

Summary of Program Review, Writing Department
11-09-05

It may strike some as ironic that the newly-formed Writing department, which inaugurates its major in the fall of '06, undertook a review of its program in the fall of '05. True enough, there is much the Writing department has yet to apprehend, such as the extent of its program and the size of its major. On the other hand, however, there are many assets—such as its curriculum—that have been in place for more than a decade. Therefore, a program review is, in many ways, an excellent idea for this department at this time.

The review has revealed these key opportunities:

Curriculum: because the Writing curriculum—now nearly 20-years old—was never attached to an English department but, instead, was part of a media/communication arts curriculum, the Writing curriculum has been allowed to develop impressive depth in some areas—to the extent that, with further development in wanting areas, Loyola's Writing department could show leadership on a national level.

Growth of the major: the new Writing major complements the long-established Interdisciplinary Writing major and promises to offer students more flexibility and depth in their studies; what is more, it could be instrumental in recruiting more diverse students to Loyola. The Writing department anticipates that within 5 years, the number of its majors will rise to an optimum level (80-100).

Technology: Long a partner with media/communication studies, Writing studies and students have benefited from a close association with new media: desktop publishing, computer classrooms, graphics courses, etc. Now that Writing is autonomous, it will engage new media more directly to serve the particular needs for Writing students. This initiative may include the establishment of a Writing-specific computer classroom, a great online presence for Writing (e.g., an online journal).

Signature Program: Within five years, the Writing department seeks to win a "Program of Excellence" designation from the Conference on College Composition and Communication, one of the premier national organizations on college Writing. Such a designation would be a form of accreditation and would be possible if the College supported Writing in three key areas: a) hires (1-2 more tenure track would be necessary: currently the department has none); b) facilities (e.g., the department is currently decentralized and shares its space with Communication), and c) resources to support both faculty and student development.

DEPARTMENT OF WRITING PROGRAM REVIEW
Loyola College, November 2005

ACADEMIC DEPARTMENT -----

Academic Department 1. The Writing Department's goal:

As the Writing Department sustains its two majors and administers its core writing course, introducing students both to Writing studies and to the demands of writing in the academy, the Department aims to help students mature as citizens who use writing constructively and ethically in their professional and personal growth

Academic writing, creative writing, and professional writing all belong to a liberal education; they foster the intellectual excellence, critical understanding and sensitivity to language that lead to eloquentia perfecta. In learning to write, students discover how thinking, reading and writing are inextricably linked. The Department of Writing provides a variety of courses built on the assumption that "writers exist in the

world,” that is, that they have vital relationships with culture, nature, and society and that they are shaped by and they in turn shape their environment. We assume that the systematic study of the writer’s art and craft is essential to establish and sustain such relationships. Students of writing become better observers and critical thinkers, analyzing, evaluating and expressing themselves in pleasing, powerful, and individual ways. As a result, they participate in and act on the world honestly, meaningfully and productively.

Academic Department 2: History of the Writing Department

Writing has been a discrete and productive area of study at Loyola College since 1972. Over a period of thirty-three years, it has been housed in its own space, spent its own budget, offered its own curriculum, hired and tenured its faculty, served the College out of its areas of expertise, and contributed to the writing profession through development of pedagogy, through the creative and scholarly activity of faculty, through alliances with national organizations such as College Composition and Communication, Associated Writing Programs, and the National Council of Teachers of English, and through successful job and graduate school placement of its students.

Prior to 1972, freshman writing was taught in the English Department. To trace the course of the Writing Department at Loyola College is to trace the evolution of a course for first-year students that revamped the College’s standard freshman composition course in order to treat all students as aspiring writers, laying the groundwork for the broad-based view of writing that continues to guide the College.

Since 1972, what is now the Department of Writing has passed through seven distinct phases—though the second, third and fourth had periods of overlap:

I. 1972-1977

Communication Arts: The Freshman Writing Program
The Creative Writing Program [Communication Arts Major]

Francis X. Trainor, Chair

In 1972-73, the College moved responsibility for composition to a new Communication Arts Department (housed separately from English in its own building). Within one year, CA113 Effective Writing, at first no-credit and required, became a four-credit course required of all students, that was focused on language and inquiry. CA113 served as an introductory course for Communication Arts majors and for poets and fiction writers enrolled in a new Creative Writing Workshop, directed by Phillip McCaffrey.

II. 1977-1982

English/Fine Arts/The Writing Program
[English/Fine Arts Major]

Thomas Scheye, Chair

In 1977-78, the College again restructured its departments. Communication Arts disappeared, and The Writing Program (now located at the edge of the campus in its own building on Radnor Road) was developed as part of an English/Fine Arts major within a three-part department—English/Fine Arts/ The Writing Program. In that same year, Francis “Xav” Trainor and Phillip McCaffrey secured a grant for Empirical Rhetoric from the National Endowment for the Humanities (N.E.H.) that brought the freshman writing course (essays) and the introductory creative writing course (poetry and fiction) together as a two-course sequence. By 1980, the College had hired six (6) tenure-track fulltime faculty.

III. 1980-1986

Writing Across the Curriculum

Barbara Walvoord, Director, BACWAC

Barbara Mallonee (Writing) and John Breihan (History), Directors,

Empirical Rhetoric II

Organized out of The Writing Program (still housed in a cottage on Radnor Road), a proposal for a quarter-million dollar writing-across-the-curriculum project titled Empirical Rhetoric II won, in 1981, a second grant for the College from the National Endowment for the Humanities. The grant funded a "WAC" initiative that put the freshman writing course at the center of college-wide writing at Loyola and gave the College national prominence. Across the space of six years, freshman writing instructors paired with faculty from fourteen departments at Loyola to team-teach semester-long courses and consulted across the space of a semester with a faculty member in each of the other departments. The goal was to have the freshman writing course lay the groundwork for the teaching of writing in the disciplines—whose faculty had been trained (through workshops, lectures, preparation of scholarly articles, and travel to national conferences) to take up the responsibility of graduating majors prepared to write with distinction in their respective fields.

In support of the N.E.H. grant, the College began a hiring initiative that would produce in the period from 1983-1987 three (3) additional tenure-track positions in writing for a total of nine (9).

IV. 1983-1985

The Writing Department

[Major in Writing or Media Arts]

Phillip McCaffrey, Chair

Spurred by the success of writing across the curriculum and the growth of creative writing offerings in fiction, poetry, and drama, the department, having spun off from the freshman writing course enough additional upper-division courses in rhetoric and non-fiction prose to constitute a full curriculum, separated, as did Fine Arts, from the English Department. The Writing Department offered an interdisciplinary split major—5 writing courses and 5 courses in another discipline. To support media as a new area of emphasis in the writing curriculum, the department hired its first (1) media faculty member and offered media courses that included journalism, advertising and public relations.

V. 1986-1998

The Department of Writing and Media

[Major in Writing ; Major in Communications]

Phillip McCaffrey, Chair 1985-1989

Barbara C. Mallonee, Chair 1989-1995

Brian Murray, Chair 1995-1996

Neil Alpterstein, Chair 1996-1998

In 1986, the College approved a Communications Major and the name of the department was broadened to reflect the broad range of writing addressed by our curriculum— Writing and Media Department.

In 1985, the College moved the Humanities Departments to the College Center; Writing and Media was housed on the ground floor with English, History, Philosophy and Fine Arts.

In 1995, Writing and Media moved into its own wing in the newly renovated Humanities Building.

With the addition of media courses, the department experienced rapid growth in four areas—writing (30-40 majors per graduating class); journalism (20 majors per graduating class); advertising (20 majors per graduating class); and public relations (20 majors per graduating class). Between 1987 and 1992, the department added two (2) more tenure-track writing slots and a special Creative Writing tenure-track position, for a total of twelve (12) tenure-track slots; they hired three (3) additional media faculty, one of whom also taught writing. The Department further added a full-time untenured Graphics position, two Visiting Journalist positions, and a position for a Visiting Writer-in-Residence at the senior level. Andrew Ciofalo was appointed Media Coordinator. The rapid growth of the department occasioned an increasingly greater reliance on a large adjunct faculty as well.

In 1986, the Modern Masters Reading Series was established. In April 1987, the Clarence J. Caulfield Lecture was established.

VI. 1998-99

Department of Communication
[Major in Writing; Major in Communications]

Neil Alpterstein, Chair 1996-1998
Ron Tanner, Chair 1999-2004

In the fall of 1998, four senior writing faculty proposed that the over-sized Department of Writing and Media be divided into two departments. This precipitated a heated debate within the department, which compelled the Dean to call for a self-study. Ending in the winter of 2000, the self-study of Writing & Media culminated in a report written by three outside reviewers, who submitted a number of suggestions to address the schism between those who wanted to split the department and those who wanted the department to remain a single entity.

After considering the self-study report, the Dean determined that the broad range of faculty would continue to be considered “a community of writers.” The department was renamed the Department of Communication with the same two majors, Major in Interdisciplinary Writing and Major in Communications, though with a new writing specialization added to the Communication Major as well as a specialization in digital media with an emphasis on television and radio production..

Between 1999 and 2002, with the number of majors at 400, the College hired a Jesuit to a tenure-track media position, a Director of Composition in a tenure-track position, a tenure-track writing faculty member (primary specialty: non-fiction), and a tenured faculty member to serve as Director of the Writing Center with a special charge to revive the writing-across-the-curriculum program. With attrition and the merging of writing and media slots into a common pool, the tenure-track writing faculty was reduced to eleven (11)—nine (9) actively teaching and two (2) on leave to serve as administrators. The adjunct faculty (fulltime untenured, core, and part-time) was both expanded and restructured.

Despite tremendous growth in the number of majors and development of new areas of study in Communication, tension among senior members remained high—predicated mostly on the questions of faculty autonomy (e.g., can the chair tell faculty what to do?) and curricular development (e.g., Writing stands in the shadow of Communication). In 2002, the chair asked the Dean for help in mediating differences. The Dean provided an outside mediator who began to meet frequently (sometimes weekly) with senior faculty to determine the extent of the discord and what would ameliorate the differences. In the fall of 2004, after nearly a year and a half of mediation, the mediator concluded that some differences among the senior faculty could not be mediated and that the Dean would have to make some serious decisions regarding personnel issues within the department.

VII. December 2004

Department of Writing

[Interdisciplinary Major in Writing; Major in Communications (with specialization in Writing)]

Ron Tanner, Chair 2004-Present

In December 2004, James Buckley, the Dean of Arts and Sciences, determined to divide (effectively immediately) the Department of Communication into two departments—the Writing Department and the Communication Department. This came as a complete surprise to the department but generally was considered welcome news.

