

New Degree Program Proposal Creative Writing

Status: Pending Review - Faculty Senate Exec Committee ([Previous Version](#))

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1. Review - College Approver - Liberal Arts

Approved by [Alison Johnston](#) Assistant Professor / Political Science Dept, *October 7, 2019 2:50pm*

Comments

Alison Johnston (College Approver - Liberal Arts) October 7, 2019 2:50pm

We approve this proposal (it is very well thought through). However, in the future, it may be worth also considering a BS option for this degree if the two year language requirement is creating barriers for student entry.

2. Review - Curriculum Coordinator

Approved by [Janice Nave-Abele](#) Curriculum Coordinator / Acad Progs & Assessment, *October 8, 2019 8:41am*

3. Review - Graduate School

Approved by [Janice Nave-Abele](#) Curriculum Coordinator / Acad Progs & Assessment, *October 8, 2019 8:41am*

Comments

Janice Nave-Abele (Graduate School) October 8, 2019 8:41am

This proposal seeks to establish a new undergraduate degree. Graduate School review of this proposal is not required.

4. Review - Budgets and Fiscal Planning Committee

Sent Back by [Andrew Ibarra](#) Dir-Physical Activity Program / Sch of Bio/Pop Hlth Sci, *October 18, 2019 11:15am*

Comments

Andrew Ibarra (Budgets and Fiscal Planning Committee) October 18, 2019 11:15am

Could you briefly clarify how you are projecting income year to year. Specifically the large jump from year 3 to year 4.

5. Originator Response

[Keith Scribner](#) Professor / Sch of Wrtg Lit & Film, *October 23, 2019 12:52pm*

Comments

Keith Scribner October 23, 2019 12:52pm

Thank you for your query. The income jump in Year 4 comes from completion revenues in the current OSU budget model. It's impossible to figure an exact dollar amount associated with completions four years hence, since what we get is a percentage of a pool. But currently we project about \$3,552 for an undergraduate completion. The budget resources across the four years represent estimates of what we will derive in terms of new SCH (which begins accruing year one) and completions. While we will get a few completions before Year 4 because a few students are out there who already will have taken a decent percentage of courses in the major, the big jump in Year 4 represents the graduation of an initial cohort plus the SCH associated with those degrees.

6. Review - Budgets and Fiscal Planning Committee

Approved by [Andrew Ibarra](#) Dir-Physical Activity Program / Sch of Bio/Pop Hlth Sci, *October 30, 2019 2:55pm*

Comments

Andrew Ibarra (Budgets and Fiscal Planning Committee) October 30, 2019 2:55pm
Thanks you for the follow up we approve with the additional information

7. Review - Graduate Council Chair

Approved by [John Becker-Blease](#) Associate Dean / College of Business Dept, *November 4, 2019 9:21am*

Comments

John Becker-Blease (Graduate Council Chair) November 4, 2019 9:21am
No grad implications.

8. Review - Curriculum Council Chair

Approved by [Michele Swift](#) Senior Instructor I / College of Business Dept, *November 15, 2019 12:27pm*

9. Review - Faculty Senate Exec Committee

Pending Review

More Queued Reviews (4)

Faculty Senate; Provost /Academic Affairs; Academic Programs; Catalog Coordinator

Proposal

Proposal ID:106904
Type:New Degree Program
Submission Date:October 23, 2019 12:52pm
Comments:*None*

History

Active Version - Submitted October 23, 2019 12:52pm
[Version 1](#) - Submitted June 7, 2019 2:07pm

Originators

NAME	TITLE	DEPARTMENT/SCHOOL
Keith Scribner	Professor	Sch of Wrtg Lit & Film

Contacts



NAME	TITLE	DEPARTMENT/SCHOOL
Peter Betjemann	Director-SWLF	Liberal Arts Admin

Proposal Details

College:College of Liberal Arts
Department/School:School of Writing, Literature and Film
Program Type:Undergraduate Major
New Degree Name:Creative Writing

Supporting Documents

DOCUMENTS
* Signed Transmittal Sheet 

transmittal sheet signed.pdf (47.50 Kb added Oct 18, 2019 11:15 am)
* Executive Summary 
CW Executive Summary.docx (15.72 Kb added Oct 18, 2019 11:15 am)
* Proposal 
CW Major Proposal.docx (2.14 MB added Oct 18, 2019 11:15 am)
* Letters of Support 
Jason Brown, Associate Professor of Creative Writing, University of Oregon Jason Brown external letter of support.pdf (188.04 Kb added Oct 18, 2019 11:15 am)
Dan Kammerzelt, Corvallis High School Dan Kammerzelt.pdf (104.87 Kb added Oct 18, 2019 11:15 am)
* Accessibility Form 
CW SWLF Accessibility Form.pdf (39.41 Kb added Oct 18, 2019 11:15 am)
* Library Evaluation 
Library Evaluation BA Creative Writing 2019 SIGNED.pdf (253.56 Kb added Oct 18, 2019 11:15 am)
* Faculty CVs 
CVs available upon request.docx (11.70 Kb added Oct 18, 2019 11:15 am)
Other Attachments 
Space Evaluation.pdf (156.66 Kb added Oct 18, 2019 11:15 am)
Outcomes and Quality Assessment feedback - Creative Writing[1].docx (12.99 Kb added Oct 18, 2019 11:15 am)
4-year plan.pdf (127.17 Kb added Oct 18, 2019 11:15 am)
LIAISONS
* Liaisons 
Marion Rossi, Associate Dean, College of Liberal Arts Request: Marion Rossi request.docx (38.42 Kb added Oct 18, 2019 11:15 am) Response: Marion Rossi liaison letter.pdf (1.64 MB added Oct 18, 2019 11:15 am)
Rebecca Olson, Literature Program Coordinator, SWLF Request: Rebecca Olson request.docx (35.43 Kb added Oct 18, 2019 11:15 am) Response: Rebecca Olson liaison letter.pdf (134.96 Kb added Oct 18, 2019 11:15 am)
BUDGET INFORMATION
* Budget Year 1 
budget.pdf (40.99 Kb added Oct 18, 2019 11:15 am)
* Budget Year 2 

[budget narrative.docx](#) (16.87 Kb added Oct 18, 2019 11:15 am)

* **Budget Year 3** 

[budget.pdf](#) (40.99 Kb added Oct 18, 2019 11:15 am)

* **Budget Year 4** 

[budget.pdf](#) (40.99 Kb added Oct 18, 2019 11:15 am)



Proposal Transmittal Sheet

Full Category I and Abbreviated Category I Proposals

Submit proposals to: Office of Academic Programs, Assessment, and Accreditation
314 Waldo Hall – Oregon State University

