Scores by Program Options
- Program Completers' GPA from All Schools (Manual at Entry)

Spring Term: External Reviewer visit and report

- Program response
- Program meeting with administration to discuss review

Appendix 7 Survey Results

Survey Results about Likelihood of Pursuing BFA LITT Majors and Non-Majors (10/19)
In Fall 2019, we surveyed 94 students in LITT creative writing classes about their likely interest in a BFA. They listed their major, how many credits they had completed when coming to Stockton, and how likely, on a scale of 1-10 (one being low, 10 being high), they would have sought a BFA if it had been offered when they came to Stockton, knowing it would required 4 years, regardless of credits earned prior to enrollment.

Yellow highlight indicates strong interest; Red highlight indicates possible interest

Major and concentration	Credits completed before STK	Likelihood on scale of 1-10
Cindy's Spoken Word class		
Literature and Education	0	7
Social Work	4	6
Criminal Justice	7	3
Health Science, PT	50	5
Literature Theater Studies	60	9
COMM General Media	16	7
LITT CW	0	10
Visual Arts – Illustration	0	6
Ryan's CW sections (2)		
History education	26	5
Literature Lit Studies	12	5
Elementary Ed, Special Ed	9	4
LIBA EDUC	1	3
LIBA EDUC	8	3
Business Management	4	4
LIBA EDUC	0	2
LIBA EDUC	0	1

CRIM Forensics	6	1
EDUC middle school math	0	5
LIBA EDUC	32	1
Health Science OT	15	5
EDUC K-6	4	3
LITT CW	12	10
PSYCH Mental Health	16	3
BUSI Marketing	64-70	2
Dance	70	4
LITT CW	64	9
Marine Biology	0	6
Sociology	0	5
COMM	12	7
Speech Pathology	64	7
CRIM	22	7
Env Science	63	2
BIOL Pre-Med	14	5
Health Science OT	8	1
Computer Science	24	1
Psychology	64	8
Env Science	63	1
EDUC Secondary Ed	0	10
Env Science	59	7
LIBA EDUC	24	3
EDUC Social Studies Language Arts	0	3

LIBA EDUC Early Childhood	16	4
CRIM	70	1
Elementary EDUC	54	1
EDUC	64	1
Marine Science	6	3
ENVL	0	1
Theatre Performance	8	6
Jacob Camacho's class		
BIOL Biochemistry Pre-Med	48	1 ("nothing against it")
Undecided	4	4
LITT CW	4	5
ARTV Graphic Design	0	4
LIBA EDUC	0	8
LIBA EDUC	84	2
Undecided	0	3
LITT CW	4	10
LITT CW	0	4
BIOL	64	5
Computer Science	0	1
PSYCH childhood studies	0	5
LITT CW	0	4
Hospitality Mgmt	0	5
LITT Lit Studies	0	9
CRIM forensics, minor in French	4	3

Undecided	8	2
EDUC K-6	64	2
ENVL Science	64	3
Nathan's Flash class		
LITT CW	12	9
LITT CW	32	10
LITT CW/COMM Dual	12	10
Nursing	4	2
LITT secondary Ed:	8	8
LITT secondary Ed:	4	6
LITT Lit Studies	0	10
PSYCH	24	5
PSYCH	24	1
LITT CW	0	7
LITT CW	16	10
LITT CW	64	7
Geology	0	7
LITT CW	12	10
LITT CW	0	8
LITT literary studies	O	8
LITT CW	8	7
Forensic Psychology	12	8
LITT CW	64	10
LITT CW	64	7
LITT CW	4	10

LITT CW	30	10
LITT CW	0	10
LITT lit studies	28	7

CONVERTING OPTIONS/CONCENTRATIONS WAIVER
APPENDIX H
BFA in Creative Writing
Stockton University, Fall 2021

1. Is the Program degree level within the mission of the college?

   Yes, the BFA offers a four year undergraduate degree with a focus on creative writing, a popular discipline within Arts and Humanities.

2. What is the need/impetus for the requested change?

   Many students have requested more writing courses within the major, which the BFA would provide, and there are very few BFA Creative Writing programs in the tristate area. Also, as part of our five year review, reviews have suggested expanding the creative writing offerings. In addition, in a lecture delivered on campus as part of the ARHU lecture series, U Penn Professor James English showed substantial evidence that creative writing was a growing fiend across the country, and that most English/Literature programs did not offer full degrees in the field, but rather only concentrations or minors.
   ,
3. How long has this concentration/option been offered?