At present, the Writing Department offers the Interdisciplinary Major in Writing; it has proposed to the Curriculum Committee the addition of a second major—a full thirteen-course Major in Writing.

Academic Department 3: collaboration with other departments

The Department interacts closely with the Communication department because, at this point, these two departments share a major and many of the Writing courses are integral to the Communication major. Both departments have agreed, however, to a complete separation of curricula in AY 06/07, though they may continue to share some students until the shared cohort graduates in '08. Future collaboration between Writing and Communication seems a reasonable expectation, given the many areas in which the two curricula complement each other.

Although the Department shares many students with the English department in the interdisciplinary major (currently 16 of the 32 interdisciplinary majors are declared Writing/English), the only formal collaboration between English and Writing is its joint management of the Film Studies minor, which accounts for approximately 12 students total.

The Writing department anticipates interacting/collaborating with several other departments in the next six years as it seeks to create new and interesting curricular opportunities for its students. Most recently this has come to the Department in the form of an American Studies minor.

Academic Department 4: within the national context

The current state of Writing at American colleges and universities:

Since 1975, when the national Association of Writing Programs began keeping records of academic writing programs in America, the number of colleges and universities offering undergraduate degrees in writing has increased from 27 to 353. (The number of graduate writing programs is commensurately high.) Underscored by the demands of the “information age,” this remarkable growth over a 30-year period illustrates academe’s increasing acknowledgement of Writing’s importance as an area of study.

While Writing has been located traditionally in English departments—where the study of reading and writing has long appeared complementary—such placement is no longer a foregone conclusion. Indeed, in addition to a growing number of stand-alone Writing programs and departments, one can find Writing studies in such diverse academic departments as Communications, American Studies, and Rhetoric. New department designations include “Writing & Linguistics” (Georgia Southern University), “Writing Department” (Ithaca College), “Fiction Writing Department” (Columbia College, Chicago), “Writing Arts Department” (Rowan University), “Program in Writing & Humanistic Studies” (M.I.T.), “Writing & Rhetoric Department” (University of Arkansas), “The Writing Seminars” (Johns Hopkins University), and so on.

Traditionally the most developed area of Writing curricula in colleges and universities has been “Creative Writing,” the study of writing fiction and poetry. Now such areas usually include the study of writing “creative” nonfiction (i.e., the “literary essay”).

Rhetoric and Professional Writing programs have grown exponentially in college and university curricula over the last 30 years. Although often focused on writing as a means for engaging the everyday world of work and community, these programs are rooted in the study of Rhetoric—a particular type of language arts education, according to David Fleming, that Quintilian described as a discipline combining “wide learning, practical experience, and flexible art.”[1] Rhetoric and Professional Writing programs often include courses that address theory and practice, such as Technical Writing, Writing in the Workplace, Rhetoric and Design, Writing for the Web, Organizational Communication, Journalism I (i.e., Feature Writing and Travel Writing), Desktop Publishing, Civic Literacy, Editing, and they sometimes include courses that address public relations and promotions. While Rhetoric and Professional Writing have different aims than do more traditional Creative Writing, they do share with Creative Writing an attention to art and craft, grounded in the disciplined study of texts.

Technology—the means by which writing is produced and experienced—has always significantly influenced the creation, distribution, and experience of written texts, both literary and transactional. In today’s world, the influence is most obvious in the development of electronic texts. Visual rhetoric and multi-media applications (e.g., writing for websites) exemplify the power of technology to expand our available means of expression and communication. This is why, for example, the University of Baltimore locates its Writing studies in the “School of Communication Design.” Graduates of Writing studies realize very quickly how important computer and design skills are to their careers as writing specialists. As one of Loyola’s recent Writing graduates reported:

I . . . wanted to thank you for encouraging me to take a graphics class during my senior year. You were right on target when you said that it would help me out later on. I found that a lot of jobs that require writing experience also require basic knowledge of desktop publishing. This is why I suggested on the survey that students in the new Writing major take some sort of graphics class before they graduate. It helped me and I’m sure it will help them as well.

The Writing Curriculum at Loyola College: a view towards aspirations
Because the Writing program at Loyola College has been autonomous for nearly 30 years (see “AD2. History” above), its curricular offerings have developed impressive depth and breadth, offering—in rotation—a total of 31 courses in writing. The study of essay-writing is the predominate subject among these courses. Least developed among these is the study of professional writing and rhetoric. While most of the department’s courses are focused on the craft of writing, some attend more to reading (analysis and/or theory) with writing. All, however, are writing intensive.

Since the Program Review compels the Writing Department to identify “colleges of aspiration,” it must be noted that, given the diverse state of Writing studies in America, such identification is no easy matter. As we have just pointed out, Loyola College’s Writing Department has what appears to be an admirable array of course offerings. And yet, too, it falls short in more than one significant area. Therefore, the Department locates aspirations in two areas--1) class size and 2) curriculum—and finds these variously, for no single school has achieved all levels of excellence.

In short, we aspire to be the benchmark for other undergraduate writing programs and a signature program for Loyola College.

Class size:

Effective Writing, the first-year core writing class, has been capped at 20 students. Special sections, which account for at most 6 sections a year, are capped at fewer: the Honors seminar at 18; CM101 Empirical Rhetoric at 16; Alpha at 16.

The 200 level gateway courses, Creative Eye and Intro to Poetry and Fiction, are also capped at 20, as are all midlevel Writing courses.

The Conference of College Composition and Communication, recommends 15 students per writing class and identifies 20 as the maximum.

AWP also recommends a cap of 15 for writing-intensive courses, citing 20 as a maximum and promoting 12 as the ideal..

At other highly selective institutions, undergraduate composition & rhetoric courses are much smaller than at Loyola. For example, 12 at Holy Cross, 15 at Boston College, and 16 at Fordham. Creative Writing courses in prominent writing programs are typically limited to fewer than 16 students per course. For example, 12 at Oberlin, 12 at Holy Cross, 15 at Johns Hopkins, and 15 at Saint Louis University.

Curriculum:

Our curriculum is already more developed than most undergraduate writing programs because of our long history as a distinct department. However, areas of the program need to be strengthened and developed, which was not possible under the administrative and curricular structure of the last decade that emphasized the development of the communication area of the department (advertising, media, and journalism). Now, that writing is once again an independent department, we can turn our attention to the writing curriculum.

As the department emerges from Communication, these are the areas and courses we have in our curriculum:

Introductory

WR100 Effective Writing (3.00 cr.)
WR101 Empirical Rhetoric: Effective Writing (3.00 cr.)
WR200 The Creative Eye: Description (3.00 cr.)
WR201 Empirical Rhetoric: Intro to Creative Writing
WR201 Empirical Rhetoric: Creative Eye

Research Courses

WR300 The History of the Essay (3.00 cr.)
WR301 Translating the Secrets of Science (3.00 cr.)
WR302 Wet Ink: Reading and Writing Literary Magazines (3.00 cr.)

Grammar Courses

WR310 The Power of Grammar: Language, Usage, and Style (3.00 cr.)
WR311 Style (3.00 cr.)

AREAS OF STUDY:

Rhetoric and Professional Writing

WR320 Art of the Argument (3.00 cr.)
WR321 Audience and the Writer's Voices (3.00 cr.)
WR322 Gendered Rhetoric (3.00 cr.)
WR323 Writing Center Practice and Theory (3.00 cr.)
WR324 Speech Writing
WR325 Rhetoric of Professional Writing
WR326 Promotional Writing

Fiction, Poetry, Playwriting

WR330 Introduction to Writing Fiction and Poetry (3.00 cr.)

WR331 Empirical Rhetoric: Introduction to Writing Fiction and Poetry (3.00 cr.)
WR332 Enchanted Worlds: Writing Children's Literature (3.00 cr.)
WR333 Writing Fiction (3.00 cr.)
.WR334 Forms of Fiction (3.00 cr.)
WR335 Advanced Fiction: The Short Story (3.00 cr.)
WR336 Advanced Fiction: The Novel (3.00 cr.)
WR340 Writing Poetry (3.00 cr.)
WR341 Poetic Forms (3.00 cr.)
WR342 Advanced Poetry (3.00 cr.)
WR343 Writing for the Stage (3.00 cr.)
WR344 Fundamentals of Film Studies (3.00 cr.)
WR345 Screen Writing for Film and Television (3.00 cr.)

Creative Nonfiction

WR350 Art of Prose: Selected Authors (3.00 cr.)
WR351 Art of Essay: Women Writers (3.00 cr.)
WR352 Biography and Autobiography (3.00 cr.)
WR353 The Contemporary Essay (3.00 cr.)
WR354 Nature Writing (3.00 cr.)
WR355 Travel Writing (3.00 cr.)
WR356 Writers in the Catholic Tradition: Selected Authors (3.00 cr.)
WR357 Writing about Film (3.00 cr.)
WR358 Literary Reviewing (3.00 cr.)
WR359 Advanced Non-Fiction Prose (3.00 cr.)

CAPSTONE

WR400 Senior Seminar: New Writers (3.00 cr.)
WR401 Senior Portfolio (3.00 cr.)

Curricular and Program Aspirations as modeled by other schools:

Most of the schools we have chosen are comparable to Loyola in the size of their undergraduate student body, except for Syracuse, which has 10750 undergraduates and Villanova, which has 6000 undergraduates. Sarah Lawrence and Oberlin have a long history of supporting instruction in creative writing - fiction, poetry, nonfiction, playwriting. These two programs have the most fully developed curricula, moving beyond the usual sequence of workshops (beginning, intermediate, and advanced) to courses in translation, fictional techniques, the relation of the visual to the verbal (Sarah Lawrence's "Words and Pictures"), mixed genre workshops, and an array of nonfiction courses. What we would emulate here is the variety of courses and the commitment to creative writing and to creative writing students that we had been unable to sustain while we were part of the Communication Department and its large number of students.

We would emulate Villanova, MIT and Syracuse in developing a Rhetoric and Professional Writing track that we have just begun to develop with the hiring and tenuring of Peggy O'Neill and Cinthia Gannett. Villanova, MIT, and Syracuse all have an admirable array of courses that emphasize writing in the business world: civic writing; digital writing; language, culture and information; business communication; legal analysis and writing; writing about race; writing about nature and gender; humanistic perspectives on medicine; and desktop and web publishing. We would hope to develop at least some of these courses as well as build our already substantial list of courses in rhetoric.