Attach Transmittal Sheet; Proposal; Library Evaluation (performed by the Library for Full Category I proposals), Letters of Support (external to OSU); Liaison Correspondence (internal to OSU), External Review (new graduate program proposals), and Budget Information (both OSU and HECC budget sheets for Full Category I proposals and OSU budget sheets for Abbreviated Category I proposals)

Full Category I Proposals: New Programs

Final Approval--for new degrees, extension to OSU's branch campus, and substantive changes:
Higher Education Coordinating Commission (HECC)

Final Approval-- for new certificate programs: OSU Provost

Check one:

☒

New Degree Program

☐

New Certificate Program

☐

Extend Program to OSU Branch Campus

☐

Substantive Change

Abbreviated Category I Proposals: Other Proposals

Final Approval--for new academic units, renames, reorganizations, and, suspensions: OSU Provost

Final Approval-- for terminations: OSU Board of Trustees

Check one:

☒

Establish: new college, school, department or program

☐

Rename: change the name of an existing academic program or academic unit

☐

Reorganization: move the responsibility of an academic program from one academic unit to another; reorganize existing academic unit(s), including mergers and splits

☐

Suspension (or Reactivation): suspend an academic program (maximum period: three years)

☐

Termination: terminate an academic program or academic unit

Title of Proposal:

Bachelor of Arts in Creative Writing

Proposed Effective Term:

Fall 2020

School/Department/Program:

School of Writing, Literature, and Film

College:

College of Liberal Arts

I certify that the above proposal has been reviewed by the appropriate Program, Department, School, and College administrators and committees. I approve this proposal.

5-8-19

Peter Betjemann, Director

Sign (Department/School Chair/Head; Director) Date

Print (Chair/Head; Director)

5/31/19

Wray Rodgers, Dean

Sign (College Dean)

Date

Print (College Dean)

Executive Summary
New Degree Program Proposal (Category 1): Creative Writing
Oregon State University

The proposed Creative Writing major is a natural companion to OSU's robust Master of Fine Arts Program in Creative Writing, for which demand is high: on average over the past five years, that program has received 343 applications for 14 slots. Demand for the undergraduate degree is equally robust, as measured internally (39.2% of 232 students in OSU writing classes indicated they would be "very interested" in a Creative Writing major) and externally (Creative Writing degrees conferred have grown, nationwide, by 5% since 2012). Additionally, research on a subset of adjacent fields that would be served by the degree (writer, technical writer, copywriter, editor, proofreader, and reporter) shows that market demand has grown by 14.37% in the regional market since 2012.

The success of the MFA degree also informs advisability of the BA degree because the supportive infrastructure for Creative Writing at OSU is solidly in place. The faculty in Creative Writing are nationally prominent writers of fiction, nonfiction, and poetry, and the courses taught by those faculty have been offered as electives for OSU students – at introductory to advanced levels – for years, showing strong enrollment even absent a degree program. The Visiting Writers Series brings the nation's top authors to campus, even as the Literary Northwest Series focuses on regional voices. An editorial festival, two literary magazines, and two extant undergraduate organizations (the Poetry Club and Creative Writing Society) all offer the co-curricular opportunities that make arts degrees successful.

Nationwide, Creative Writing degrees lean towards private institutions (55%, with another 8% delivered at for-profit institutions). OSU would become the only public university in the state to offer a creative writing BA. (PSU and SOU offer the BFA.) A handful of other private colleges and universities in the Northwest offer a BA in creative writing or a creative writing concentration within the English major.

The 53-credit Creative Writing major at OSU will be offered by the School of Writing, Literature, and Film in the College of Liberal Arts. Focusing on the process and techniques of creating original compositions in all literary genres, it will also include instruction in technical and editorial skills, criticism, and the marketing of finished manuscripts. Students will be required to take courses in literary history alongside those in creative practice. New costs are minimal given that all courses are already being offered, and the advising function has capacity to add the new degree.

Like the English major, SWLF's flagship program, a Creative Writing major will require students to take a variety of literature courses, providing a well-rounded liberal arts education. A Creative Writing major also creates tremendous opportunities for collaboration across the university with fields as diverse as the visual arts, oceanography, environmental studies, forestry, engineering, digital arts, and computer science.

The anticipated start date for the proposed Creative Writing major is Fall 2020.



Proposal for a New Academic Program

Institution: Oregon State University

College/School: College of Liberal Arts

Department/Program Name: School of Writing, Literature, and Film

Degree and Program Title: Bachelor of Arts in Creative Writing

1. Program Description

a. Proposed Classification of Instructional Programs (CIP) number.

CIP Number 23.1302

Title: Creative Writing Major

Definition: A program that focuses on the process and techniques of original composition in various literary forms such as the short story, poetry, the novel, and others. Includes instruction in technical and editorial skills, criticism, and the marketing of finished manuscripts.

Source: National Center for Education Statistics

<https://nces.ed.gov/ipeds/cipcode/cipdetail.aspx?y=55&cipid=88361>

b. Brief overview (1-2 paragraphs) of the proposed program, including its disciplinary foundations and connections; program objectives; programmatic focus; degree, certificate, minor, and concentrations offered.

"It is in Apple's DNA that technology alone is not enough—it's technology married with liberal arts, married with the humanities, that yields us the results that make our heart sing."

Steve Jobs, *The New Yorker*, "Steve Jobs: 'Technology Alone Is Not Enough'"

<https://www.newyorker.com/news/news-desk/steve-jobs-technology-alone-is-not-enough>

Degree: Bachelor of Arts in Creative Writing

The creative writing major's disciplinary foundations are the study of the craft of creative writing combined with rigorous study of literature. Students must develop their expertise in reading literature in conjunction with their development of writing craft. At the introductory level our program will require writing workshops in all three genres we currently offer—fiction, poetry, and creative

nonfiction—as well as two introductory literature classes. At the upper division, students will focus on either one or two genres, taking the appropriate 300- and 400-level workshops. Literature offerings will represent a range of eras, continents, ethnicities, and sensibilities, as the major will require one pre-1800 and one post-1800 literature class at the upper division as well as three upper-division electives in literature, writing, and/or film.

Students in the major will be taught writing by a faculty actively publishing in the genres they're teaching. They'll choose from a rigorous and diverse curriculum of literature and film courses taught by accomplished and active scholars. Students will benefit from a robust Master of Fine Arts Program in Creative Writing already in the School of Writing, Literature, and Film (SWLF), the most competitive graduate program of appreciable size at OSU with nearly 400 applications each year for only 12 spots. Established and ongoing opportunities include the Visiting Writers Series, Literary Northwest Series, Critical Questions Lecture Series, Stone Award events, Editorial Festival, Graduate Student Reading Series, and other co-curricular activities..

