

Comprehensive Program Review

Writing and Applied Arts (BFA)

Submitted by Rebecca Meacham, Director/Chair

General and Overview

1. Describe your program's most significant opportunities and significant challenges. (Narrative)

As the only writing BFA in the UW-System, the Writing and Applied Arts BFA program is new and exciting—and just turned 18 months old. Like a toddler, the **opportunities** of the program are in full, riotous swing: within 3 months, it enrolled 22 majors; it has already produced graduates; it's well-staffed with active writers and scholars; and it features assets like the newly created Center for Games and Interactive Media, the recently launched Teaching Press, and the old reliable, *Sheepshead Review*.

Proposed in 2015 when there were two TT professors of creative writing, the program was conceived of as requiring “no new **resources**,” meaning no new **hires**. For that reason, an enormous opportunity came with the **Project Coastal merger**, which added four new professors capable of teaching creative writing courses, as well as others who teach literature. Other opportunities came from the hiring of **Jennie Young** as the Director of Writing Foundations (formerly Composition), which strengthened the connections between merged campuses, curricula, and faculty, and allowed for collaboration in planning out multiple program timetables (WF, ENG, Writing and Applied Arts). Due to her efforts and the support of Dean Rybak, opportunity continued in the conversion of three partial positions to **full-time lectureships**, which are now held by faculty possessing MFAs or PhDs in creative writing. Now, in 2020-21, the program is searching for a **TT Assistant Professor of Technical Writing**. All told, 10 TT faculty, lecturers, and adjuncts contribute or will contribute core writing and publishing courses to the program. An additional cadre of literature professors in English contribute to other program requirements. Best of all, the collegiality and creativity of all faculty is incredible.

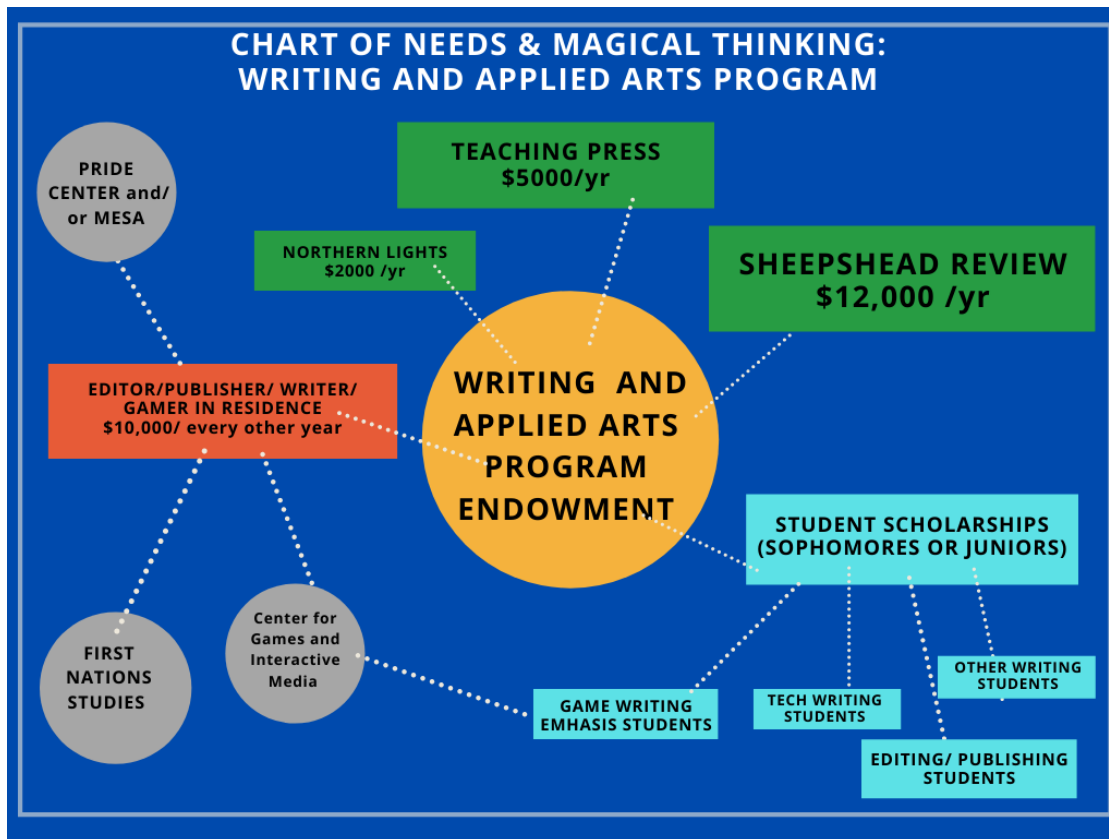
Regarding **reach and recruitment**, for 2020-21, the program seized another opportunity in its selection for a unique UWGB Marketing campaign. Courses are being offered and the program is being promoted on all four branches of UWGB. To foster **assessment and student retention**, Dr. Meacham, Program Chair/Director, is currently taking on all advising and serves on all graduating Senior Portfolio Review Committees, although future advising will be track-specific.