It is interesting that at Villanova courses are taken from English and Communication Departments, has a cobbled-together concentration in writing and rhetoric, although the concentration is housed in the English Department. At MIT, the Program in Writing and Humanistic Studies is a stand-alone program that houses exposition and rhetoric, creative writing, science writing and technical communication studies.

This program - as a stand-alone entity - seems most likely to foster the growth of its majors and at the same time provide an opportunity for those who are not majors to take writing courses that will serve them in other disciplines.

PROGRAM QUALITY -----

Program Quality 1:

Prefatory note: The current Writing major is very much a work-in-progress, having grown with the faculty's areas of expertise and the development of Writing studies. Although rich and varied, the current curriculum clearly is not as comprehensive as it could be—particularly in the areas of rhetoric and professional writing. Therefore, after further study of the growing field of Writing studies and the growing demand for versatile writers, the Department must determine which areas of future growth it must address.

Overview: The Writing major allows students to pursue a broad spectrum of writing courses that will deepen their expertise in the writing of essays, short stories, poetry, reviews, and many other genres. Majors in Writing typically go on to become editors, teachers, lawyers, reviewers, desk-top publishers, newsletter managers, consultants, and rhetoricians, as well as essayists, poets, and novelists. Because the Writing Department provides a disciplined atmosphere in which to study and write, it appeals especially to students who are as concerned with their personal growth as with vocational goals. The Writing Department offers students two literary magazines to edit and publish--the Forum and the Garland--and hosts the College's Modern Masters Reading Series, which brings to campus writers of national and international repute. Students who choose the Writing major or Interdisciplinary Writing major will enter a community in which they develop expertise not in one area only but in a broad array of skills and genres.

Major in Writing BACHELOR OF ARTS

Requirements for the major and an example of a typical program of courses for the major are listed below:

WR 100 or WR 101

WR 200 or WR 201

Required courses: All majors will take two, one in research and one in grammar

Majors courses: All majors will take eight chosen from any of the following areas:

Rhetoric/Professional Writing

Fiction

Poetry

Creative Nonfiction

One 400-level capstone course

An example of a typical program of courses is as follows:

Freshman Year

Fall Term

WR 100 Effective Writing or its equivalent WR 101*

EN 101 Understanding Literature

Language Core

Math/Science Core

Social Science Core

Spring Term

WR 200 The Creative Eye: Description*

HS 101 History of Western Civilization
Language Core
English Core
Elective or Minor Course

Sophomore Year
Fall Term
WR 300-level Grammar Course*
WR 300-level Elective*
PL 201 Foundations of Philosophy
History Core
Social Science Core

Spring Term
WR 300-level Research Course*
WR 300-level elective*
PL 200-level Philosophical Perspectives Core
Natural Science Core
Elective or Minor Course

Junior Year
Fall Term
WR 300-level elective*
WR 300-level elective*
TH 201 Introduction to Theology
Non-departmental elective
Elective or Minor course

Spring Term
WR 300-level elective*
WR 300-level elective*
Theology Core
Non-departmental elective
Elective or Minor course

Senior Year
Fall Term
WR 300-level elective*
WR 300-level elective*
Ethics Core
Fine Arts Core
Elective or Minor Course

Spring Term
WR 400-level Capstone Seminar*
Math Core
Elective or Minor Course
Elective or Minor Course
Elective or Minor Course

*Required for the major

Service-learning will be offered course-by-course, as it is currently. However, the department will seek ways—and has discussed tentative plans—to implement more comprehensive service learning and co-curricular opportunities.

For complete descriptions of courses, please see appendix.

Program Quality 2. The goal of the writing major is to create writers who, in mastering their craft,

- Are passionate readers across genres, cultures, disciplines and media
- Understand the role of technology in producing written texts
- Produce work within a variety of genres and traditions
- Respect the history and vitality of language and to employ its full resources
- Understand that to write well is to know their subjects fully and deeply
- Recognize and value original thought, seeking to create their own and acknowledge their uses of others'
- Understand the ethical and cultural impact of writing
- Realize the role of writing in developing a moral consciousness
- Cultivate an aesthetic appreciation for varied modes of expression
- Place themselves and their work in historical context -- political, technological, economic
- Develop a deeper and fuller sense of what it means to be someone other than themselves in terms of age, race, ethnicity, ability, gender, religion

The Department measures its achievement of its learning aims as follows:

1. Writing Contests: the Department currently sponsors two writing competitions, one for the Effective Writing essay and another for poetry (at all levels). It has sponsored as many as five contests in the recent past but, due understaffing coupled with the demands of committee work and curricular reviews, the Department has cut back for a time. At the freshman level, Effective Writing faculty submit the best essays from their classes: this allows the Department to review the breadth and quality of writing in its core class. All Department faculty are obliged to read these entries and vote on the best. The winners are published in the Department's literary magazine, the Forum.

The Department's Poetry Contest has evolved considerably in the past three years. Loyola now awards the Academy of American Poets Award, sponsored by The American Academy of Poets, supported by the Center for Humanities, and soon to be endowed by the College. These prestigious, nationally recognized award (\$100) is given for best portfolio of poems submitted at the end of the year by any full-time student at Loyola. Two second place winners are also named as are two honorable mentions. The contest is judged by a panel of professors in the department, many of whom were award-winners as undergraduates themselves. The winning poems will be posted on our website and, if not graduating seniors, winners will be recognized at Convocation.

1. Student publications in the Forum (for essays) and the Garland (for stories and poems). In addition to publishing the winners of the Department's contests, these two literary magazines solicit and publish the best of student writing from all courses the department teaches. Motivated by their professors and by their own accomplishments, many students revise and submit their work for publication. The Forum and the Garland remain a hallmark of student achievement in the Writing Department.
2. Student achievement in research colloquia, summer grant awards, and other initiatives. Writing majors have done very well in earning grants and awards across the campus. In 2004, a Writing

major won the College's research Colloquia and, in 2005, another Writing student was a finalist in the same competition.

OTHER:

1. Graduate school: Writing majors have won entrance to outstanding graduate writing programs across the country—many students moving directly from undergraduate to graduate programs. Recent Writing majors have gone to Ohio State University, Notre Dame University, University of Iowa, Penn State University, Sarah Lawrence,
2. Recent graduates have published essays, poems, and stories in

Please see Appendix for unsolicited letters from graduated students who compliment the faculty for their work.

Program Quality 3: Core Curriculum

The Writing department's core course, Effective Writing, holds the same relationship to the core as the College's other core courses, which is to say that, as the course develops students' fundamental abilities in reading and writing, it also introduces students to Writing as a field of study. Well exercised in the fundamentals of essay writing, Effective Writing students transition fluidly to upper division Writing courses.

Writing, as the Loyola College Core educational mission statement makes clear, is an essential component of a liberal arts education: "Both long tradition and the needs of contemporary life mandate the ability to communicate effectively and elegantly as a primary goal of liberal education. Therefore, writing plays a central role in the core curriculum" (1992 & 2004 Core Review Committees). Because CM100 is an introductory core course, it is only the beginning of a students' development as college level writers. The course provides a foundation for faculty from across the disciplines to build on as they teach students the conventions and expectations of their disciplines. It does not—and cannot—replace sustained, disciplinary-specific writing instruction.

CM100 is based on several key assumptions: Writing is a complex activity that requires ongoing practice and guidance. It is a meaning-making activity used to make sense of the world around us and to communicate to others. It is closely connected to reading and critical thinking. Writing strategies, expectations, and criteria are context dependent; effective writing depends on the writer's ability to understand and address audience, purpose, and topic. CM100, therefore, focuses on higher order activities, not remedial or basic skills. The goal is to teach students to approach writing as a rhetorical activity, not as a set of rules or conventions. In achieving this goal, the course attends to writing as both process and product.

Given this framework, the Writing Department has determined learning aims for CM100 Effective Writing on which faculty from across the disciplines can build as they continue to guide students in their development as writers.

Over the course of the semester, students in Effective Writing will

- Use writing and reading for inquiry, learning, thinking, and communicating
- Explore how genre shapes reading and writing as they write contemporary American essays (e.g., literary, scholarly, and narrative)
- Identify and respond to different rhetorical situations by adopting appropriate voice, tone, and level of formality

- Formulate an original thesis, focus, or controlling idea and support it by using a variety of strategies, including the integration of ideas and information from others
- Use flexible strategies for generating ideas, drafting, revising, editing, and proofreading
 - - Critique their own and others' work (balancing the advantages of working with others with the responsibility of doing their part)
 - Develop an effective writing process that encourages later invention and re-thinking to revise their work
 - Use multiple drafts to create and complete a successful text, and
 - Generate texts that conform to conventions of edited American English.

The Department measures these as follows:

- Portfolio grading in individual classes: many, but not all, of the Writing faculty use the portfolio method of assessing student achievement in Effective Writing; this holistic method is the hallmark of Composition pedagogy as it allows a more thorough review of student achievement, emphasizing revision and learning over grading.
- Grade distribution: in recent years (AY 02-04) the Department reviewed its grade distribution and discussed its criteria for grading as they relate to learning aims. The Dean has requested that this occur regularly. The Department has yet to address the fact that 80% of Effective Writing students earn a B- or better in this course.
- Periodic reading of faculty portfolios across the department (e.g., core review) allows the Writing faculty to survey and compare the quality of writing as a whole. The Department first did this during its Core Review (AY 03-05) and most faculty participated.
- Periodic reading and discussion of student essays from Effective Writing in order to apprehend the breadth of student ability and, in turn, the challenges in teaching the typical Loyola student.
- The annual Effective Writing essay contest assays the quality of essay-writing across the department and yield stellar examples of student work, which the Department publishes in its student-produced literary magazine, the Forum.

Sample syllabi and a substantial review of the Department's core course—which includes coverage information--can be found in the Appendix

Commentary: It is important to note that Loyola College's core writing course is markedly different than many offerings found at other colleges and universities because, typically, first-year composition is a two-semester sequence. One reason why Writing's core course never grew into a two-course sequence was that, twenty years ago, Effective Writing was part of a larger college-wide initiative to support writing across the curriculum. At that time, research was beginning to show--and has since proven--that Writing instruction is most effective when it is discipline-specific, in the meaningful context of subject to be explored. No one course, or even two, can inoculate students to the demands of writing in every course. This was why Effective Writing was paired with History's Western Civ. as the first-year's student's introduction to Writing: both courses were seen as gateways to particular kinds of academic writing. Unfortunately, this pairing is the only surviving remnant of the original initiative, which included a Writing Handbook to which all departments contributed.