Our program objectives are to produce majors who can think and write creatively and with imaginative power. They'll have highly trained analytical, critical, technical, and editorial skills, preparing them for graduate work in a range of fields, from the MFA to law school, or for a job market with an increasing demand for imaginative thinkers and skilled writers who can construct masterful, meaningful narratives. Although we won't offer a creative writing minor, majors will still have the option of pursuing any of the existing SWLF offerings: minors in English, Writing, Film Studies, Applied Journalism, and the certificate in Scientific, Technical, and Professional Communication.

Proposal Summary Table

- CIP (Classification of Instructional Program) #: 23.1302
- CPS#: 106904
- College Code: 10
- Degree Types: BA
- Program Level: undergraduate
- Academic Home: School of Writing, Literature, and Film
- Contact: Keith Scribner
- Options: none
- Areas of Concentration: none
- Minors: none
- Program Total Credit Hours: 53
- Pre-Professional/Professional Model: **NA**
- Thesis or Non-Thesis: Non-thesis
- Location: Corvallis
- Course Designator: WR, ENG, FILM (all existing courses)
- Delivery Mode: classroom
- Enrollment Limitations: none
- Accreditation: NA
- Proposed Effective Date: Fall 2020
- Program Unique to Public Higher Education Institutions in Oregon: yes
- Embedded Proposals: none

c. **Course of study – proposed curriculum, including course numbers, titles, and credit hours.**

Creative Writing Major Requirements

Major requirements:	53 credits
University Baccalaureate Core requirements:	51
College of Liberal Arts Core requirements:	15
Foreign Language requirements:	24
<u>General Electives</u>	<u>37</u>
TOTAL	180 credits

Creative Writing Requirements - 53 credits total

Lower Division: 17 credits

Students must take all 3 200-level creative writing courses (9 credits)

WR 224: Introduction to Fiction Writing

WR 240: Introduction to Nonfiction Writing

WR 241: Introduction to Poetry Writing

Pick any 2 200-level ENG courses (8 credits)

Upper Division: 36 credits

Pick 2 300-level WR courses (8 credits) from the following:

WR 324: Short Story Writing*

WR 340: Creative Nonfiction Writing*

WR 341: Poetry Writing*

Pick 2 400-level WR courses (8 credits) from the following, corresponding to the prerequisites already taken at the 300 level:

WR 424: Advanced Fiction Writing*

WR 440: Advanced Creative Nonfiction Writing*

WR 441: Advanced Poetry Writing*

Pick 1 pre-1800 upper-level (4 credits) ENG course

Pick 1 post-1800 upper-level (4 credits) ENG course

Pick 3 upper-level electives (12 credits) in ENG, WR, or FILM

*Note: WR 324, 340, 341, 424, 440, 441 are repeatable for 8 credits

See University and CLA Core courses and Foreign Language requirement below:

University Baccalaureate Core

Skills

Fitness	HHS 231 plus a 1-credit course from HHS 241 or any PAC course
Mathematics	MTH 105, (or higher, check major requirement)
Writing I	WR 121 (C- or better is required)
Writing II	HC 199; PHL 121; WR 201, 214, 222, 224, 228, 230, 240, 241, 301, 303, 323, 324, 327, 330, 341, 362
Speech	COMM 111, 114, 211, 218

Perspectives

No more than **two** courses from any one department

Cultural Diversity	ANTH 209, 210, 311, 313-319, 447; ART 208, 310-313; ENG 210-213, 360; ES 101, 231, 241, 243; GEOG 105, 311, 313, 314; HST 104-106, 215, 320, 324, 348, 350-353, 381, 382, 387, 388, 391, 392, 396, 397, 485; LING 209; MUS 108; NUTR 216; PHL 160, 213, 214, 312, 315, 371; PS 343, 344, 346, 348, 350; QS 462; REL 160, 213, 214, 312, 315, 324, 350, 352, 371, 387, 388, 485; SPAN 237; WGSS 235, 280, 480; WLC 232-235, 320, 331, 332, 335-337
Literature & the Arts	ART 101, 204-206, 208, 210, 264, 310-313, 320-323, 352, 364, 365; ENG 104-107, 201, 202, 204-208, 210-215, 221, 253, 254, 260, 275, 295, 317-322, 330, 362, 374; ENGR 352; ES 334; FILM 110, 125, 245, 255, 256, 265, 310; MUS 101-103, 309; PHL 295; SPAN 236; TA 147, 330-332; WGSS 295; WLC 221, 222, 234, 261, 321
Social Processes & Institutions	AEC 243, 250, 251; AG 351; ANTH 101, 110; ECON 201, 202; GEOG 103, 240, 250, 251; H 210, 225, 333; HDPS 201, 240; HORT 217; HST 101-103, 431; KIN 312; NMC 100; PS 201, 204, 205, 315, 331, 366, 374; PSY 201, 202; QS 321*; SOC 204, 205; WGSS 223, 224, 240, 321*, 362; WLC 301; WSE 266 *course listed under WGSS and QS
Western Culture	AEC 240, 253; ANTH 208, 261, 312; ART 204-206, 210, 321-323; CROP 340; ENG 201, 202, 204-208, 215, 253, 254, 275, 317-319; FCSJ 261; FILM 110, 125; GEOG 106; GER 331, 332; HST 101-106, 201-203, 325, 335, 338; IT 331; KIN 312; LING 208; PHL 150, 170, 201, 205-207, 220, 251, 301-303, 360, 365; PS 206, 349; REL 170, 206, 220, 325; SPAN 331, 332, 336-338; TRAL 132; WLC 230, 231, 233-235, 241, 321, 429; WSE 266
Physical Science	ATS 201, CH 122, 123, 231-233, 261-263, 271-273; CSS 205; FOR 206; GEO 100, 101, 201-203, 221; GEOG 102, 201; OC 103, 201; PH 104, 106, 111, 201-203, 205-207, 211-213; SOIL 205, 206; SUS 103; WSE 210
Biological Science	ANS 121; ANTH 284; BHS 255; BI 101-103, 204-206, 211-213; BOT 101, 220; CSS 205; FES 240; FOR 206; MB 230, 255; RNG 121; SOIL 205, 206; SUS 102
Third Lab Science	From Physical and Biological lists above