Given all these opportunities, the **challenges** of the program are finer and more precise. Instead of the years-long, massive, tectonic shifts of System approval, the program is focused on the architecture and innovation of long-term program refinements and assessment—and utilizing all the talent of current and future faculty in ways that best serve the program. This means that every course offering, internship connection, and senior Portfolio Review is fodder for program assessment. To use a tired metaphor, we're building the plane while it's still in flight. This can be great, because *hooray, it's flying!* But the pilot(s) are working with new equipment, new staff, and new territories (like community connections), which means tossing off wing flaps as we plan the best paths towards **durability and delivering on the promises we've made to our students, our college, and the UW Regents**.

2. **What are some things that would help make your program and its students more successful? (Narrative)**

- a. Growth and durability lie in offering an **online path** through our degree. With the pandemic, opportunities to teach writing online expanded to include Virtual Classrooms and Hyflex teaching. (synchronous classes with some students remote, some in a classroom). However, our small classes sizes (10-25 students) would fit poorly in the current large lecture rooms outfitted for Hyflex teaching. Moreover, some BFA instructors hope to lead digital collaborations in real time with other institutions and outside communities, including those in Rochester, NY and Wales. Already, students are demanding a fully-online option, and we would like to deliver. To this end, we must **increase the live broadcasting/ streaming/ hyflex capabilities of smaller classrooms, especially TH 378 (the Seminar room) and TH 316--** and the Cofrin Library Archives.
- b. Of equal critical need is **endowing our print publications** (which create [required] internships, courses, and professionalizing experiences) to stabilize their production and remove workload from students and faculty involved in securing annual or project-based funding. Currently, at the UWGB campus, the funding of *Sheepshead Review* (the subject of ENG 324) is contingent on seg fees and the approval by SUFAC of annual budget proposals; **the Teaching Press** (aligned with some sections of ENG 424 and a major internship provider) works on a Fee-For-Service basis, acquiring funding on a per-project basis— and the Press pays its interns a very meager sum. On the Marinette campus, *Northern Lights* (the subject of ENG 224) requires approved funding for its print run each year. ASAP, we hope Advancement and CAHSS will secure and stabilize these budget(s) so central to our students’ curriculum and professionalization. **Even a modest budget of \$25,000 annually** would secure student opportunity for all three of these entities.
- c. While our location is suitable for our degree, NE Wisconsin is not a publishing/ game-writing/tech writing epicenter. In order to meaningfully connect our students to opportunities their peers on the East Coast already have, our students need **access to human networks—we must connect students to practicing professionals** for workshops, lectures, and conversations. To this end, we suggest the addition of a biennial **Writer/Editor/Publisher/Game- in-Residence**. Should the other parties be willing, this single position could be co-sponsored by the Pride Center (for an author/publisher/game writer with a focus on queer/LGBTQIA issues), MESA and/or FNS (to c- support a professional of color), and/or the Center for Games and Interactive Media. Given our program’s number of non-white (14%) and nonbinary/queer (10%) students, such alliances would be a welcome step towards validating and supporting our students’ growth.
- d. Over the next few years, per the program’s proposal to Regents, we hope to endow **sophomore scholarships** for students—perhaps track-specific support for students in game writing, publishing, tech writing, and/or creative writing— from donors from local businesses, printers, publishers, media companies.

For one funding model supporting needs b-d, see the “Chart of Needs and Magical Thinking” →



3. What are some program accomplishments worth highlighting?

In 2019, we established the **Teaching Press**, founded by Prof. Rebecca Meacham, which has already proven to be an invaluable professional benefit to BFA students. The Teaching Press is a brand new, student-managed printing house on the UW-Green Bay campus, currently being built from the ground up by undergraduates in a spring 2019 “Book Editing Practicum” course. The Press’s mission is to showcase voices in the Northeast Wisconsin region and welcome authors of all fields and origins, while providing hands-on learning opportunities for undergraduates to learn transferable skills in a variety of interdisciplinary fields, including English, business, and graphic design. In 2019, the Teaching Press released its first volume, Tim Weyenberg’s poetry chapbook *The Village and the Vagabond*. Subsequent projects have enabled our interns to design a book and do developmental editing with area educators and a middle grade illustrator (*Homes McGee’s Great Lakes Adventure*); and to engage with UWGB archivist Deb Anderson, former athlete, and UWGB legal and Advancement in copyediting, book design, creating style guides, developmental editing, client engagement, marketing, and other aspects of book project management (*The Green Bay Way: A Memoir-History of the UWGB Women’s Basketball Team*). Since Spring 2019, **29 interns and students** have participated in projects, as you can see in this living document, [Teaching Press Interns and Projects](#).

In 2020, shortly after our successful hiring of Profs. Christopher McAllister Williams and Julialicia Case, they and Prof. Bryan Carr (Communications) founded the **Center for Games and Interactive Media (CGIM)**. These resources attract students to the Writing and Applied Arts by providing internship opportunities with programming and promotion, as well as by

bringing game designers, writers, and makers to majors interested in the program's curriculum in Game Writing. Professors Case and Williams also taught writing workshops in **digital and interactive storytelling, science fi writing, worldbuilding**—and developed a new workshop, ENG 310, in **Topics in Game Writing**.