Program Quality: Special Programs

Empirical Rhetoric is a two-semester long course for freshmen who have high SAT verbal scores and some indication in their application that they like to write. Indications can vary from very well written essays to writing for the school newspaper or literary magazine or taking classes in creative writing. Empirical Rhetoric classes are smaller than regular Effective Writing classes (16 students versus 20) and allow for increased student-professor interaction.

The first semester of the course is Empirical Rhetoric's equivalent of Effective Writing. Because the students are of such high caliber, the course moves much more quickly and covers more ground –

more readings, more sophisticated essays, more exercises – than Effective Writing. The second semester the students take either a special section of Introduction to Writing Fiction and Poetry or a special section of The Creative Eye or both. In any case, these students are likely to be drawn into other writing courses and also are likely to take on such roles as editor of the Greyhound and of the Forum and Garland. Writing students often find that the friendships they make in Empirical Rhetoric last their entire four years at Loyola.

WAC/Writing Center Program

Loyola College was a national center of WAC work throughout the 1980s (See department history section) under the leadership of Barbara Walvoord, Barbara Mallonee and Lucille McCarthy (English/Writing) and John Breihan (History). With the support of a large NEH Grant, the WAC initiative sponsored faculty development seminars, speakers, collaborations with BACWAC (Baltimore Area Consortium for Writing Across the Curriculum), partnered courses between writing and the disciplines, and produced important qualitative research on students' experiences writing across the curriculum as well as various kinds of action-research on WAC pedagogy. The project also generated an innovative college-wide handbook for writing in the disciplines created by faculty in each of the departments. With Walvoord's departure in the early 1990s, and the grant's completion, the program languished over time, though many faculty have continued to use WAC and WID approaches in their teaching.

With the hire of a senior position in Communication (Director of WAC and the Loyola Writing Center) in 2002, Loyola's formal commitment to Writing Across the Curriculum was re-established. The WAC/Writing Center, therefore, is affiliated with the Writing Department through this position and other staffing relationships. It has a separate budget line, but the budget is attached to the department's budget for operational purposes. The Director reports to the Chair for departmental responsibility and co-reports to the Chair and the Dean for WAC/WC work.

An important part of the new WAC initiative, in the first three years, was to establish a working writing center, which supports undergraduates, graduate students, and faculty. That work included building an operational budget, securing and developing a central and accessible space, creating and funding a staffing structure to handle the increasing complexity and demand on writing center services by interested composition instructors to work in the center as part of their courseload, designing and offering an academic course on writing center theory and practice, establishing a pilot Writing Fellows program for graduate consultants in several of our graduate programs, providing ongoing mentoring for the whole tutorial and senior staff, and engaging in a variety of action-research projects at which involve both students and faculty. In the first year the Writing Center served about 200 hundred students total and now serves several hundred students at all levels in both one-on-one consultation and in workshops, on both the Evergreen and Columbia campus. The staff has grown from two senior and four undergraduate students, to four senior staff, fifteen-twenty undergraduate consultants and between six and ten graduate disciplinary writing fellows. The Center has been well supported to the best of the Dean's ability to grow the program according to developing need and interest.

The new WAC Program has also engaged in several faculty development activities:

- Offering curricular and departmental consultations,
- Sponsoring a national speakers' series,
- Designing workshops and orientations for various faculty and staff group.
- Creating a formal Writing Across the Curriculum Advisory Council
- We are currently developing a Faculty Writing Group for faculty to share their own works-in-progress
- Developing a database for more efficient operation and data management.
- Developing a WAC/Writing Center website

Program Quality 4. Opportunities for Faculty/Student Dialogue and Interaction in the Writing Department are as follows:

1) Some Writing faculty regularly teach the core composition course as part of first-year initiatives such as Alpha and Honors, which actively encourage interactions with faculty and students beyond the classroom. For example, the Alpha program supports a fourth hour every week so that the class can meet for an added period or for a co-curricular activity.

2. Modern Masters "master classes" and class visits: all Modern Master readers visit writing classes. This forum offers students an opportunity to meet with nationally recognized writers) and to talk about writing in an informal context. Winners of the Pulitzer Prize and the National Book Award have recently visited Loyola. This forum is open to all classes in the department and to all interested students at large.

See Appendix for a list of Modern Masters visitors.

3. Writing Contests: The Department conducts a contest to award cash prizes to 5 students for their outstanding essays from Effective Writing, the Department's core course. It also (through the Center for the Humanities) awards the Academy of American Poets Prize, sponsored by The American Academy of Poets for best portfolio of poems submitted at the end of the year. Two second place winners are also named. The contests are judged by a panel of professors in the department and the winners work will be posted on the Department's website.

The Department plans to implement more contests for its other kinds of writing.

4. Undergraduate Research Colloquium: For the past two years, the Writer in Residence has sponsored student research projects in the Research Symposium. In 2004, an Interdisciplinary Writing major won in the Humanities Division with a project co-authoring a Holocaust biography with a Holocaust survivor, started as a class assignment. In 2004, a Communication Writing Specialist won second prize with a poetry project, developed during her senior year and representing four years of work with a number of professors in the dept.

5. CM 370: The Writing Center course offers an important practicum experience which brings undergraduate students, graduate students and writing faculty together to do consulting, outreach, and research on writing across and beyond the disciplines. In this theory and practice course, student consultants work with other peer consultants, and senior staff/ comp faculty to work with writers across the whole university on writing projects in process. The senior staff work closely with each of the consultants in the writing center several hours every week, modeling, mentoring, and sponsoring their growth as writers, learners, and consultants.

The undergraduate tutors also do presentations in classes across the disciplines, create informational and educational resources for writer, and engage regularly in action-research to assess and develop the writing center and WAC program, research the needs of specific constituencies, examine the writing expectations and assignments in different discourse communities, explore service learning and writing possibilities, Students in 370 have also gone on to do independent studies on writing center and service learning projects.

CM 370 and the Writing Center have also collaborated with other courses in the communication department on interesting experiential projects. CM 370 students worked with the design class one semester and all the students created of writing center logos for use on multiple writing center materials (letters, business cards, posters, etc). During spring semester 2005, they joined with the Communication Research Methods course on a study of student perceptions of the writing center using formal focus group interviews. The Center has incorporated several of these suggestions and will be partnering again during fall 2005 to survey faculty perceptions of the Writing Center.

Indeed, all the students in 370 do action-research as part of their coursework every semester. During fall semester 2005, the students will be gathering and analyzing a variety of writing center missions from several websites as a part of our current project to create an effective mission statement and to build a working website. Several of our undergraduates have also presented their research at regional writing center conferences.

6. Student publications: the Department supports (via a Faculty mentor and yearly funding) two student publications. The first function of the literary is to provide a showcase for student work in writing and art. Forum contains a number of exemplary essays, many submitted by the department's writing faculty from students in their sections of CM100 Effective Writing. Garland assembles the best work in fiction and poetry by students in their creative writing classes and by open submissions from the student body as a whole. The essays in Forum are supplemented by drawings and other art forms also submitted by students. The poems and short stories in Garland are accompanied by student photographs.

Published each year, both are wholly student staffed and operated.

7. Faculty Readings: The department sponsors faculty readings as a forum in which nationally recognized faculty writers can share their work with students and the Loyola community at large. Faculty writers consistently invite students to readings - theirs and others' - in Baltimore. (((Readings allow students to see their professors' work in a distinctly writerly setting and to move their learning beyond the classroom by engaging with the often- elusive world of the "working writer." As a practice, we sponsor readings to introduce the Loyola community to new books published by our faculty and to highlight award-winning work. In the past five years, faculty members have published collections of short stories, poems and essays and have read to students and colleagues from a variety of departments. Recent publications include Jane Satterfield's "Assignment at Vanishing Point"(poems); Ned Balbo's "Lives of the Sleepers" (poems) Ron Tanner's "Bed of Nails" (short stories) and Lia Purpura's "On Looking" (essays).

8. The Writing Life Series: The department sponsors a series of lectures given by all faculty interested in sharing their work and research with students and the Loyola community at large. In the past faculty members have taken student through development and research stages of their work and have discussed with students the specifics stages of a piece's life-cycle, modeling not only the finished work, but exemplifying the process of its creation.

9. Student Readings: Writing faculty sponsor a number of year-end readings with classes, at all levels: beginning, intermediate and advanced. Faculty members also sponsor student readings at galleries and other established venues in Baltimore. Most students never have a chance to participate in readings of their work ; these events provide a chance for students to study and practice oratory skills and to move their writing "off the page" and into the world in ways that benefit both a highly receptive city-community and the Loyola community as well. Readings allow students to practice the nearly lost art of listening to language, and to see the power the written word can have on an attentive audience -- one that they have helped cultivate and enliven.

10. Writing Department faculty participate in the following initiatives:

- as mentors and advisors for Independent Study courses in the major and for the Senior Portfolio special study for Writing majors intent on pursuing a graduate degree in Writing.
 - - In the last six years, Writing faculty have guided 15 Independent Studies and 19 Senior Portfolios—an average of 5+ independent student projects each year.
- as retreat mentors, writing letters of moral support to Loyola students on Freshman Retreat in the fall and the Senior Retreat in spring

- as discussion leaders at the International Film Series (e.g., at the presentation of "Moscow Does Not Believe in Tears" for Honors students)
- as discussion leaders in the Common Texts program, which takes place every year on Labor Day (when the College is not in session)
- as project evaluators for the College's Sixth Annual Undergraduate Research and Scholarship (USRS) Colloquium
- as departmental representatives at the Writing Department booth at the 2005 Loyola College Majors Exploration Fair
- as visitors to other teachers' classes to talk about their books and "the writing life."
- as guest lecturers/visitors at local public and private high schools to read and talk about "the writing life".
- as field trip leaders who have won Center for the Humanities' Nurturing Intellectual Friendships Grants and Loyola College Student Activities grants, which makes possible visits to such cultural venues as The Baltimore Museum of Industry and The Baltimore Visionary Arts Museum of Industry.

11. All faculty offer career mentoring; the department maintains career files and provides information on over 200 graduate programs in writing as well as information on publishing work.

12. Research Assistantships: Writing faculty regularly win funding (from the Humanities Center) to support one-semester research assistantships, which allow students to help faculty with their research and thus develop their own skills as scholars and writers. The Department has supported 15 assistantships in the last six years.

13. The Writer in Residence regularly sends out email notices to majors with information on student writing contests, summer search/workshop opportunities.

14. For the past 2+ years, the Writing Department has benefited from three co-curricular offerings initiated and sustained mostly by affiliate faculty:

Evergreen Associates.