Synthesis

Difference, Power and Discrimination	AG 301; ANTH 159, 251, 345, 361; ART 359, 432; CSS 175; DHE 270; ECON 383; ED 216; ENG 220, 260, 420; ES 159, 201, 213, 221, 223, 233, 243, 260, 334, 351, 353, 355, 357, 375, 437, 452, 453, 457; FCSJ 361; FILM 220; FW 340; GEO 309; GEOG 100, 203; HDPS 201; HST 201-203, 210, 364, 365, 368-370; KIN 475; LING 251; MB 330; PHL 210, 275, 280, 345; PS 110, 322, 325, 363, 375, 425; PSY 426, 466; QS 262*, 364*, 375*, 431*, 432*; REL 210, 345, 364; SOC 206, 312, 345, 360, 426; SPAN 470; TA 360; WGSS 223, 224, 230, 325, 415, 462, 466, 496 *course listed under WGSS and QS
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Synthesis courses must be from **two** different departments

Contemporary Global Issues	AEC 351, 352; AG 351; AMS 350; ANTH 352, 374, 380, 383, 466, 473, 478, 482, 484; BA 432, 465; BI 301, 306; COMM 446; CSS 330; DGE 475; DSGN 475; ECON 352; ENG 322, 416, 497; ENT 331; FCSJ 454; FE 456; FES 365, 477; FR 456; FW 324, 325; GEO 308; GEOG 300, 330, 331, 350; H 312; HDPS 447; HORT 331; HST 317, 319, 378, 385, 386, 390, 425, 465, 485, 488; NR 477; PHL 310, 344, 432-434, 443; PS 341, 345, 354, 455, 458; QS 476*; REL 310, 344, 378, 425, 432-434, 443, 485; SOC 454, 480; SUS 350; TRAL 479; WGSS 350, 360, 378, 380, 463, 480, 495; WSE 470; Z 349 *course listed under WGSS and QS
Science, Technology & Society	AEC 353; AGRI 411; ANS 315; ANTH 330, 372, 432, 481; ART 367; BB 331, 332; BI 345, 347, 348, 420; BOT 324, 325; BRR 325; CH 374; CS 391; DHE 462; EAH 411, 412; ENGR 350, 363; ENSC 479; ENT 300; ES 445; FES 435, 477, 485; FST 421; FW 350, 356, 360, 470, 485; GEO 305-307, 352, 380; GEOG 300, 340, 432; H 445; HEST 310, 320, 412; HORT 330; HST 416, 481; HSTS 411-419, 421-423, 425, 440, 451; IE 380; NMC 427; NR 351, 477; NSE 319; NUTR 312; PH 313, 331, 332; PHL 325, 444; PPOL 441; PS 370, 476; REL 444; SOC 456, 481; SOIL 395; SUS 304; TOX 360, 435; WGSS 320, 340, 440; WSE 385, 392

IMPORTANT NOTES:

- No Classes from the major department can be used to fulfill **ANY** core requirements.
- No course may be used to meet more than one requirement.
 - Minor courses are the only exception. They can be used for minor requirements and core.

Notes:

Liberal Arts Core

Fine Arts	ANTH 452; ART 101, 115, 131, 281, 291; MUS 101, 102, 103, 140, 146, 147, 150, 160, 340, 346, 347, 350, 360, 451; TA 147, 242, 244, 248; WR 224, 241, 324, 341, 424, 441
Non-Western Culture	ANTH 311, 313, 315; ENG 210, 211, 213; ES 221, 241, 243, 452; FCSJ 454; GEOG 311, 313; HST 320, 350, 351, 381, 382, 387, 388, 391, 392, 485; MUS 108; PHL 208, 316, 371, 430, 443; PS 345, 348; REL 208, 316, 350, 371, 387, 388, 430, 443, 485; SOC 460, 466; WGSS 480; WLC 331-333, 335-337
Humanities	ART 204-206; COMM 314, 316, 320, 372, 380, 385, 454, 458, 459, 462, 466, 472, 476, 478; ENG 104, 106, 201, 202, 204-207, 210, 211, 213, 215, 220, 221, 253, 254, 275, 318-320, 345, 362, 374, 399, 418, 425, 445, 460, 488, 490; ES 201, 213, 221, 223, 231, 241, 243, 332, 351, 464; FCSJ 454; FILM 110, 125, 220, 245, 265, 452, 480; FR 333, 340; GER 331, 342, 343; HST 101-106, 201-203, 310, 317, 318, 320-323, 328, 335, 340, 350, 351, 362, 368, 381, 382, 387, 388, 391, 392, 415, 416, 425, 432, 469, 475, 481, 485; HSTS 411, 414, 415, 417, 419, 423, 440; PAX 201; PHL 150, 160, 201, 205, 207, 220, 280, 301-303, 360, 411, 440, 444, 470; PS 206, 361, 362; REL 160, 220, 328, 350, 387, 388, 425, 444, 485; SPAN 331, 332, 336, 337; TA 330, 360; WLC 235
Social Sciences	ANTH 110, 230, 240, 261, 330, 350, 361, 380; COMM 318, 321, 322, 324, 326, 328, 368, 416, 418, 422, 426, 440, 442, 444; ECON 201, 202, 330, 340, 383, 420, 455; ES 101, 201; FCSJ 261, 361, 454; GEOG 106, 300; HST 101-103, 201-203, 432; HSTS 411, 414, 415, 417, 419; PS 201, 204, 205; PSY 201, 202, 330, 340, 350, 360, 370; SOC 204-206, 454; WGSS 223, 224, 270, 340, 414
One additional course from one of the above areas	

CLA B.A./B.S. Requirements

B.A. Language	Second year proficiency in a second language, including ASL, at the college level (C- or better is required in final course)
B.S. 15 hours in science, computer science and quantitative studies	The CLA B.S. degree requirement is a minimum 15-credit block of science, computer science, and quantitative studies as follows: 1. Any Computer Science (CS) course approved by the student's college (3-4 credits), and 2. Any course from the College of Science approved by the student's college except math or statistics (3-4 credits), and 3. One of the following combinations (8 - 12 credits): A. ST 351 and ST 352 (4, 4). B. MTH 111 and MTH 245 (4, 4). C. Any 8 credits of MTH courses at the 200 level or above (not including MTH 211 and MTH 212). D. MTH 211, MTH 212, or MTH 390 (4, 4). Pre-elementary education majors only. E. MTH 241, MTH 245 or MTH 251, and ST 351 (4, 4, 4 credits). Some departments require specific courses to satisfy the BS degree requirements; students should consult their academic advisors for details. Courses used to satisfy the BS degree requirements may not also be used to satisfy baccalaureate core requirements.
1. _____	
2. _____	
3. _____	

Updated 5/25/18

Date						
Hours (180 total)						
Hours (60 upper division)						

GRADUATION CHECKLIST

GRADUATION IS NOT AUTOMATIC! Graduation is the responsibility of the student!!!