In 2017-19, under the leadership of Prof. Meacham, the Green Bay community and people from much further away enjoyed the **UntitledTown Book and Author Festival**, hearing keynotes by international celebrity authors such as Margaret Atwood, Roxane Gay, and R.L. Stine and engaging in hundreds of other readings, shows, and writing workshops. UntitledTown greatly benefited the local business community, served as winsome public outreach--complete with free tickets to most events--collaborated with the school system, and put UWGB's name on the national library festival map. In 2020, the UntitledTown board, including Prof. Meacham, won the UWGB Founder's Award for Collaborative Achievement. This experience, though disrupted by the pandemic, which forced the cancellation of UntitledTown 2020, allowed unparalleled professionalization of BFA students through internships, including 2 undertaken by the program's first graduate (Fall 2019), Krynn Hanold.

Building on her successful work from 2015-18, Prof. Rebecca Nesvet's current courses enhance Writing and Applied Arts students pursuing Digital and Public Humanities projects. Past projects include students editing the first 90 chapters--that is, most of--the Victorian penny dreadful serial *The String of Pearls, or the Barber of Fleet Street*, **transcribing the text, encoding it in XML in accordance with the Text Encoding Initiative (TEI) guidelines**--the global standard for humanities text encoding for digital publication--and utilized peer review by students of Prof. Kellie Donovan-Condron (Babson University, Boston). More recently, for the English Capstone (which also serves Writing and Applied Arts majors), our majors contributed **TEI markup original work to Digital Thoreau**, a multi-institutional open-access helmed from SUNY-Geneseo and have been invited to serve as Digital Thoreau interns in 2021-2.

We continue to achieve global circulation and submission recruitment of *The Sheephead Review*, our undergraduate-run, international journal of the arts. Since Fall 2013, students have led the following changes:

- submissions have increased from 300 in 2013 to, in 2020, up to 1300 per semester, including work by high schoolers, UWGB students, and established visual artists and writers; virtual launch parties now welcome authors from India, Oregon, New York City
- calls for special content have included a mini-zine of "Fan fiction" for the Packers +UWGB education partnership and themed sections on duality, food, community
- leadership opportunities for students have grown to include 12 editorships, including outreach to high schools, blogging, and online-only digital media/content
- the course that supports journal production, ENG 324, runs each semester (and soon will run in Summer, too), enrolls 25-30 students, employs 3-4 interns as top-level editors, and satisfied requirements for 5 majors (English, Writing and Applied Arts, Humanities, Arts Management, Design Arts), as well as serving as an open student org. The course is required for all majors in ENG-Creative Writing and serves as an elective for all other ENG tracks, as well as the minor.

4. Have there been any significant changes that have affected your program? (Narrative)

The most significant change is our **program's launch in Fall 2019**. In the past 18 months, we've put new courses in play with multiple new professors and instructors, in various disciplines, on all four campuses, and conducted nine Senior Portfolio Reviews staffed by multiple faculty.

5. Where do you want your program to be 5 to 7 years from now? (Narrative)

By 2027, we hope to achieve the optimal enrollment for the Writing and Applied Arts program: an annual cohort of 20-25 new students, for a total program size of 100-120 majors. All program emphases would be established, alongside certificates in certain areas with greater appeal. Our students would be in regular conversation with industry professionals related to our emphasis in Editing and Publishing, Game Studies/Writing, Technical Writing, Community Outreach, and Digital and Public Humanities. In alignment with current trends (and historical needs) in the publishing industry, we aspire to have a much greater number of students of color and gender-orientation. To reach these goals, we must achieve these benchmarks:

2021-22	Classroom technology upgraded to support online path/ live streaming/ hyflex in rooms TH 378 (Seminar), TH 316
	ENG/WAA 3XX: THE WORKING WRITER (3cr) (draft) first offering: for juniors and early seniors: By facilitating engagement with working professionals, discussing readings, and developing application-building and interview skills, this course positions students to make informed choice about writing related vocations and build a portfolio of materials suitable for graduate applications, job searches, and internship placement.
	New hire in Technical and Professional Writing teaches, plans P/TW emphasis
2022-23	All five W-AA emphases go live: Editing and Publishing, Community Outreach, Technical Writing, Game Writing, and Digital/Public Humanities
	Certificates in Editing and Publishing, Technical Writing, and Game Studies/Writing proposed/move up bureaucratic chain
	Publications (SHR, Teaching Press, Northern Lights) funding stabilized (endowment)?
	ENG/WAA 3XX: Community-Engaged Workshop (3cr) (UWGB students + 5th graders, or + Aging/Disability resource clients)— first offering
2023-27	Certificates enroll students; Fully online path in place for General (non-emphasis) W-AA degree; Online paths coalesce for each emphasis
	Writer/ Editor/Publisher/Game Designer-in-Residence position launched
2025-27	Optional: Planning begins for MA in Editing and Publishing