   The creative writing option has been offered for at least fifteen years.

4. What is the enrollment history?

   In past years, the percentage of the roughly 325 LITT majors and minors split relatively evenly between four concentrations: Literary Arts, Creative Writing, the LITT Secondary Education, with fewer students in LITT Theater Arts. After the 2009 recession and the creation in 2013 of a LIBA major in Education, our numbers shrank until 2020 to 139 majors, but since the pandemic, our numbers have increased 153[1]. Regardless, the number of Creative writing track students remained around 50, even after the recession, suggesting it was in strong demand, despite the external financial crisis.

5. Will the new program have sufficient content depth to justify classification as a major?

   The new major increases the depth of study in the field of creative writing while also maintaining those courses from LITT that assist in key skills such as literary interpretation, and research. It will differ from the current LITT concentration in Creative Writing by offering 16 additional credits in professionalization, grammar, and a capstone course.

[1] https://stockton.edu/institutional-research/enrollment.html

6. Will the college continue to offer the existing major?

   The School of Arts and Humanities will continue to offer the LITT degree and the four current concentrations. The existing major may find the majority of the creative writing concentration students graduating with the new major.

7. Would students currently enrolled in the option/concentration be "grandfathered" as to their degree title?

   We will grandfather into the BFA any LITT creative writing student who would like to receive the BFA diploma and has completed the 16 extra credit hours in the major.

8. Are sufficient resources available to support the new program in the following areas: Personnel such as faculty and support staff? Facilities? Operating expenses -- equipment, library resources, etc.?

   We have waited until a new line for an assistant professor of creative writing has been offered by the administration of Stockton University to replace our former colleague Sara Novic, and our dean Lisa Honaker of ARHU was granted this new line in mid-October 2021. There are sufficient recourses otherwise to support this program. Currently, we share with an historical center a lounge that contains computers for study, a library of literary journals, boos and other recourses, and sitting space for workshops. This space is currently underutilized and offering more Creative Writing workshops would make the space be more efficiently used.

9. Since the proposed option/concentration is part of an approved ongoing program, will the proposed conversion create any additional duplication with ongoing programs at other colleges in New Jersey?

   According to our research, there are no BFA in creative writing degrees in the state of New Jersey, though there are BAs in creative writing. In New York State, there are BFAs in creative writing at the Pratt Institute in Brooklyn, at the State University of New York at Potsdam, and Brooklyn College of CUNY[2]. There are only three BFAs in creative writing in Pennsylvania: U. Arts in Philadelphia, Chatham University in Pittsburgh, and State College in Erie. There are no BFAs in Delaware or Maryland.[3]

[2] https://www.newpages.com/writers-resources/undergrad-writing-programs
[3] Ibid.

Appendix K

Bachelor's in Fine Arts in Creative Writing

Stockton University, Fall 2021

Evaluation and Learning Outcomes Assessment Plan

The major programs within the School of Arts and Humanities (ARHU) at Stockton University engage with a five year cycle of assessment composed of self-evaluation through annual coordinator reports, five year external reviews, review and revision of that assessment cycle as necessary, and annual collection of and assessment of data. In 2018-2019, the creative writing faculty within LITT assessed the need for a BFA in creative writing and presented it to the Academic Programs and Planning Committee and also the Faculty Senate. This proposal was drafted in response to the survey data and student feedback that indicated a BFA with 80 credit hours of creative writing coursework as opposed to 64 would provide students with a degree they need, be among the first BFA programs in the region, alined with other liberal arts institutions and colleges in the region. The BFA proposal was pulled from Faculty Senate when we realized we had not been given a replacement line for the creative writing faculty necessary to launch the program. We now have secured the line, and are re-submitting the proposal.

School and Department Learning Goals:

In accordance with the learning goals of the Literature Program, students who complete the BFA in creative writing will:

Objectives, knowledge, and skills:

- self-directed writing of multiple genres of creative writing, in short and long forms
- deep knowledge of craft writing in a specified genre
- deep knowledge of important works and scholarship from multiple literary eras
- workshopping skills
- understanding of grammar and history of English language
- ability to form a writing community both within the program and in the surrounding community
- hands-on experience in editing and publishing
- ability to research and communicate persuasively in writing whether its an argument or creative work.
- skills needed to continue study at the graduate level (MFA and/or PhD)

Evaluation and Learning Outcomes Assessment Plan Proposal should provide evidence that appropriate evaluation and learning outcomes assessment plans have been developed to measure the effectiveness of the program.