An outgrowth of faculty interest in experiential learning, "Evergreen Associates," debuted in 2004-2005. EA is a co-curricular virtual public relations agency made up of volunteer Loyola Writing, Marketing, and Communication majors. Evergreen Associates' clients are local non-profit organizations who would otherwise not be able to afford their own public relations. In Spring, 2005, EA assisted with the Nora Zeal Hurston book launch and plays at Loyola. EA is currently working to help revamp the strategic communications plan for The Baltimore Shakespeare Festival, a local Actors' Equity theater in Baltimore City; projects planned for 2005 include PR for Loyola's Poison Cup Players, Campus Ministry, Loyola's Public Relations Department, and the Center for Experiential Learning (CEL).

Experiential and Service-Learning

Service-learning, in particular, supports the Writing Department's commitment to experiential learning and ethical resonance within and without the curriculum through the formal inculcation of service outside the Loyola community brought to bear on the student's intellectual and spiritual development within the context of course work. Two department faculty members (one tenured, one affiliate) have redesigned and taught sections of CM100 Effective Writing in 2004-2005 to incorporate a service-learning component that challenges student volunteers to perform service projects and allow that experience to inform their reflection, brainstorming, and writing.

E-Mentors

Funded by a Kolvenbach Award for Research in Social Justice from the Center for Values and Service, a faculty initiative in the Writing Department developed a new co-curricular program at Loyola College designed to connect undergraduate volunteers with under-served middle school students in Baltimore

City for on-line tutoring and mentoring. The ultimate goal of the pilot project is to develop and begin an E-Mentors Program at Loyola College, staffed by student volunteers, to serve a pre-selected group of under-served Baltimore City middle-school aged children one-on-one in their academic pursuits via e-mail and the application of electronic educational resources (Internet, library databases and information resources, and computer software capabilities.)

This initiative represents the first time an undergraduate institution in Maryland has attempted such a connection

In October 2000, Father-General Peter-Hans Kolvenbach, S.J., issued a call to action to Jesuit-led communities around the world in his speech "The Service of Faith and the Promotion of Justice in Jesuit Higher Education" at the Justice in Jesuit Higher Education Conference. Father Kolvenbach has called for work connecting the university to human society, human life, and the environment in the great Jesuit tradition of praxis--the practical application of transformative faith principles for social justice in the day-to-day world. His proposal is radical, yet deeply rooted in the 400-year-old Jesuit mission, and in Fr. Kolvenbach's words we hear echoes of Ignatius Loyola: "The university should be present intellectually where it is needed: to provide science for those who have no science; to provide skills for the unskilled; to be a voice for those who do not possess the academic qualifications to promote and legitimate their rights."

Those words have inspired the idea for the E-Mentors Program.

Program Quality 5. How does Writing measure teaching effectiveness?

As follows:

- Some faculty have engaged in their own independent assessment initiatives. For example, one faculty member participated in a year-long Teaching Exchange with a senior faculty member in another department. Others use self-designed student evaluations to provide more course specific feedback from students to help improve their teaching (not necessarily to be used as an evaluation measurement.)
- Writing faculty, while part of the larger Communication department, did attempt to examine and develop more nuanced teaching assessments but the initiative failed to garner the support of the entire department.
- Annual reflection on teaching, included in the faculty updates, allows the Dean and the chair to appreciate and clarify each faculty's approach to teaching.
- Student Evaluations are not only a survey of student satisfaction but also record student reflection in the written comments and register the teacher's potential strengths and weaknesses, which the Dean and the chair review.
- Class visitation: all Department faculty are invited to avail themselves of a visitation by a fellow faculty member, but such visitation is not required.
- Success of individual students in the Department's writing contests and other campus competitions, as well as in graduate school acceptances, may allow some insight into a particular teacher's effectiveness.

Generally, the results of these measures have been mixed because there is no consistent process in place at this point.

Program Quality 6. Advising

Because the writing faculty has been a part of the Communication Department, their involvement in advising has been extensive. In the year 2004, for example, all full-time faculty advised a minimum of 20

communication majors and all the core and instructor affiliates advised at least 17 majors. Communication and writing majors were distributed by year, but not by specialization in order to be fair to all. In addition, four tenured writing faculty members were core advisors. Because there were so many majors, much advising of writing students occurred informally, with faculty who were teaching courses the students were taking. Now that Communication and Writing have been made separate departments, the writing faculty will continue to advise those Communication and Writing majors in the classes of 2006 and 2007, regardless of their specialization. With the classes of 2007 and 2008, writing majors will be advised by the tenured writing faculty. In the past, the effectiveness of this advising has been measured by the C.A.S.S. survey and by surveys of majors taken in 2000 and in 2005. It is difficult to determine how effective the advising has been beyond these surveys because of the sheer numbers of Communication majors (over 400) and because of the mixture of writing and communication majors.

Several Writing faculty participate in the College's core advising program every year.

CASS has plans to send each faculty an annual student survey that reflects his/her advisee's assessment of advising received from that faculty member.

Periodically—usually annually--the Department orients its faculty to advising issues. In the past, the Department has held advising sessions for its majors. More recently, though it has simply sent email announcements to these students.

Program Quality 7 NA

Program Quality 8: Program improvement: please see end of document, where "program improvement" contains action items contributed from all categories.

FACULTY -----

FQ1 faculty stats: faculty vitae

FQ2. Assessment of faculty [NOTE: we have to revise tenure docs.]

See appendix for specifics of the Department requirements for tenure. These outline the accomplishments faculty must aspire to in order to meet the Department's expectations for teaching, research and service. Currently the Department has no established protocol of teaching review. Ostensibly probationary faculty are reviewed every year by the tenured faculty but this practice has not been consistent. Both tenured/tenure-track and affiliate faculty are reviewed in writing every year by the chair, after the chair's perusal of the teaching evaluation summaries and the faculty's reflection on these. There are no other provisions in place for assessment of faculty. See Program Improvement (PQ8) for more.

FQ3: faculty profiles.

FA4. Strengths and weaknesses of faculty:

1) Average contact hours with students include a) classroom interaction, 2) office visits for classroom follow-up, and c) advising. Until this year ('05-06), Writing faculty were responsible for advising Communication majors, on average 20 per faculty. Writing pedagogy demands frequent instructor/student conferences. However, there is no way to measure even a

2) Commitment to teaching: The Writing faculty have shown considerable commitment to teaching through their participation as follows:

- The Director of Composition and the Writing Center Director routinely conduct workshops and presentations at the college's August and January teaching enhancement sessions
- two senior faculty have taught in the demanding Honors Program for six+ years
- one senior faculty has taught in the Alpha first-year teaching program for six years
- one senior faculty was instrumental in establishing the Alpha Program
- three senior faculty have participated in the Multi-cultural Infusion Program
- this year three senior faculty (in addition to the one above) applied to teach in the Alpha program
- one senior faculty is a leader in promoting the Diversity initiative across campus, having made all of her Effective Writing courses Diversity-qualified
- this year two senior faculty will qualify their Effective Writing courses for Diversity designation

3) Productivity has been high in the department, though not consistent across the faculty. Publication record for the last six years is as follows:

Books	4
Articles, chapters	15
Essays, stories	33
poems	
Reviews	23
Books edited	2
Conference presentations	41
Lectures, readings, workshops conducted	64
National committees, editorial boards	5
Awards received	11
Awards nomination (but not won)	2
Pieces anthologized,, excerpted, etc.	2
Conferences attended (w/o presentation)	2

NOTE: it is worth noting that the department's affiliate faculty are very active as well, their professional accomplishments enriching both their classes and the departmental community. Affiliate faculty productivity for the two longest term affiliates over the past six years is as follows: ADD

5) Faculty Diversity is weak in two areas: ethnicity and professional background

Ethnicity: All nine of the department's tenured faculty are "white, non-hispanic."

Professional background of the department is contained mostly by creative writing and composition. As a result, the Department has very limited (if any) expertise in multimedia writing, publishing, scriptwriting, visual rhetoric, and other growing areas of Writing studies. This is why some courses in the catalogue, such as scriptwriting, have not been taught in years. Other areas simply remain unaddressed. A Writing hire in ethnic and minority areas, for example, would be beneficial to students, particularly in light of the College's Strategic Plan. Similarly a Writing hire in professional writing and

visual rhetoric would address the increased demand placed upon Writing graduates to be versatile in the workplace.

Special Faculty Positions:

In order to address the growing demands of the College, particularly as it strives to meet the objectives of its Strategic Plan, the following positions were created within the former Communication Department. While some of these jobs transition smoothly into the new Writing Department, at least one—Director of Composition—raises questions, as noted.

Commentary: With only nine tenured faculty members and no junior faculty, the Writing department does not have enough personnel to undertake all positions needed to sustain the operations of its department. As a consequence, many affiliates fill these positions, which may suggest to the affiliates that there is a greater institutional commitment to them than there actually is.

1) Director of Composition (tenure-line)

The Director is responsible for leading the Department in its discussions, considerations, and assessments of Composition. Primary responsibilities include

- Managing and developing first-year composition in concert with Departmental priorities
- Supervising and mentoring adjunct faculty who teach Composition
- Acting as a resource to tenured/tenure track faculty who teach Composition
- Representing the Department in campus-wide discussions of the Core
- Working with the Director of the Writing Center on Writing Across the Curriculum initiatives
- Teaching 2 courses per semester in the Department

Commentary:

Originally the position of Composition Director was defined within Communication--a very large, multidisciplinary department where the chair may or may not be a writing expert. But now, even if the chair is not a compositionist, he/she will be an experienced writing instructor and someone who has a graduate degree in writing. Given that the majority of the department's sections are first-year writing courses (typically around 50), what are the chair's responsibilities versus the composition director's? What role and authority—if any—does the Director have in the administration of the department (staffing decisions, personnel reviews, resource allocation, etc.) and how is this related to the chair's?

Addressing issues such as these will necessitate discussions with faculty (and perhaps the Dean of Arts & Sciences) on the relationship of Effective Writing to the department, the writing major, and to the Core Curriculum. For example, if writing faculty define the first-year writing course as an introductory course to the discipline of writing, much like other introductory courses in the Core, then what is the justification for a position such as the Director of Composition? By endorsing this position, is the department acknowledging that writing is distinct from other Core Curriculum courses because no other department has a position for administering its core course(s)? And if so, what are the implications for the course's curriculum?

These conversations were begun as part of the review of the Effective Writing program but need to be continued in light of the new departmental context and the major curriculum.

Defining the roles and responsibilities of the Director of Composition will shape and influence other activities during the next academic year, although we will continue many of the ongoing activities to support writing faculty and the WC/WAC director such as collaborating in developing a proposal for a campus-wide Writing Council to take to the Academic Senate. But, given the flux generated by the formation of the new Department of Writing, (not to mention the additional work involved in defining the new department) I cannot make any more specific commitments for the upcoming year.