Along the way, in keeping with our internal motto to “**save the world through reading and writing,**” our faculty offer multiple, exciting ideas to increase our program’s **outreach, service-learning, recruitment, and community partnerships.** Some of these ideas include developing pedagogy partnerships with US and international institutions; international travel; and regional connections with health, aging, and disability-related nonprofit organizations as follows:

1. A research and pedagogy partnership with Rochester Institute of Technology, focused on games and interactive media. Our contact there is the previously mentioned Prof. Hergenrader.
2. A pedagogy partnership with Cardiff Metropolitan University (CMU), Cardiff, Wales, UK, which might involve virtual joint Creative Writing events, study abroad (Creative Writing and Welsh Literature), bringing CMU students here on an exchange basis (short or long term), for a first-ever international collaboration with our programs, and with the Teaching Press.
3. A dedicated, annual community-based Creative writing workshop course that, for example, pairs our writing students with an area 5th grade class-- or partners our game writers with the Aging and Disability Resource Center for a full semester of activity and exchange
4. Formalizing a partnership with TimeSlips, pairing student interns and service learners with elder care residents and facilities. (TimeSlips, founded at UW-Milwaukee by Macarthur Genius Anne Basting, is a creative, caregiving, collaborative, community-based storytelling program.)
5. Study abroad to CMU and the Hay Festival of Literature and Arts, Hay-on-Wye, Wales, UK and possibly to other regions and events within the UK and Ireland.
6. Expansion of our courses and programs in non-Western global literature, in English and in translation, esp Somali and Hmong
7. Expansion of Latinx Diaspora studies and literature in English and in/translation

Demand

In its second year, the Writing and Applied Arts major has seen a slight uptick in enrollment after a strong start: 2019 majors totaled 30; Fall 2020 majors total 33. There are planned emphases in the degree that are not yet active (see chart above for launch dates of emphases). Many of our students are double-majors with English, Humanities, History, and Design Arts.

The program graduated 1 student in Fall 2019; 4 students in Spring 2020; and is on track to graduate 4 more students by Fall/Winter 2020/21 and another 3 in Spring 2021, **for a projected total of 11 graduates in 2 years.**

Internal

1. Program goals (Mission, vision, learning outcomes; present as narrative/lists)
As UWGB strategically looks forward to better serving the northeast region of Wisconsin (and beyond), we must create and strengthen connections between our students, businesses, and arts culture. For that reason, our program eschews traditional writing program models focused solely on craft, in isolation from the greater community, existing only within the pages of a book or a college classroom. Instead, the B.F.A. in Writing and Applied Arts pairs craft-focused instruction with community-facing applied learning, offering, wherever possible, **arts-and creativity-based intervention to help achieve meaningful, lasting impacts for the region.**

Accordingly, the program helps our university position itself as an effective leader in the UW-System—both as a destination and a career path for writers seeking craft, culture, and community through partnerships with local schools, NWTC, nonprofits, businesses, and populations in need.

Student Learning Outcomes and Program Objectives

- Students will create, draft, and revise original works in multiple genres and forms.
- Students will analyze the techniques, construction, and production of various written expressions.
- Students will critique works by peers and published authors alike in various classroom settings, including the writing workshop.
- Students will situate their work within multiple larger audiences of readers, writers, the publishing industry, and other relevant markets.
- Students will interpret, research, and evaluate works of literature and related media by placing them in historical, philosophical, psychological, intertextual, and other contexts appropriate to the discipline.
- Students will articulate their aesthetic choices using appropriate artistic and professional terms.
- Students will develop proficiency in all stages of producing and disseminating various kinds of media projects in an effort to engage communities within and outside of UWGB.
- Students will use reading, writing, editing, and producing literary texts or related media as an opportunity to deepen their insight into their own experiences and as vehicles for personal intellectual and imaginative growth.

2. Curriculum development (Lists, brief narrative if appropriate)

Seven courses specific to the program were added to the catalog in the past 5 years; four other supporting courses count toward literature requirements. These are:

Undergraduate Courses

- ENGLISH 200: Arts Entrepreneurship
- ENGLISH 226: Grammar
- ENGLISH 236: Multicultural American Literature
- ENGLISH 264: Topics in Literature
- ENGLISH 305: Novel Writing Workshop (4 cr)
- ENGLISH 306: Novel Revision Workshop (4 cr)
- ENGLISH 310: Topics in Game Writing
- ENGLISH 326: Topics in Publishing
- ENGLISH 345: LGBTQ Lit
- ENGLISH 400: English Capstone (2019-present)
- ENGLISH 424: Book Editing Practicum

With the hiring of a professor of Technical Writing, our hope is to develop courses supporting that emphasis. In addition, to facilitate the professional portfolio development of our students, our faculty is planning the development of a “Writer at Work” course for juniors.