Check when completed:

- ☐ Baccalaureate Core completed
- ☐ College of Liberal Arts Core completed including requirements for the BA or BS
- ☐ Departmental requirements completed and major G.P.A. met and approved by departmental advisor
- ☐ A minimum of 180 total credits
- ☐ A minimum of 60 Upper Division credits (as part of the total of the 180 credits)
- ☐ Academic Residency: 45 of the last 75 or 150 total credits must be completed while student is in academic residence at OSU
- ☐ Students must achieve a minimum cumulative OSU G.P.A. of 2.00

The following is a breakdown of the proposed creative writing degree requirements including course options available to students and the sequences necessary to meet graduation requirements.

Attributes Abbreviations

CSW2: Core, Skills, WR II

LACF: Liberal Arts Fine Arts Core

CPLA: Core, Pers, Lit and Arts

CPWC: Core, Pers, West Culture

LACH: Liberal Arts Humanities Core

CPCD: Core, Pers, Cult Diversity

LACN: Liberal Arts Non-Western Core

CSGI: Core, Synth, Global Issues

CWIC: Core, Skills, WIC

WIC: Writing intensive course

FA: Fine arts

Lower Division: 17 credits

Students must take all 3 200-level creative writing courses (9 credits)

Name	Credits	Designator	Notes	Attributes
Intro to Fiction Wr.	3	WR 224	FA, Bacc Core Course	CSW2; LACF
Intro to Nonfiction Wr.	3	WR 240	Bacc Core Course	CSW2
Intro to Poetry Wr.	3	WR 241	FA, Bacc Core Course	CSW2; LACF

Students must choose any 2 200-level ENG courses (8 credits)

Name	Credits	Designator	Notes	Attributes
Shakespeare	4	ENG 201	H, Bacc Core Course	CPLA; CPWC; LACH
Shakespeare	4	ENG 202	H, Bacc Core Course	CPLA; CPWC; LACH
Survey of British Lit.: Beginnings to 1660	4	ENG 204	H, Bacc Core Course	CSW2; LACF
Survey of British Lit.: Restoration to Romantic Era	4	ENG 205	H, Bacc Core Course	CPLA; CPWC; LACH
Survey of British Lit.: Victorian Era to 20th C.	4	ENG 206	H, Bacc Core Course	CPLA; CPWC; LACH

Lit. of Western Civilization: Classical Renaissance	4	ENG 207	H Bacc Core Course	CPLA; CPWC; LACH
Lit. of Western Civilization: 18th C. to Present	4	ENG 208	H, Bacc Core Course	CPLA; CPWC; LACH
Lit. of the World: Asia	4	ENG 210	H, NC, Bacc Core Course	CPCD; CPLA; LACH; LACN
Lit. of the World: Africa	4	ENG 211	H, NC, Bacc Core Course	CPCD; CPLA; LACH; LACN
Lit. of the World: Meso/South America, Caribbean	4	ENG 212	H, NC, Bacc Core Course	CPCD; CPLA; LACH; LACN
Lit. of the World: Middle East	4	ENG 213	H, NC, Bacc Core Course	CPCD; CPLA; LACH; LACN
Lit. of the World: Europe	4	ENG 214	Bacc Core Course	CPLA; CPWC
Classical Mythology	4	ENG 215	H, Bacc Core Course	CPLA; CPWC; LACH
Topics in Difference Power, and Discrimination	4	ENG 220	H, Bacc Core Course	CPDP; LACH
African-American Lit.	4	ENG 221	H, Bacc Core Course	CPLA, LACH
Children's Lit.	4	ENG 222		
The Art, Science, and Lit. of Fly Fishing	1	ENG 225	Corequisites: FW 112 and PAC 331	
Humans and the Ocean	3	ENG 230X	Crosslisted as FW 230X and TOX 230X	
Intro to Environmental Lit.	4	ENG 240	Bacc Core Course	CPLA
Survey of American Lit.: Colonial to 1900	4	ENG 253	H, Bacc Core Course	CPLA; CPWC; LACH
Survey of American Lit.: 1900 to Present	4	ENG 254	H, Bacc Core Course	CPLA; CPWC; LACH
Lit. of American Minorities	4	ENG 260	H, Bacc Core Course	CPDP; CPLA; LACH

The Bible as Lit.	4	ENG 275	H, Bacc Core Course	CPLA; CPWC; LACH
Feminism and the Bible	3	ENG 295	Bacc Core Course, Crosslisted as ENG 295, PHL 295, WGSS 295	CPLA
Special Topics	1-16	ENG 299		

Upper Division: 36 credits

Students must choose 2 300-level WR courses (8 credits) from

Name	Credits	Designator	Notes	Attributes
Short Story Wr.	4	WR 324	FA, Bacc Core Course	CSW2; LACF
Creative Nonfiction Wr.	4	WR 340		
Poetry Wr.	4	WR 341	FA, Bacc Core Course	CSW2; LACF

Students must choose 2 400-level WR courses (8 credits) corresponding to the prerequisites already taken at the 300 level from

Name	Credits	Designator	Notes	Attributes
Adv. Fiction Wr.	4	WR 424	FA	LACF
Adv. Creative Nonfiction Wr.	4	WR 440		
Adv. Poetry Wr.	4	WR 441	FA	LACF

Students must choose 1 pre-1800 upper-level (4 credits) ENG course

Name	Credit	Designator	Notes	Attributes
Studies in British Theater and Society	4	ENG 412	H	LACH
The English Novel	4	ENG 417	H	LACH
Studies in Medieval Lit.	4	ENG 425	H	LACH
Studies in Chaucer	4	ENG 426	H	LACH
Studies in Early Modern Lit.	4	ENG 429	H	LACH
Studies in 17th C. Lit.	4	ENG 430	H	LACH
Studies in the Long 18th C.	4	ENG 433	H	LACH
Studies in Shakespeare	4	ENG 435	H	LACH
Hist. of the English Language	4	ENG 490	H	LACH

Students must choose 1 post-1800 upper-level (4 credits) ENG course

Name	Credits	Designator	Notes	Attributes
American Novel: Beginnings to Chopin	4	ENG 317	H, Bacc Core Course	CPLA; CPWC; LACH
American Novel: Modernist Period	4	ENG 318	H, Bacc Core Course	CPLA; CPWC; LACH
American Novel: Post-World War II	4	ENG 319	H, Bacc Core Course	CPLA; CPWC; LACH
Studies in Page, Stage, and Screen	4	ENG 320	H, Bacc Core Course	CPLA; LACH
Studies in Word, Object, and Image	4	ENG 321	Bacc Core Course	CPLA
Studies in Globalism, Text, and Event	4	ENG 322	Bacc Core Course	CPLA; CSGI
The Holocaust in Lit. and Film	4	ENG 330	Bacc Core Course	CPLA
Native American Lit.	4	ENG 360	H, NC, Bacc Core Course	CPCD; LACH; LACN
American Women Writers	4	ENG 362	H, Bacc Core Course	CPLA; LACH
Modern Short Story	4	ENG 374	H, Bacc Core Course	CPLA; LACH
The English Novel: Victorian Period	4	ENG 418	H	LACH
The English Novel: 20th C.	4	ENG 419	H	LACH
Studies Romanticism	4	ENG 434	H	LACH
Studies in Victorian Lit.	4	ENG 436	H	LACH
Studies in Modernism	4	ENG 438	H	LACH
Studies in Modern Irish Lit.	4	ENG 440	H	LACH
Studies in Short Fiction	4	ENG 450	H	LACH