2) Director of Writing Center & Writing Across the Curriculum (tenure line)

In addition to participating in the Department of Communication as a faculty member, (teaching a 1/1 course load, advising, serving on committees, researching and writing), the Director of the Writing Center will establish and develop a college-wide writing center. Specific duties of the director include:

- Developing and administering a budget for the WC
- Collecting and creating resources, including electronic documents, for students and faculty
- Hiring, preparing and supervising peer tutors
- Service in the writing center (an average of 10 hours per week)
- Actively participating in the Writing Center/Composition scholarly community
- Collaborating with the Director of Composition
 - - to promote writing across the disciplines
 - to identify writing needs of students and faculty
 - to develop campus-wide initiatives to address these needs

3) The Associate Director of the Writing Center

Chosen by the Director of the Writing Center—in consultation with the Department chair—the Associate Director assists the Director in the development, organization, and operation of the Loyola Writing Center and Writing Across the Curriculum Program.

- The primary responsibilities of the Associate Director focus on the daily operation of the Evergreen site of the Loyola Writing Center: coordinating, scheduling, mentoring the consultant staff, staff training, oversee daily office management, supervise clerical, administrative, and work-study staff, record-keeping, data-base, and documentation, and assist with research and assessment projects.
- The Associate Director will work with the director on overall multi-year planning, budgeting.
- The Associate Director will work with the Director on a variety of faculty development initiatives (short and longer seminars, presentations, speaker's series, individual consulting on teaching and their own writing projects, action-research on writing across the curriculum to support programs and departments, curriculum reviews and formative assessments, accreditation, workshops, and support the work of the developing Writing Advisory Council.
- The Associate Director will help with the development of consulting projects to assist graduate students and help training the graduate consultants in the disciplines.
- As the LWC develops to include formal satellite sites and/ or OWL/ or online consulting work, the Associate Director will assist the Director in coordinating and supervising those initiatives.
- May teach CM 370 or other related courses (such as civic literacy) and collaborate on transition/orientation of CM 370 students to full consulting roles.

4) Assistant to the Director of Writing Center & WAC

Chosen by the Director of the Writing Center—in consultation with the Department chair--the Assistant to the Director Teaches 2 courses a semester plus one course equivalent each semester (10-15 hours) in the Writing Center, where the Assistant will help the director with initiatives to develop the Center and Writing Across the Curriculum.

Duties will vary according to the needs of the Center and WAC. Currently duties include information gathering on campus, developing print and electronic resources, organizing workshops and workshop speakers, assisting with the development of tutor and/or writing fellows courses or programs, consulting with faculty, and helping with development of the physical site for the writing center.

5) Advising Specialist (tenure line)

In keeping with the College's Strategic Plan, the Department chair appoints an Advising Specialist to

serve 1) as a student-advising liaison to the College and, specifically, to the Center for Academic and Student Services, 2) as departmental resource for its majors and its faculty, offering both advice and education regarding advising, the College catalogue, and the department's major, and 3) as a recorder and advocate of advising issues and initiatives within the department.

6) The Assistant to the Chair

Chosen by the department's chair, the Assistant to the Chair secures for the department continuity in its operations, specifically in the areas of course scheduling, course enrollment, and curricular revision. The ATC is a faculty member who lends to the position a faculty member's perspective. Ultimately, such work on the part of the ATC will ensure institutional memory from chair to chair and, ideally, from generation to generation.

Academic duties of this position include teaching 3 courses per semester for the department. The advising load is 15 Communication majors per year, or an equivalent number of core advisees. The ATC's rank will be listed as Assistant Professor (affiliate), with the understanding that this will remain a teaching/administrative position separate from a tenure-track line.

Administrative duties will include the following, not to be amended (increased or reduced) except after a re-negotiation between the ATC and the department.

- Management of course scheduling each semester. Duties include gathering course preferences from all faculty, updating enrollment caps, assigning Communication lab space where requested or appropriate, constructing schedule.
- Tracking of enrollment/student traffic through the major and through specific courses or specializations, at the chair's request.
- Annual revision of the catalogue in accordance with departmental decisions or curricular revision. Updating of course schedule booklets each semester (deadline set by Publications Office).
- Liaison with Records Office on catalogue questions/revisions, curricular updates, scheduling questions, room assignment queries, faculty hiring.
- Liaison between chair and administrative assistant in adjunct hiring procedures.

Note: the duties of this job must change to accommodate the nature of the new Writing department. Whereas scheduling was a huge and complicated undertaking in the Communication department, which served 400+ majors, scheduling is much less a burden in the new Writing department. However, now without the resources of the Communication department, Writing finds itself in need of assistance in other areas. Therefore, flexibility in re-describing the Assistant to the Chair's job is a necessity.

5) Writer in Residence

A Writer in Residence is a non-tenure-track faculty member who has reduced teaching responsibilities and specific administrative duties that pertain to the promotion of student writing. Virtually every college expects its Writer in Residence to publish regularly and widely and, in his/her capacity as a well-known writer, to represent the college's interest in creative writing in a prominent way. More specifically, the Writer in Residence--through his/her national exposure and connections--helps recruit creative writing students and build initiatives to develop students who have interest in creative writing and, by extension, all writing. The centerpiece of such development is extensive mentoring and advising of these students.

Specific Duties

- Teach 2 classes each semester
-

- Coordinate Resources/Promote Opportunities for Students
Organize resources for applications to conferences, national contests, summer workshops and coordinate submissions
- Collaborate on venues for interdisciplinary student projects
- Maintain current files and contact information on graduate school opportunities, conferences, festivals, workshops, grants (student and professional)
- Organize resources for all colleagues advising students on publishing their work
- Coordinate Resources/Opportunities for Department of Communication
 - Serve on the Modern Masters Reading Series Committee and other committees, as appointed
 - Maintain a current library/display of faculty publications
 - Serve as link to local literary community for all writers in the Department
 - Be available as mentor to "junior" faculty/staff
- Maintain Professional Activities
 - Publish
 - Participate in/attend conferences, readings, workshops, residencies and other professional events

Faculty service positions:

The following constitute the various areas tenured faculty must sustain in order that the department can meet students' minimal needs.

Curriculum Committee: consists of 3 faculty (two must be tenured or tenure-track) to consider submissions of new courses and manage the department's consideration and integration of these.

Modern Masters Committee: consists of 3 department members (usually two of whom are tenure-line and one of whom chairs the committee), who oversee the management of the Modern Masters Reading Series, which is funded annually by the Center for the Humanities. The Series brings nationally and internationally known writers to campus for readings and discussion sessions with students. Committee members serve for three-year terms.

Advisor to the Forum & Garland: The faculty advisor must appoint the editor for each magazine early in the year, then provide advice, support, and historical perspective. The students are responsible for every aspect of the job of making the magazine: assembling a staff, soliciting work from our students, judging what goes in and what does not, working with the printer, designing the actual look of the book, overseeing the production process, distributing the finished products around campus and training staff for the next year.

Academic Senator: attends Academic Senate meetings monthly, represents the Writing department's interests, and reports back to the department on Senate activity.

Writing Contest Committees: Faculty committee (of three) oversee the management of the annual writing contests in Effective Writing and poetry.

Library Liaison: faculty member confers with department and library to insure the latter is stocking books necessary for the department's research and teaching.

STUDENTS -----

Students 1: data and trends on number & quality of students? (Charts can be found immediately following this commentary.)

Gender: on average, there are 2.3 more females than males among Writing majors.

Race: the average number of students of color per graduating class among Writing majors is 4.3.

With regard to race and gender, there is no discernable trend over a six-year span.

Honors Received: Writing majors have received, on average, 11 College honors in the past six years, ranging from a low of 9 to a high of 14 per year.

Areas of study in the Interdisciplinary Major: By a wide margin, English remains the complement to Writing in the Interdisciplinary Writing major. Reasons for this are obvious, beginning with that fact that most Writing at the high school level resides in English. As a result, entering Loyola students interested in Writing naturally gravitate to English; indeed, many of them are surprised to discover a Writing department at Loyola when, at their high schools, Writing was an ancillary offering.

It is very likely that once the former Communication specialization of Writing becomes the Writing major, we will see a significant growth in this area—in part because “Communication” clouded the nature of Writing as a “specialization”: that is, it wasn’t clear to students what they were getting. Among the prospective majors, the Writing purists were probably not attracted to Writing as a subset of Communication; similarly, the Communication purists may have wondered why they needed Writing with a capital “W” when they were writing well enough in Public Relations, say, or Advertising.

Writing Minors: The peak number of minors (12) occurred in 2000, before implementation of the “Writing Specialization” in Communication, which very likely tapped the interest of those previously inclined to minor in Writing.

Students 2: data and trends on accomplishments of students

Students 3: career paths

A survey of Writing alumni of the last six years reveals that 21% have become editors, 18% have become teachers, 15% have entered graduate school, 12% have taken marketing positions, 9% have taken positions related to technology management, 9% have taken public relations positions, and 3% have entered journalism.

Although these figures jibe with the faculty’s anecdotal information (e.g., informal reports from alumni), they only begin to suggest the larger picture. The 33% of alums who are currently teaching or in graduate school are in transition. Experience tells us that those currently teaching may soon enter graduate school, and those in graduate school may go on to become journalists, editors, etc., as well as teachers. Unfortunately, our yield from the survey was quite small and does not reflect the breadth of occupations that Writing majors take, such as grant-writing, feature-writing, etc. Be that as it may, the figures we have received do indeed underscore our assumptions about the kinds of work our graduates gravitate towards; what is more, these figures correlate fairly accurately with data gathered by the College’s office of Career Placement and Planning.

PROGRAM VITALITY & RESOURCES

Program Vitality 1:

Coverage: Faculty teach 3 courses each semester. Current tenured/tenure-track coverage in the Writing department is 38%, with the balance covered by non-tenure-line instructors (27%) and other affiliate faculty (36%). The College average for tenured/tenure-track coverage is 47%. Therefore

The difference between the coverage of all department courses and the Writing core class has been marked but not large: 38% for all, 29% for core. As of AY '06-07, the department guarantees 40-45% coverage of its core. Even so, coverage remains notably low—and far from the College's stated goal of 80%.

The Writing department's coverage is 9% below the College norm. Indeed, tenured-track coverage in Writing has dropped from a high of 48% in 2002. Irrespective of comparison to the College norm, it is alarming to report that 64% of classes in the Writing department are taught by Affiliate faculty.