3. Connections to other programs (Lists, brief narrative if appropriate)

Writing and Applied Arts is, by design, an interdisciplinary, collaborative program. Some highlights:

- Our faculty **teach** for multiple programs beyond Writing and Applied Arts, including **English, Writing Foundations, Arts Management, Design Arts, Humanities, and Women's and Gender Studies**. These collaborations result in team-teaching Humanities or English courses; teaching courses with prefixes in other programs (WOGST, ARTS MANAGEMENT) and chairing other programs (WOGST).
- Professors Williams and Case collaborated with **Communications** professor Bryan Carr to create the **Center for Games and Interactive Media**. All three are actively working on developing our program's cross-disciplinary Game Writing/Game Studies emphasis.
- Professor Nesvet and Bill Yazbec, Lecturer, are collaborating with **UWGB Theater** professors Thomas Campbell and Laura Riddle on developing a co-listed course in **ENGLISH 308 Screenwriting**, to be offered Spring 2022.
- W-AA students are required to take one course to place the Arts in Context. To this end, students choose from Gen Ed courses in intro-level **Arts Management, Design Arts, or Intro to Digital and Public Humanities**.
- Driven by student interest, **UWGB Instructional Technology** created a paid internship in Technical Writing for Writing and Applied Arts students.
- With the addition of curriculum and internships related to the Teaching Press and *Sheepshead Review*, English is in constant collaboration with **Design Arts** students and professors to help staff internships in journal layout, social media, and book design.
- Writing and Applied Arts students have ample and growing opportunity to work with **UWGB Archives** including entire assignments built around archival sources. In 2022, Tara DaPra will lead a Crime Writing nonfiction writing course using UWGB Archives.
- Future connections to other programs (in development) will include
 - active collaboration with **Social Work and Nursing** on TimeSlips Creative Care (storytelling and elders) and curriculum (ex:Journaling for Nursing Students)
 - active collaboration on writing and gaming workshops for majors in **business, engineering, theater, and modern languages**

4. Number of courses offered (Overall number provided in materials. Chairs: short commentary if appropriate. Provide a sub-grouping of various modalities by percentage. For example, what percentage of your program is available online, hybrid, etc.?)

As of 2020-21, the Writing and Applied Arts offers **only three courses** that are completely unique to the major: ENG 326:, Topics in Publishing; ENG 226: Grammar; and ENG 200: Arts Entrepreneurship. The majority of remaining courses are offered via English and count towards

various emphases in English. Students in the program take 6 credits of internships via ENG 497, HST, or HUS 497; they also select from one of three courses, each from a discipline, for a supporting requirement. [The degree requirements and course options are listed here.](#)

In 2020-21, **100% of our curriculum was available online** via asynchronous and virtual classroom modalities combined.

5. Diversity of students, faculty, and curriculum (Overall number provided in materials.)

Students

Based on current data, the **typical UWGB Writing and Applied Arts major in 2020-21** is likely to be:

- female
- white
- aged 20-24
- a first-generation college student
- a transfer student

At the same time, our program shows promising trends in diversity and inclusivity:

- 14% of current Writing and Applied Arts students are non-white.
- 10% openly identify as queer and/or nonbinary (per students' self-disclosure/pronouns).

Faculty

In 2020, **the typical UWGB Writing and Applied Arts faculty member** is likely to be white, female, and teaching actively in at least one other program. Of the full-time faculty working on four branches, 10 are tenured or tenure-track, 6 are lecturers with faculty status; four are men, 11 are women; 1 is Latina.

Curriculum

The majority of our curriculum is supplied by English. To this end, as of 2020, **the content** (authors, texts, syllabi, ethos) **of approximately 28/40 unique English-prefixed courses—or 70%— is diverse and inclusive.**

Below, we list these courses with the following notations:

- **literature courses that explicitly center on diversity and inclusivity** (6/40)
- *literature courses taught with themes, topics, and authors that address diversity and inclusivity* (additional 17/40)
- creative writing courses that offer, as models, at least 70% of works by diverse authors (additional 5/40)

ENG206: WOMEN IN LITERATURE

ENGLISH 212 INTRO TO CREATIVE WRITING

ENG214: INTRODUCTION TO ENGLISH LITERATURE (INCLUDES WOMEN AND RELIGIOUS DIVERSITY)

ENG215: INTRODUCTION TO ENGLISH LITERATURE II

ENG216: INTRODUCTION TO AMERICAN LITERATURE

ENG217: INTRODUCTION TO AMERICAN LITERATURE II

ENG218: WORLD LITERATURE— TOPICS: GLOBAL DRAMA

ENG236: MULTICULTURAL AMERICAN LITERATURE

ENG264: TOPICS: SHERLOCK HOLMES (LGBT LITERATURE, SPINOFFS BY DIVERSE MODERN AUTHORS)