Studies in Film	4	FILM 452	H	
Studies in American Lit., Culture, and the Environment	4	ENG 482	H	LACH
Studies in American Lit.	4	ENG 485	H, WIC	CWIC; LACH
Wr., Lit., and Medicine	4	ENG 489		
Lang., Tech., and Culture	4	ENG 495		

Students must choose 3 upper-level electives (12 credits) in ENG, WR, or FILM

Name	Credit	Designator	Notes	Attributes
Studies in British Prose	4	ENG 311	WIC	CWIC
Studies in British Drama	4	ENG 312	WIC	CWIC
Studies in British Poetry	4	ENG 313	WIC	CWIC
American Novel: Beginnings to Chopin	4	ENG 317	H, Bacc Core Course	CPLA; CPWC; LACH
American Novel: Modernist Period	4	ENG 318	H, Bacc Core Course	CPLA; CPWC; LACH
American Novel: Post-World War II	4	ENG 319	H, Bacc Core Course	CPLA; CPWC; LACH
Studies in Page, Stage, and Screen	4	ENG 320	H, Bacc Core Course	CPLA; LACH
Studies in Word, Object, and Image	4	ENG 321	Bacc Core Course	CPLA
Studies in Globalism, Text, and Event	4	ENG 322	Bacc Core Course	CPLA; CSGI
The Holocaust in Lit. and Film	4	ENG 330	Bacc Core Course	CPLA
Intro to Lit. Crit. and Theory	4	ENG 345	Required for English majors, H	LACH
Native American Lit.	4	ENG 360	H, NC, Bacc Core Course	CPCD; LACH; LACN
American Women Writers	4	ENG 362	H, Bacc Core Course	CPLA; LACH
Modern Short Story	4	ENG 374	H, Bacc Core Course	CPLA; LACH

Children's Lit.	4	ENG 375	Equivalent to ENG 375H	
A Cultural Hist. of American Art and Lit.: Part I	4	ENG 386	Crosslisted as ART 386	
A Cultural Hist. of American Art and Lit.: Part II	4	ENG 387	Crosslisted as ART 387	
A Cultural Hist. of American Art and Lit.: Part III	4	ENG 388	Crosslisted as ART 388	
Selected Topics	1-16	ENG 399	Equivalent to ENG 399H	
Studies in British Theater and Society	4	ENG 412	H	LACH
Power and Representation	4	ENG 416	H, Bacc Core Course	CSGI; LACH
Studies in Medieval Lit.	4	ENG 425	H	LACH
Studies in Chaucer	4	ENG 426	H	LACH
Studies in Early Modern Lit.	4	ENG 429	H	LACH
Studies in 17th C. Lit.	4	ENG 430	H	LACH
Studies in the Long 18th C.	4	ENG 433	H	LACH
Studies in Shakespeare	4	ENG 435	H	LACH
Studies in Victorian Lit.	4	ENG 436	H	LACH
Studies in Modernism	4	ENG 438	H	LACH
Studies in Modern Irish Lit.	4	ENG 440	H	LACH
Studies in Nonfiction	4	ENG 445	H, WIC	CWIC; LACH
Studies in Short Fiction	4	ENG 450	H	LACH
Major Authors	4	ENG 454	H	LACH
Studies in Drama	4	ENG 460	H	LACH
Studies in the Novel	4	ENG 465	H	LACH
Studies in Poetry	4	ENG 470	H, WIC	CWIC, LACH
Studies in Criticism	4	ENG 475	H	LACH
Studies in Lit., Culture and Society	4	ENG 480	H	LACH

Studies in American Lit., Culture, and the Environment	4	ENG 482	H	LACH
Studies in American Lit.	4	ENG 485	H, WIC	CWIC; LACH
Studies in Brit. Lit.	4	ENG 486	H	LACH
Lit. and Pedagogy	4	ENG 488	H	LACH
Wr., Lit., and Medicine	4	ENG 489		
History of the Eng. Language	4	ENG 490	H	LACH
International Women's Voices	4	ENG 497	H, Bacc Core Course	CSGI; LACH
Women and Lit.	4	ENG 498		
Selected Topics	1-16	ENG 499		
Short Story Wr.	4	WR 324	FA, Bacc Core Course	CSW2; LACF
Creative Nonfiction Wr.	4	WR 340		
Poetry Wr.	4	WR 341	FA, Bacc Core Course	CSW2; LACF
Adv. Fiction Wr.	4	WR 424	FA	LACF
Adv. Creative Nonfiction Wr.	4	WR 440		
Adv. Poetry Wr.	4	WR 441	FA	LACF
Film Theory and Crit.	4	FILM 310	Bacc Core Course	CPLA
International Film Fest.	3	FILM 360	Crosslisted as WLC 360	
Special Topics	1-16	FILM 399		
Documentary Film Studies	4	FILM 445		
Studies in Film	4	FILM 452	Crosslisted as ENG 452, ENG 452H; H, WIC	CWIC; LACH
Studies in Film, Culture and Society	4	FILM 480	H	LACH

The following courses can meet the Pre/Post-1800 or elective requirement depending on course content assigned by the instructor:

Name	Credit	Designator	Notes	Attributes
Studies in British Prose	4	ENG 311	WIC	CWIC
Studies in British Drama	4	ENG 312	WIC	CWIC
Studies in British Poetry	4	ENG 313	WIC	CWIC
Studies in Page, Stage, and Screen	4	ENG 320	H, Bacc Core Course	CPLA; LACH
Studies in Word, Object, and Image	4	ENG 321	Bacc Core Course	CPLA
Studies in Globalism, Text, and Event	4	ENG 322	Bacc Core Course	CPLA; CSGI
Selected Topics	1-16	ENG 399	Equivalent to ENG 399H	
Research and Scholarship	1-16	ENG 401		
Independent Study	1-16	ENG 402		
Thesis	1-16	ENG 403		
Reading and Conference	1-16	ENG 405		
Projects	1-16	ENG 406	Equivalent to ENG 406H	
Seminar	1-16	ENG 407	WIC	CWIC
Workshop	1-16	ENG 408		
Internship in English	1-16	ENG 410		
Power and Representation	4	ENG 416	H, Bacc Core Course	CSGI; LACH
Studies in Nonfiction	4	ENG 445	H, WIC	CWIC; LACH
Major Authors	4	ENG 454	H	LACH
Studies in Drama	4	ENG 460	H	LACH
Studies in the Novel	4	ENG 465	H	LACH
Studies in Poetry	4	ENG 470	H, WIC	CWIC, LACH
Studies in Criticism	4	ENG 475	H	LACH
Studies in Lit., Culture and Society	4	ENG 480	H	LACH