As the Conference on College Communication and Composition notes, "The commitment to quality education requires that the number of part-time writing teachers . . . be kept to a minimum." Currently, as coverage data indicates, Loyola's Writing department employs as more affiliate than tenured faculty: 9 tenured, 9+ affiliate. Of the affiliates, 5 are full-time. Therefore, the need for a tenure-track hire seems clear.

Commentary: it is worth noting that, when Writing courses are no longer required of Communication majors in AY '06-06, the question of coverage will arise: how many courses will Writing be able to field every semester? The only Writing courses sure to suffer are the "research" and "analysis" courses, 4-5 of which were offered every semester. Other courses ran to serve the major. Therefore, while we may see a drop in the size of classes across the Writing curriculum initially, we may see also a healthy demand for Writing courses both from Communication majors, all of whom are able to take Writing courses as Communication electives, and from students at large, who for the first time are able to take these courses without having taken Comm. major pre-requisites. In sum, short term loss of courses will impact affiliate hires in a limited number of courses; and long-term gains, especially as the Writing major returns to its historic enrollment level (see below), will insure that coverage remains troubling in this department.

Program Vitality 2:

Enrolment: The number of Interdisciplinary Writing majors peaked at 79 in the fall of 2000 and then began to erode after the implementation of the "Writing Specialization" in the Communication major in 2001. Since that time, we have seen the number of majors split between the Interdisciplinary Writing and Communication's Writing Specialization; indeed, they were evenly split in 2004, with 21 students in each major. Students appear to favor the Interdisciplinary option, however, because it accommodates another disciplinary interest.

Despite the increased flexibility afforded by these two choices of study, the numbers of Writing majors (i.e., all of those taking the Interdisciplinary Writing major and Communication major's Writing Specialization) has dropped. In 20004, that number was 42, about half the size of the major's peak enrollment. Current enrollment is close to 60. Reasons for the drop include, most likely, a) an attenuated recruitment effort, underscored by a reduction of Writing initiatives, programs, and events and undermined by the department's efforts to promote other areas of the Communication curriculum, namely, Digital Media and b) a perception on the part of prospective Writing majors that a Communication major, with some Writing study, was just as good as a declared Writing major.

Writing majors currently account for 3% of student population.

Commentary: The Writing department is very confident that its numbers will grow, particularly given the reasons state above. The only question is, By how much? It is clear that Writing is at a critically important

crossroads, for it is now in the position of re-defining itself—especially in the face of changing writing technology and media. In other words, in addition to the traditional writing major, the department will very likely attract new and different kinds of majors. The department’s challenge is to anticipate and accommodate these changing demands.

Program Vitality 3: Class Size

The class size cap in Effective Writing and most upper-division Writing courses is 20. This is 5 more than recommended for Writing courses by both the Association of Writing Programs and the Conference on College Composition and Communication, the nation’s premier organizations on college writing instruction.

As the Conference on College Composition and Communication asserts in its “Conditions Necessary for Quality Education”:

The improvement of an individual student's writing requires persistent and frequent contact between teacher and student both inside and outside the classroom. It requires assigning far more papers than are usually assigned in other college classrooms; it requires reading them and commenting on them not simply to justify a grade, but to offer guidance and suggestions for improvement; and it requires spending a great deal of time with individual students, helping them not just to improve particular papers but to understand fundamental principles of effective writing that will enable them to continue learning throughout their lives. The teaching of writing, perhaps more than any other discipline, therefore requires special attention to class size, teaching loads, the availability of teaching materials, and the development of additional resources that enhance classroom instruction. For these reasons, we offer the following guidelines, widely supported by professional associations in English.

The national Association of Writers and Writing Programs recommends that “[i]ntermediate and advanced courses have class size restrictions of 12–18 students, with a maximum of 15 students in advanced workshop classes (optimum workshop class size: 12 students).”

Very competitive colleges and universities, such as Holy Cross, Oberlin, and Fordham, maintain seminar-sized classes in their writing programs, seating 12-15 students per course.

Commentary: It is likely that class size across most Writing curriculum will be lower than in recent years after Communication majors are no longer required to take Writing courses. Therefore, the College will expend no resources in allowing the Writing department to sustain lower caps. The College acknowledges already how important class size is to an improved climate of learning—as evidenced by the College’s support of the Alpha and Honors Programs, where classes are capped at 16 and 15 respectively.

Program Vitality 4: RESOURCES

Space: A Crisis

The Department currently suffers from a severe lack of space. It is now sharing space (designed for a single department) with the Communication Department. The current space, in the Humanities Building, would be sufficient for the Writing Department but Communication has insisted on having an equal share of this location. As a result, Writing is now in a position of having to send as much as half its faculty elsewhere in order to accommodate Communication. This is a damaging situation, especially for the Writing Department, which must have a cohesive community of faculty and students if it hopes to grow the major and serve the College to the best advantage of both.

The national Association of Writing Programs notes that “classrooms, offices, and other spaces [must be] adequate to conduct workshops, conferences, readings, etc., which promote an atmosphere conducive to

concentration, listening, and focused work.” As pointed out by the Conference on College Composition and Communication, “Because writing instruction requires so much individual attention to student writing, it is important that all instructors have adequate and reasonably private office space for regular conferences.” Currently this is not the case, as all Affiliate faculty share offices—some as many as five to a single office. The imminent move of many Affiliates to the McEneaney Cottage will alleviate this crush but at the expense of other considerations, such as proximity to classrooms and other facilities, not to mention the Affiliates’ removal from their senior colleagues.

For more on space, please see DS2, below.

Travel & Development funds:

The division of the former department’s budget into separate budgets for Communication and Writing has hampered the Writing Department considerably because the former budget had some wiggle room, affording the chair some flexibility in supporting faculty development. By the third week of its first semester as a separate department, Writing’s travel budget was already exhausted for the new fiscal year_(based on travel requests submitted by the faculty).

Writing faculty have grown increasingly active in the last several years, in part because the Department hired three new, very accomplished faculty and in part because some senior faculty have hit their stride in publishing. The College has made clear that it values publications and professional development very highly; and yet, now, our accomplished faculty are faced with a severe curtailment of their travel—which would hobble their productivity.

Typical expenses for presenting at a single conference run about \$1500. If the College limited each tenured faculty to one trip of this type per year, the Department’s travel budget would be \$6750 for its nine tenured members. The Department’s current travel budget is not much more than that modest figure: \$7615. Typically, the Department’s five most active faculty present papers at 3 conferences a year. Three presentations a year is hardly extravagant—and certainly desirable, given Loyola College’s aspirations. To support this level of activity, the Department’s travel/development budget should be approximately \$15,000.

Program Vitality 5: Future

As the Writing Department is newly formed, it has many challenges ahead of it. Foremost among these is to establish its major, then increase the major’s size. This would entail numerous initiatives to give the program and its students a distinct locus and identity. The Department hopes that within 5 years it will have established itself firmly, but it will need the College’s support—especially in the next three years when, for example, it will have to run some under-enrolled classes. Other aspects of support and development are addressed in PQ8 at the end of the document.

DEPARTMENTAL SUPPORT

DS1: The Department’s administrative assistant, Rayvean Richardson, has done much to professionalize book-keeping, filing, and other aspects of organization in the Department’s office. Her effectiveness is compromised, however, by her having to share her office with a) work-study students, b) the department’s mail boxes (which draw faculty in and out of the office throughout the day) and c) the department’s storage depot, where packages and boxes of supplies are stacked. This crowding has created an impossible work environment, and it is most surprising that she accomplish as much as she does.

The Dean’s technical liaison, Jason McMahon, who joined the College in fall ’05, has been considerable help in advising the Department in accessing and using technology. However, because he is called upon by many departments, he is pulled in too many directions to be a consistent presence, much less a consistent help.

DS2 . Facilities and support services.

As mentioned in PV4, the need for space is most pressing. In its document on the hallmarks of a successful undergraduate writing program, the Association of Writers and Writing Programs identifies two areas in which Loyola college is lacking:

- 1) Classrooms, offices, and other spaces adequate to conduct workshops, conferences, readings, etc., which promote an atmosphere conducive to concentration, listening, and focused work.
- 2) Internet access and computer labs for research and training in computer skills, desktop publishing, and Web page design.

Specifically,

1. Writing students, as well as majors and minors, need a departmental space in which to study, intermingle, and work on their extra- and co-curricular projects: this is vitally important in creating the optimum learning environment.
2. Writing students need a high-tech seminar room. The Department's current seminar room—shared with Communication—is not “high tech.”
3. Student editors and staff of the Department's two highly-touted literary magazines, the Forum and the Garland, need an office from which to operate.

The program encourages students to travel to readings, workshops, festivals, conferences, and other special events. As much as possible, the program provides support for student travel and participation in such events

DS3: Rank support needs

the Department currently receives two work-study students, who contribute X hours a week to helping the Department with its paperwork. It needs X hours...

PQ8: Program improvement: Action Items & Problem Areas

Below, the Department itemizes the many areas of improvement that will contribute to a better program. Note that items from other areas of the document are included here to underscore the Department's assumption that the “program” amounts to much more than curricular issues, that, in fact, such issues as space and faculty development impinge both directly and indirectly on the curriculum and the quality of teaching.

As the Writing Department is a new entity, it must secure the following:

- Make transition to new program and establish a viable new departmental identity. Complete planning and implementing a full enhanced curriculum focused on creative writing or a broader writing studies program with creative writing and professional/ technical writing options.
- Address the role and place of the department in terms of its relation to other departments, the core, and various majors.
- Open a more formal discussion on the ways in which the reorganized department through the Effective Writing Course and its affiliated but independent WAC Program and supports writing development for all students, but that the responsibility for developing the full discursive competences and mobility of students lies equally with all the departments.
- Ensure adequate support during the transition to offer a full set of course offerings and adequate staffing while the new major regenerates.

I. Teaching Quality: Class Size, Coverage, and Hiring

The Writing Department identifies three issues to be of primary importance in increasing the quality of its teaching.

a. Class size: Given Loyola College's aspirations to be a university of note, it would be reasonable to expect that Loyola would sustain Writing classes at a competitive size. Currently, however, class size caps in both Effective Writing and most upper division Writing classes are 20. This is maximum deemed allowable by both the Association of Writing Programs and the Conference on College Composition and Communication. The former sets its ideal class size at 12, the latter at 15. Three Jesuit schools of note—Fordham, Holy Cross, and Boston College--have met this goal, as have many other colleges and universities, such as Harvard, the University of Michigan, AND

Action item: The Department seeks to lower the size of writing-intensive classes to 16. This will make Loyola College more competitive, aid tremendously in recruitment, and have minimal impact on College resources.

b. Core Teaching Coverage: Because the Department was previously consumed with Communication matters—which included both the development of the Communication facilities and curriculum, as well as coverage of its wide array of courses—the Writing faculty was unable to teach as many Effective Writing courses as it wished.