ENG290: LITERARY STUDIES

ENGLISH 301: INTERMEDIATE CW: POETRY or FICTION

ENGLISH 303: POETRY WRITING WORKSHOP

ENGLISH 304: CREATIVE NONFICTION

ENG 305 NOVEL WRITING WORKSHOP

ENG315: THE BRITISH NOVEL

ENG322: MAJOR POETRY

ENG331: MAJOR AMERICAN PROSE FICTION

ENG333: THEMES—TOPICS: LGBT LIT; FAINTERS AND BLEEDERS

ENG 326: TOPICS IN PUBLISHING —TOPICS: ZINE CULTURE; #WENEEDDIVERSEBOOKS

ENG 335: MAJOR ERAS— TOPICS:DOMESTIC-ERA WOMEN'S FICTION;

ENGLISH 336: ETHNIC AMERICAN LITERATURE (all topics)

ENGLISH 338: WORLD LIT —Topics: CARIBBEAN AUTHORS; HOLOCAUST LIT (OFFERED AS HUS 483)

ENG344: AFRICAN AMERICAN LITERATURE (all topics)

ENG345: LGBTQ LITERATURE (all topics)

ENG364: TOPICS IN LIT— TOPICS: WILDE +SHERLOCK; GLOBAL SCI-FI + FANTASY

ENG400: CAPSTONE: LITERARY CITIZENSHIP

ENG431: SHAKESPEARE

ENG436 MAJOR AUTHORS:—TOPICS: BYRON; TONI MORRISON; SCI-FI GIANTS

6. Gen Ed, FYS/GPS, CCIHS (Lists). English contributes to these areas as follows:
 - GEN EDs: Summary. The main Gen Ed contribution of the BFA in Writing and Applied Arts program is ENGLISH 212 Intro to Creative Writing (a course which counts both for majors in English and the Writing and Applied Arts BFA). Prior to 2019, enrollment in across ENGLISH 212 sections was 124 students; in 2020-21, total enrollment will likely reach 400 students (**See appendix A**).
 - FYS: For the years of data supplied, Writing and Applied Arts faculty have offered 3-4 sections of ENG 198 per academic year (2020-21, 2019-20).
 - CCIHS: n/a
7. Program support and staffing (Chairs: History, trends, and future needs. Depending on program, could be connected to accreditation.)

In alignment with English, the program that serves most of our staffing needs, the Writing and Applied Arts major would benefit from English-literature hires in a in Pre-1800 British Literature with a global, post-colonialist, or critical race theory focus, and in non-Western global literature or in Latinx literature, with translation studies/creative writing workshop leading potential.

8. Cost per credit hour (TBD--No metric supplied.)

External

1. Connections in place, and support of regional infrastructure:
 - a. Pulaski High School Partnership (proprietary credit for ENG 212 for HS students enrolled in Creative Writing)

- b. Center for Games and Interactive Media (CGIM), UWGB.
- c. The Rochester Institute of Technology. Contact: Trent Hergenader (RIT).
- d. The BRANCH Collective / Central Online Victorian Educator (COVE)
- e. Digital Thoreau (based at SUNY-Geneseo)
- f. Design Arts Program, UWGB
- g. Communications major/program, UWGB
- h. Write On, Door County
- i. Door County Library: Door County Reads (NEA Big Read): *Station Eleven*
- j. Internships with Fox Cities Book festival, Demiplane, Days of Future Past Festival (Kewaunee), many others
- k. TimeSlips Creative Care (UW-Milwaukee+ world wide)
- l. UntitledTown Book and Author Festival (on hold per pandemic)
- m. Student volunteers via English honorary Sigma Tau Delta at Brown County Library fundraisers and book sales
- n. Collaborations with the Hamilton Woodtype Museum (Two Rivers)
- o. Tours and education partnerships with Seaway Publishing, Green Bay (*Sheepshead Review*, The Teaching Press, etc)

2. Scholarly activity of faculty (Lists that are not all-inclusive; maybe seek to highlight the different areas/types of activity).

While every instructor in English is welcome to teach for the Writing and Applied Arts BFA, featured below is the creative output, service, and scholarship of the faculty who deliver most of the courses required for the major:

Professor Rebecca Meacham's chapbook, *Morbid Curiosities*, featuring 14 flash fictions, was published by *New Delta Review* press (52 pp., 2014). In the past seven years, 18 of **Professor Meacham's** individual works of fiction and nonfiction were published in nationally acclaimed journals such as *Wigleaf*, *Indiana Review*, *Hobart*, *The Collagist*, and others. Two of these works were published as winners or finalists for literary contests; three of these works were nominated by editors for annual national recognitions (the Pushcart Prize, Best Microfiction, Top 200 Short Fictions). In addition, Meacham's publications include two collaborations with visual artists: her flash piece "Cases: Willard Asylum for the Insane, Ovid NY" was adapted by printmaker Prof Chris Style into a woodcut piece on exhibit in multiple museums, 2018-2020; and Meacham created "Descending," an art/prose collaboration with New York-based artist Maeve D'Arcy, for the online journal *7x7.la* (2018). **Meacham** appeared three times on Wisconsin Public Radio's Morning Show with Kate Archer Kent, discussing UWGB's new Writing and Applied Arts BFA, Book Festivals, and "How to Keep a Pandemic Journal," and appeared on local news affiliates to promote UntitledTown Festival.