Studies in Brit. Lit.	4	ENG 486	H	LACH
International Women's Voices	4	ENG 497	H, Bacc Core Course	CSGI; LACH
Women and Lit.	4	ENG 498		

*Note: WR 324, 340, 341, 424, 440, 441 are repeatable for 8 credits

Name	Credit	Designator	Notes	Attributes
Short Story Wr.	4	WR 324	FA, Bacc Core Course	CSW2; LACF
Creative Nonfiction Wr.	4	WR 340		
Poetry Wr.	4	WR 341	FA, Bacc Core Course	CSW2; LACF
Adv. Fiction Wr.	4	WR 424	FA	LACF
Adv. Creative Nonfiction Wr.	4	WR 440		
Adv. Poetry Wr.	4	WR 441	FA	LACF

d. Manner in which the program will be delivered, including program location (if offered outside of the main campus), course scheduling, and the use of technology (for both on-campus and off-campus delivery).

The proposed degree will be offered exclusively on the OSU main campus in Corvallis. As with the English major, students will have the option of taking some courses online or as a hybrid; however, this current proposal does not include an Ecampus major option.

The courses listed in the program of study section, 1c, are with a few exceptions, currently offered as regular courses at OSU. They are part of standard faculty teaching responsibilities, with the expectation of being offered at least once every two years.

Existing classroom technology and the OSU Canvas site will be used at the discretion of the instructor.

e. Adequacy and quality of faculty delivering the program.

Creative Writing

Nine faculty members, twelve instructors, and all approved second-year Master of Fine Arts GTAs will deliver the creative writing courses in the program.

- Eight tenure-line professors plus OSU's Poet in Residence constitute the proposed major's core faculty. All hold the MFA in Creative Writing; in addition two hold the MA and one the PhD. As a whole they have published 32 books. The average length of time they have taught at the university level is 20 years. Their books are published by some of the nation's most prestigious houses including Random House, Counterpoint, Penguin, Alfred A. Knopf, Sarabande, and University of Washington Press; their books are also widely translated and published around the world. Their journal and magazine publications are equally distinguished, including *The New Republic*, *Poetry*, *Slate*, *The Georgia Review*, *Prairie Schooner*, *Glimmer Train*, *The Missouri Review*, *Daily Beast*, *New York Times Book Review*, *New York Times Magazine*, *AGNI*, *Tin House*, and *Virginia Quarterly Review*. Their awards and honors include the Oregon Book Award, Oregon Literary Fellowship, selection for *Best American Short Stories* and *Best American Science and Nature Writing*, Pushcart Prize, Whiting Award, Crab Orchard Series in Poetry Open Competition Winner, the Jewish National Book Award, and fellowships from the Lannan Foundation, the Rona Jaffe Foundation, and the National Endowment for the Arts, as well as residencies from Yaddo, MacDowell, Kimmel Harding Center for the Arts, and Hawthornden among others.
- Twelve current Instructors are qualified to teach creative writing at the 200 and 300 levels. All hold the MFA in Creative Writing. All have published in national journals. Some have published books. Some regularly teach creative writing for SWLF in the classroom and on Ecampus.
- MFA GTAs are trained to teach 200-level creative writing courses and can do so if approved by creative writing faculty and the SWLF director.

English, Composition/Rhetoric, and Film

There are nineteen tenure-line faculty in English, Composition/Rhetoric, and Film who will also deliver components of the program. They are all active scholars and effective teachers. In the last decade they have published monographs and edited books with Stanford University Press, Ohio State University Press, Edinburgh University Press, University of Michigan Press, University of Virginia Press, University of Delaware Press, Routledge, Baylor University Press, and W. W. Norton, among others, and their articles have appeared in journals including *PMLA*, *College Composition and Communication*, *Profession*, and *Pedagogy*. Faculty have edited and served on the editorial boards of key journals in their fields, including *Cinema Journal*, *ISLE: Interdisciplinary Studies in Literature and Environment*, *ESQ: A Journal of the American Renaissance*, and *Present Tense: A Journal of Rhetoric in Society*.

Faculty members have also been awarded a number of international and national prizes and fellowships, including the Morton W. Bloomfield Fellowship (Harvard University), a National Endowment for the Humanities Fellowship, an NEH Research Grant, an Andrew W. Mellon Fellowship (Huntington Library), and an Institute for Advanced Studies in the Humanities Fellowship (University of Edinburgh).

f. Adequacy of faculty resources – full-time, part-time, adjunct.

Current Faculty—full-time, part-time, and adjunct

Chris Anderson, Professor
Richmond Barbour, Professor
August Baunach, Instructor
David Biespiel, Poet in Residence
Donald Brasted-Maki, Instructor
Clare Braun, Instructor
Cornelius Browne, Associate Professor (OSU Cascades)
Tekla Bude, Assistant Professor
Vicki Burton, Professor, Director of WIC
John Bushnell, Senior Instructor I
Roby Conner, Instructor
Neil Davison, Professor
Elizabeth Delf, Senior Instructor I
Robert Drummond, Senior Instructor I
Nicholas Dybek, Assistant Professor
Emily Elbom, Senior Instructor I
Gilad Elbom, Senior Instructor I
George Estreich, Instructor
Jeff Fearnside, Instructor
Demaris Garceau, Instructor
Evan Gottlieb, Professor
Kristin Griffin, Instructor
Wayne Harrison, Senior Instructor I
Anita Helle, Professor
Karen Holmberg, Associate Professor
Tim Jensen, Associate Professor
Kristy Kelly, Instructor
John Larison, Senior Instructor I
Jon Lewis, Distinguished Professor
Raymond Malewitz, Associate Professor
Sarah McGreevy, Instructor
Walter Moore, Instructor
Rebecca Olson, Associate Professor
Iyunolu Osagie, Professor
Elena Passarello, Associate Professor
Ehren Pflugfelder, Associate Professor
Ana Milena Ribero, Assistant Professor
Jennifer Richter, Assistant Professor
Susan Rodgers, Professor
Stephanie Roush, Instructor
Stephen Rust, Instructor
Marjorie Sandor, Professor
Sam Schwartz, Instructor
Keith Scribner, Professor

Elizabeth Sheehan, Associate Professor
 Justin St Germain, Assistant Professor
 Jillian St Jacques, Senior Instructor II
 David Turkel, Instructor
 Megan Ward, Assistant Professor

g. Other staff.