Action item: Henceforth, all tenured Writing faculty will teach at least one section of Effective Writing per semester.

c. Tenure-track hire: With only 38% tenured/tenure-track coverage, the Writing department's is among the lowest in the College. What is more, it has no tenure-track faculty, and several of its senior-most faculty are nearing retirement—which places the department at a considerable disadvantage in building for the future. Furthermore, the Program Review reveals that, in order to remain competitive, the Writing department needs to develop its curriculum in Rhetoric, Professional Writing, and Visual Rhetoric. Therefore, a tenure-track hire to is a most pressing need.

Action item: in AY 06-07, seek a tenure-track hire who can address new areas of the curriculum and increase TT coverage.

II. Curricular Development

a. Building a competitive curriculum: While the Department acknowledges that it can't be everything to everybody, it acknowledges at the same time that there are key curricular areas that it cannot afford to ignore. Indeed, these areas (e.g., Professional Writing) are critically important to our students as they strive to enter the world as competent and well prepared as possible. In short, as Writing studies grow, so must we who teach them.

Action item: starting with a two-day workshop in August '06, the Writing department will identify the key curricular areas it must develop, then implement a plan of measured growth to accommodate these important developments in its fields of study.

b. Technology: The Department needs to study the relationship between technology and Writing, especially as it impinges on writing in the workplace (e.g., writing for the web, etc.), for "new media" is rapidly changing the production and dissemination of writing in every area. The Department also needs to consider how technology can be better integrated with its classrooms. Currently, for instance, no Writing faculty teach in a computer classroom, even though computer instruction in Writing is common at colleges and universities across the country.

Action item: the Writing department will initiate the "laptop initiative" that, as a Communication department, it had already initiated, namely, to provide entering students and prospective majors with the software and hardware specifications recommended for Writing majors. This initiative will insure consistency among student computers and, eventually, enable Writing faculty to conduct computer teaching sessions without having to rely on the availability of a computer classroom.

III. Facilities & Support

Travel & Development funds: For 6 years, the Department has requested increases in travel/development funds but has received no increases in the last four years, just as both junior and senior faculty have reached a peak of productivity.

Space:

IV. Teaching Assessment & Faculty Evaluation:

a. Grading: To complement its initial assessment of grading practices (AY 02-04), the Department needs to follow up not only with an analysis of its grading practices but also with a position on these practices, viz.: Is it satisfied with its grading? Does its grade distribution fairly represent student achievement?

Action item: To address the Department's need for a more accurate tool to measure teacher effectiveness, it will pilot a new student evaluation form as of the fall '05 semester and run this in tandem with the current standardized evaluation form for a period of two years, after which it will analyze a comparison of both evaluations. However, as the Department has only 9 tenured members, it does not have a sufficient number of faculty to review the work of 50 sections of Effective Writing in any given year.

b. Assessment of Faculty: As stated in FQ2, there are no Departmental provisions in place for assessment of faculty except for the rank and tenure document for junior probationary faculty. Teaching observation remains voluntary, for example.

Challenge to Authority: College governance does not grant department chairs enough authority to insure optimum faculty performance; as a result, all authority for assessment of faculty achievement and compliance with college standards resides with the Dean. This is a perennial problem for this department because not all faculty equally share the Department's work. As the Core Review and Writing Contests have made clear, some senior faculty simply opt out of the process—and there is no way, short of shaming, to compel their much-needed participation.

V. Co-curricular Development:

a. Writing Contests: The Department needs to find a way to support and sustain a full array of writing contests in order to encourage student achievement in all of its courses. The problem at this point is time: faculty are overworked—teaching 3/3 and striving to publish in addition to supporting a full complement of college/departmental service. They simply do not have the time to read that many entries at the end of every year; and, at this point, the Department does not know how to manage this prospective avalanche of extra work.

b. Internships: Until recently, the Writing Department did not count internships towards its major. It now does—which means that it must integrate the internship experience more thoroughly into the major.

Action item: Towards this end, the Department seeks to install an Internship Coordinator next year to teach its internship class and mentor students in their internships.

Technology: The Department needs to consider how it can make more of their writing using technology outside the classroom: e.g., online literary journal, blog sites, etc. Writing majors should have the opportunity to learn desktop publishing and magazine production in a club atmosphere, as well as in the classroom.

Writing Across the Curriculum:

As the new WAC/WC program continues to develop, there are several critical challenges to be addressed in terms of the initiative itself and its relationship to the newly reconstituted Writing Department.

1) Old program/new program relations: clarifying roles & responsibilities

- Then: In the earlier version of WAC at Loyola College, Effective Writing was paired with the first history course in the core in a full year sequence that was intended to introduce students to college writing in the first semester and then introduce researching skills in a disciplinary context in the second paired course. Also writing/ WAC faculty were paired with faculty teaching writing-intensive courses across the disciplines who acted as consultants and co-researchers . Since that period, the curricular connection between the courses has been lost, and it is unclear how the expectations for Effective Writing, the department's core course, have changed with this larger change. What is clear, however, is the now-perennial tension around the expectation among many faculty and students that somehow Effective Writing can, or should, prepare students for all college writing—even though this expectation was never a part of the original WAC vision, nor has this expectation been integral to other WAC programs across the country.
- Now: Importantly, there is no other formal/curricular WAC component in place at Loyola College. me, though the Alpha courses (interdisciplinary freshman seminars intended to acquaint new students to Jesuit educational traditions) and the Honors courses have some explicit criteria for the writing requirements in those courses. The core curriculum—across the campus--may ultimately be the site of a specific writing-intensive requirement, but that will depend on the Core Review recommendations, which will not be made for at least a year or two. There is no institutional writing requirement for major courses, either. In sum, with no campus-wide responsibility for writing, it is likely that the new Writing Department will be seen as the primary locus for writing-rich offerings. While it is important for the Writing Department to offer its expertise and to consider ways to develop and offer selected courses that do support writing development across disciplinary contexts, such as the Rhetoric of Professional Writing, or The Secrets of Science Writing, or Nature Writing, and support the interdisciplinary writing major, it is also important to distinguish the Writing Major itself as a coherent and substantive course of study.

Action item: Whereas upper-division Writing courses were previously restricted to Communication and Writing majors or to students who had taken the major's pre-requisites, as of AY '06-07, the Writing department will offer a large number of its upper-division writing courses to all students—without the burdensome demand of the major's pre-reqs. This is the department's effort to encourage more writing study from more students across the campus.

Action item: The development of a college-wide Writing Advisory Board with representation from all units, which is in process currently, may also help to extend and distribute the responsibility for supporting the discursive development of all students.

2) Staffing, Budgets, and Reporting Relations.

- Lines of reporting: Locating the Director's tenure line and the budget in the Writing Department was a natural choice. However, positioning WAC and the Writing Center as "part of" the department, feeds into the common, limiting, and even ironic, notion that the Writing Department, then, becomes responsible for the teaching of writing for all students. This is further complicated by attaching the budget to the department, and by the complex and multiple set of reporting relations for the director and the senior staff.

Action item: create a Writing Center budget that stands outside the department structure and, instead, within the Office of Academic Affairs; and allow the Writing Center director to report directly to the Academic Vice President, who oversees writing initiatives in both the colleges of Arts & Science and Business.

- Staffing: Similarly, the senior staff positions have been generally drawn from the composition core faculty. Each semester, 1-3 comp faculty have been granted course releases to work in the writing center. This has generally been a very valuable exchange for both the department and the Center. However, this is an informal relationship, and as the department develops, there may not be the flexibility for such assignments. The WAC/ Writing Center will not be able to function productively without such consistent expert support, yet the department needs flexible staffing structures to ensure coverage of its required courses.

Action item: In order to sustain a consistent, cogent operation and serve students to their best advantage, the Writing Center needs to secure employment for its “clinical” staff. A clinical designation would protect Writing Center staff from the inevitable termination that exists in all instructor lines and thus would preserve the Center’s very limited resources.

- Administration: An Associate Director position was created for the current year (2005-06), but its status as a permanent line is not clear. Therefore, the commitment to formal positions or to a formal allotment of course time for interested comp faculty to participate in writing center work will be crucial in the next few years.

Action item: make the Associate Director’s position tenure-track or Administrative.

- Clerical:
 - - The Writing department is currently providing some of the clerical/operational support for the WAC/WC, but the administrative assistant has too many responsibilities already.
 - As the WAC/WC attempts to reach out to both of the other campuses to support programs and students there, these resource issues become even more heightened.
 - The WAC/WC budget was given some important new resources for graduate teaching assistantships across all graduate programs, but training, logistics, administering the work of this potential cohort requires even more administrative time from the senior staff.
 - The Writing Center is trying to develop a new database system and a website to address some of the logistical and administrative, and resource needs over the next year. However, these projects are also quite time and energy consuming and get stalled easily. The tech consultant is terrific, but also overloaded with work.
 - The WAC/WC program has requested a full time desk person for the last three years, and it would be very helpful to relieve the Writing Department of this extra burden.

Action item: hire an administrative assistant for the Writing Center

3) Support for Graduate Students and Faculty

- The WAC/Writing Center initiative is focusing more and more of its new resources to support graduate students, and to offer more services to faculty. These kinds of work require considerable expertise and human resources. The faculty (present and future) in the Writing Department can play a genuine and important role in the development of a “culture of writing” over time if there is the desire and human capital to take on some of this work. Currently, it is unclear how much support there is for that kind of outreach work across the campus at any level.

Action item: charge the Writing Advisory Board with creating a 5-year plan of growth and support.

4) Social Justice/ Civic Literacy Outreach: On a final positive note, there is a real opportunity for the WAC/Writing Center to help promote social justice and civic literacy on campus and off. Given Father Linnane’s call for more connection to the city of Baltimore and more attention to issues of social justice,

the Writing Center could become a site of outreach to local literacy programs and the Writing Department could offer the course it acquired from Education on Literacy and Civic Literacy. That course would be a great follow up to the CM 370 course: Writing center Theory and Practice and would offer trained tutors the opportunity to use their skills and develop their awareness of the power of literacy in a significant and meaningful public context.

Action item: the department needs to discuss what kind of out reach initiative it can sustain and how the Writing Center could be instrumental.