Associate prof. Rebecca Nesvet publishes frequently on print culture, popular fiction, and documentary editing (as well as fictional/serial works adapted to the stage) in Victorian England and the U.S. Recent publications on James Malcolm Rymer (1814-84) appeared in *Nineteenth Century Studies* (2019), *Victorian Popular Fictions Journal* (2019), *Victorians Institute Journal* (2020), *The BRANCH [Britain, Representation, and Nineteenth Century History] Collective* (2020), *Victorian Network* (2018) and edited volumes from presses

including Macmillan, Routledge (2), Liverpool University Press, Bloomsbury Academic and Salem, as well as peer-reviewed digital critical editions of Rymer's work in *Scholarly Editing: The Annual of the Association for Documentary Editing* and *COVE: The Central Online Victorian Educator*. Prof. Nesvet was recently (2020) invited to contribute an article--the first on Rymer--to the Oxford Bibliographies in Victorian Literature. **Prof. Nesvet** spoke about love poetry and inscriptions on Fox 11 in 2019., and about penny dreadfuls on the Ask Lovecraft podcast curated by Gambier, OH (Kenyon College) mayor and SF performance artist Leeman Kessler.

Assistant Prof. Juli Case's output includes creative writing and scholarly works on digital and interactive media. She published the article, "Our Bodies, Our Incoherent Selves: Games and Shifting Concepts of Identity and Narrative in Contemporary Storytelling" in *Storyworlds: A Journal of Narrative Studies*, published by the University of Nebraska Press. **Case's** short story "Taking the Blacksmith" was published in *The Gettysburg Review* (2020). and her creative nonfiction, "On the Walls," appeared in *New Ohio Review*, Fall 2019. She also serves as Co-Section Editor of the Digital and Multimodal Section, *Journal of Creative Writing Studies*.

Assistant Prof. Chris Williams was chosen as the Common CAHSS November 2020 speaker. His research talk, "The Land was Never Ours," critically contextualized Eco-poetics, and so advanced UWGB's sustainability mission in the public eye. In addition, he presented "We Should Not Linger" at the Louisville Conference on Literature and Culture Annual Conference, Louisville, in February 2020.

Associate Professor Jennie Young's nationally popular trade and mass media articles "The Weaponization of Academic Citation" *Inside Higher Education* (2019); "My Fear of Spiders was So Debilitating, I'm in Exposure Therapy" *The Huffington Post* (2019), many satirical pieces for *McSweeney's*, *Slackjaw*, *Human Parts*, and regular viral contributions to *Medium*, where she has 2800+ followers as of December 2020. She is a founder of the satirical *Monocle of Higher Education* (2020).

Associate Professor Jessica Van Slooten, who teaches Romance writing for the program, is an active contributor to the romance writing and publishing industry. She's published book reviews in the *Journal of Popular Romance Studies*, and her essay, "Radical Revision" has been selected for inclusion in *Materiality and Writing Studies: Aligning Labor, Teaching, and Scholarship*, Cassandra Phillips and Holly Hassel, forthcoming.

Profs. Van Slooten and Young gave TEDx Talks at the Weidner Center's regional TEDx event, which Prof. Young was also subsequently invited to curate. Prof. Young's talk in particular was selected for greater distribution on the TEDx network.

Tara DaPra, Lecturer, published the *Washington Post* editorial "I Shunned Fast Food: Then, I had a Kid." In December 2020, she appeared on WPR's Central Time to discuss writing as a practice. DaPra also prepared "Into the Archives: Privileging Research in Creative Nonfiction through Collaborative Assignment Design" for the *Creative Writing Studies Organization Mini-Conference* (San Antonio TX. 3 March 2020).

Alan Kopischke, Lecturer (Arts Management), who teaches Arts Entrepreneurship for the program, is directing the Winter 2021 production of "Twilight: Los Angeles, 1992" by Anna Deavere Smith, based on her interviews with figures from the Rodney King beating, trial and riots.

Tracy Fernandez-Rysavy, Lecturer (Marinette campus) is an active participant and writer in Romance and other genre fiction. In 2019, as senior book editor for Entangled Publishing, she edited two romance novels by Robin Lovette: *Stolen Desire* and *Forbidden Desire*. She also serves as Vice-president for the North Woods region of the WI chapter of the Jane Austen Society of North America (JASNA) and presented "Each for Equal," the International Women's Day Keynote Address, Joint Program of Johnson Controls and UW-Green Bay's Marinette Campus in March 2020.

In Winter 2021, as part of Door County Reads' NEA Big Read (featuring the award-winning novel *Station Eleven*, and a visit by its author, Emily St. John Mandel), Writing and Applied Arts faculty **Meacham, Case, Williams, Kopischke (and Communications Associate Professor Bryan Carr)** are serving as writing, cultural, and gaming experts on panels, [as seen in this link](#).