ELO Alignment with BFA Curriculum:

- Our program level goals include deep reading, knowledge of grammar and language history, workshopping skills, research skills, writerly skills such as submitting work to publications, long projects, internships and hands-on experience, by-lines, etc. These align well with the institution's essential learning outcomes, including the fact that in a BFA in creative writing.
- Students will demonstrate an understanding of contemporary literature and trends in contemporary writing both through references to such work in responses (Adapting to Change 1.1, 1.2, 2.1, 2.2, 3.1, 3.2), and by writing creative work that responds to contemporary work.
- Students will have experience with publishing texts in the digital age, including understanding of current design programs, editing practices, proofreading, and working with publishing deadlines and printers. (Communication Skills 1.1, 2.1, 3.1; 1.2, 2.2, 3.2; 1.4, 2.4, 3.4).
- Students will have skills in evaluating peer work, offering constructive criticism using appropriate language, both in written and verbal format. Students should have a portfolio of writing across genres that shows an understanding of the elements of each genre. (Communication Skills 1.3, 2.3, 3.3).
- Students will show advanced skills in at least one genre of their choosing, with several completed works. (Creativity and Innovation 1.1, 2.1, 3.1; 2.1, 2.2, 3.2; 3.4).
- Students will have experience with and proof of evaluating various publications and having sent work to them. Ideally, students will graduate with published or publishable work in their genre. (Communication Skills 3.1)

The assessment plan of the BFA Program in Creative Writing consists of direct and indirect measures of student achievement through classroom-administered tools and the consequent data as well as alumni surveys.

Direct measures: These include the following: assessment tools directly administered in 1) LITT Literary Interpretation, 2) in LITT Introduction to Creative Writing (portfolio assessment), and 3) in the LITT Capstone course for the BFA.

Indirect measures: This includes surveying graduates of the LITT creative writing track and BFA in Creative Writing to see in which ways the degree has helped them achieve their career goals.

Assessing the Program Learning Outcomes:

The assessment will occur chiefly in the beginning and capstone courses of the student's journey through the BFA in Creative Writing. Based on our Program Map, each student will step through three steps in the major: One, foundational courses; Two, elective courses/professionalizing courses; and Three Senior Seminar or Capstone courses. Since these foundational and capstone courses may align with the Literature Program assessment data collection, we will not assess the electives unique to the BFA in creative writing.

Step One: Foundational Courses	Step Two: Elective Courses (Student can select X number from this list)	Step Three: Capstone Course
Literary Interpretation Introduction to Research Introduction to Creative Writing Craft and Theory Upper Level Workshops CW Electives Pre-1700 reading course	LITT 3000 level (choose 2) LITT Elective Workshops (choose 2 from a list) LITT/CRWT Grammar/Professional courses (choose 2 from a list)	CRWT Capstone Course

Below you will find a table that aligns four general sections: 1)Learning Outcome(s), the learning outcomes that will be measured 2) Assessment Methods, how each Learning Outcome will be measured, including as direct (d) or indirect (i); 3) Where Assessed, meaning in which course the learning outcome will be measured and 4) Academic Cycle, or the academic cycle in which the learning outcome will be measured. The ELO's and program learning objectives have been streamlined into six categories: Deep Reading Skills, Community Building, Digital Software Skills, Constructive Criticism (written and oral), Writing Expertise (with focus in one genre), and Professional Experience (internships, publishing, etc.)

Learning Outcomes	Assessment Methods	Assessed In	Step of the Cycle
Deep Reading	Students can abstract theses and main ideas from texts of various genres	LITT Interpretation LITT 3000 level literature courses LITT History of the English Language/Grammar	1 and 2
Community Building	Students will foster connection within course and between school and community.	LITT Adv./Spoken Word LITT Internships CWRT Professionalization courses	2
Digital Software Skills	Students can create publications, pdfs, press galleys, magazine pages, etc. in major applications such as InDesign, Adobe Acrobat, etc.	LITT Research LITT Editing and Publishing Internships	2
Constructive Criticism (written and oral)	Students can deliver workshopping critiques in written critiques and oral commentary	LITT Introduction to Creative Writing LITT Craft and Theory LITT upper level workshops LITT creative writing elective (some are	1, 2, and 3

		workshops)	
Writing Expertise (in one genre)	Students have developed mastery in one genre of writing (poetry, fiction, creative nonfiction, playwriting).	LITT upper level workshops	2
Professional Experience	internships, learning about publication submission/agents, being first readers for journals	LITT Internships CRWT Professionalization courses	2