Student Success

The Writing and Applied arts program is founded on high-impact practices and individualized-learning opportunities. We believe all of these contribute to retention, but retention in a program 18 months old is difficult to assess. Here's what we think is working:

- a. **Internships** on-campus with The Teaching Press, *Sheepshead Review*, The Creatives (promotion, podcasting, and blog writing). Internships off-campus with UntitledTown Book and Author Festival, Fox Cities Book Festival, tech start-ups, local nonprofits and other organizations. Six credits of the W-AA degree must be earned through internships or service learning. [See all current internships opportunities here](#).
- b. **Hands-on, project-based, problem-based active learning** via upper-level courses (Novel Writing, Zines, Sweeney Todd, World-Building, Digital and Interactive Media, and more); the Teaching Press, encoding projects, publication practica, digital archives and discussion platforms (Central Online Victorian Educator; Digital Thoreau); grant writing class, mentorship by upper-level students of lower-level students as coursework, collaborative learning and research with undergraduates and faculty at other universities (*Sheepshead Review*; Teaching Press; SUNY-Geneseo and elsewhere).
- c. **Interactive and digital storytelling via Twine** and other hands-on, interactive narrative programs used often for game design in courses
- d. **Small classes (10-25) and innovative "maker" UL workshops** in Worldbuilding, Choices, Game Writing, and writing Romance, Horror, Short Fiction, Poetry, Novel Writing, Novel Revision, Creative Nonfiction, Humor, Sci and Fantasy, and more
- e. A **student-faculty reading series**, launched in Fall 2020, featuring our students and a faculty member, to create community and instill confidence in writing and reading aloud
- f. **Senior Portfolio Review**: at the end of final semester of their study, each graduating BFA student prepares a portfolio of creative and professional writing, along with a reflection and questions for a three-person faculty committee. Intended as an "off-roading" measure, the Portfolio review is a conversation between practicing professionals (the faculty) and each student about their writing, experiences, and future.

- g. **Presentations** by advanced students: in ENG 305 Novel Writing course's annual #Pitchmas, which involves pitching novels to UWGB, community, and industry respondents; as well as in ENG 400 Capstone during Common CAHSS.

Mission Relevant

1. We note that UWGB's Select Mission prioritizes "commitment to excellence in teaching, scholarship and research, and service to the community" that "promotes critical thinking and student success," and also "reflect[s] a deep commitment to diversity, inclusion, social justice, civic engagement, and educational opportunity at all levels. Our core values embrace community-based partnerships, collaborative faculty scholarship and innovation." The Writing and Applied Arts program's High-Impact Practices (HIPS), contributions to student research, project-based learning, fostering of student work and publication experiences, commitment to teaching the student holistically and empathetically, and our inclusive and diverse curriculum all contribute to to UWGB's fulfillment of the select mission. The culture and vision of the University reflect a deep commitment to diversity, inclusion, social justice, civic engagement, and educational opportunity at all levels. Our core values honor this culture and pursue this vision by embracing community-based partnerships, collaborative faculty scholarship and innovation. Our commitment to a university that promotes access, career success, cross-disciplinary collaboration, cultural enrichment, economic development, entrepreneurship, and environmental sustainability is evident in the curriculum and faculty scholarship detailed above.

The Core Mission. Based on all of the material above, it's clear that the Writing and Applied Arts program checks the following boxes of the Core Mission:

- ✔ Offers associate and baccalaureate degree level and selected graduate programs within the context of its approved select mission.
- ✔ Offers an environment that emphasizes teaching excellence and meets the educational and personal needs of students through effective teaching, academic advising, counseling, and through university-sponsored cultural, recreational, and extracurricular programs.
- ✔ Offers a program of pre-professional curricular offerings consistent with the university's mission.
- ✔ Expects scholarly activity, including research, scholarship and creative endeavor, that supports its programs at the associate and baccalaureate degree level
- ✔ Promotes ...faculty and staff participation in outreach activity.
- ✔ Participates in inter-institutional relationships in order to maximize educational opportunity for the people of the state effectively and efficiently through the sharing of resources.
- ✔ Serves the needs of women, minority, disadvantaged, disabled, and nontraditional students and seek racial and ethnic diversification of the student body and the professional faculty and staff.
- ✔ Supports activities designed to promote the economic development of the state.

2. As a department with curriculum in digital storytelling, journal production, arts entrepreneurship, and creative writing in multiple genres, the Writing and Applied Arts BFA by definition enriches regional culture in arts, innovation, expression, and storytelling. Our students create, evaluate, revise, publish, edit, find forums for publishing, champion, program, and celebrate creative writing and interdisciplinary arts in nearly every way. Moreover, they learn how to find funding for arts organizations and nonprofits via grant writing courses, and we are hopeful that our new Tech Writing hire will add courses in Universal Access to our curriculum, further strengthening the utility of our expertise and connections to the region.

3. Access (Does the program have any agreements with other institutions? For example, a transfer agreement with a technical college.)

No, but we are eager to pursue transfer agreements with students from NWTC and Morain Park TC, particularly with graphic design students who wish to combine their talents with editing, publishing, or tech writing—and, possibly, event-planning/nonprofit leadership students interested in community outreach.

Appendix: Gen Ed Contributions—English 212 offerings/enrollment, 2018-2021