Administrative Support Staff:

- School Director, Peter Betjemann 1.0 FTE
- Assistant to the School Director, Felicia Phillips 1.0 FTE
- Undergraduate Academic Advisor, Steve Kunert 0.75 FTE
- Office Specialist II, Molly McFerran 1.0 FTE
- Graduate Research Assistant 0.66 FTE
- Creative Writing Program Coordinator, Keith Scribner 0.25 FTE
- Class scheduling, Clare Braun 0.25 FTE
- Director of Writing, Tim Jensen, 0.3 FTE

h. Adequacy of facilities, library, and other resources.

The School of Writing, Literature, and Film is housed entirely within Moreland Hall, a building with eight classrooms and 47 faculty offices. The school acquired two large classrooms, four smaller classrooms/seminar rooms, and approximately 20 offices in 2013, when the school of Psychological Sciences moved most, though not all, of their facilities; they still maintain lab space on the ground floor. Most upper-division and graduate courses are taught in the building. Lower-division courses are primarily taught in a range of classroom spaces throughout the university. Table 7 shows current space allocation throughout Moreland Hall.

SWLF space allocation

Space Allocation	Count	Square Footage	Total Student Capacity
Classroom	8	4825	264 seats
Office/Service	6	811	
Ecampus Development Lab	1	237	
Faculty Office	47	6037	
Staff Office	1	308	
Administrative Office	2	349	
Graduate Student Office	10	1830	

Conference Room	1	203
Student Seating/Study Space	2	1959

Teaching spaces in Moreland Hall are equipped with a teaching station, featuring a computer and either a large flat-screen television display (for small seminar rooms) or a digital projector and screen (for larger classrooms). In addition to this classroom technology, SWLF maintains several computing spaces and technology resources within Moreland Hall. Moreland 130B is one of the classroom spaces that was acquired in 2013 and in the summer of 2016 was converted to a PC computer classroom, with the primary intention to host WR 327 Technical Writing courses. MORE 130B has 25 student computer stations, a teaching station with digital projector, and a central “breakout” portion of the class to facilitate group work. Two additional computer resources are available for student use. Moreland 304 (The “Smith Room”) is a technology room under development. It is currently used for audio and video recording and video conferencing for small groups. Initially intended as a Ecampus lecture space, it has now expanded to include six computers, a studio microphone, a podcasting microphone, several video cameras, and mobile audio equipment that faculty and students can check out to use. Finally, due in large part to a Learning Innovation Grant, Moreland Hall has the use of 30 Chromebook laptops and a mobile laptop cart. Intended for class use, these laptops can be used in any one of Moreland Hall’s classrooms to facilitate class activities. Undergraduate students also have use of the Malamud Room, a small computer-equipped lounge area on the third floor of the building.

For faculty, the school equips all offices for instructors with at least one connected desktop (typically two instructors share an office). Some shared offices have multiple computers. Tenure-line faculty members are also supplied with a computer and replacements are made when equipment is inoperable. Printing is available in three locations throughout the building. Graduate students are supplied with three desktop computers in a common space on the ground floor and are also able to “check out” MacBook laptops for use.

Since 2009, we have also received several technology grants from within OSU. These grants (see Table 8) primarily focused on technology updates or upgrades, with the exception of the 2015 grants, one of which funded the Chromebook laptop cart and the other of which funded Write 365, an online writing module taught in every section of WR 121.

SWLF technology-oriented grants

Grant/Award Title	Purpose	Funding Amount
2015 Innovation Learning Grant	Chromebooks	\$8,998.70

2015 Innovation Learning Grant	Write365	\$10,000.
2012 Moreland Classroom Upgrade	Interactive teaching stations and projectors	\$100,708.
2009 Portable Teaching Opportunities	Laptops, projectors, cases, document cameras	\$7,550.

OSU's Valley Library will provide many additional learning resources for students of the Creative Writing major. The School of Writing, Literature, and Film has a dedicated librarian, Kelly McElroy. The OSU Libraries comprise a number of additional physical locations, including The Valley Library in Corvallis, the Marilyn Potts Guin Library in Newport, the OSU Cascades Library in Bend, and the Special Collections and Archives Research Center, a department within the Valley Library, which maintains extensive records, manuscripts and photographs pertaining to the history of Oregon State as well as a number of archival and book collections, most of which focus on the history of 20th-century science and technology. The Valley Library, situated in the heart of the OSU main campus, offers a variety of individual and collaborative study spaces designed to meet our students' needs. Together, OSU Libraries have nearly 2 million volumes. They add approximately 23,000 monographs annually and purchase approximately 39,000 current serials. Recognizing the desire of students and faculty to have 24/7 access to information, the libraries are rapidly shifting from a print collection to a digital one. As of 2011, the Libraries provided access to more than 360 databases and 68,975 unique electronic journal titles. This increase in coverage corresponds with an increase in usage. In 2005, there were 1,852,533 searches performed in 113 databases. In 2010, usage increased to 2,670,496 searches in 265 databases. In addition to database and e-journals, the libraries continue to add electronic books to the collection.

i. Anticipated start date.

Fall 2020

2. Relationship to Mission and Goals

a. Manner in which the proposed program supports the institution's mission, signature areas of focus, and strategic priorities.

Mission

Through excellent teaching, outreach, and engagement, the proposed major will train OSU graduates to confront our most pressing economic, social, cultural, and environmental issues, bringing creativity and imagination to overcoming obstacles to progress. These creative minds, coupled with the powerful tools of

observation, articulation, critical thinking, and the ability to write well, will give them a valuable and influential voice across Oregon, the nation, and the world. The School of Writing, Literature, and Film already offers a highly competitive graduate degree (MFA) in creative writing. The addition of an undergraduate degree in creative writing would strengthen OSU's influence and renown in Oregon and beyond by providing a prestigious and desirable degree path for undergraduates, and also by being one of the few public universities in the region to offer such a degree.

Signature Areas of Focus

The addition of a creative writing major at Oregon State University is integral to further defining aspects of OSU's mission statement, such as OSU's signature areas of focus: Advancing the Science of Sustainable Earth Ecosystems, Improving Health and Wellness, and Promoting Economic Prosperity and Social Progress. Through the major, students will access and curate new forms of knowledge, and the university will be able to promote its continued dedication to the maintenance of a rigorous focus on academic excellence. Creative writing is both a growing professional field and an emerging academic field of study that promotes economic growth in the humanities and social progress. Students of creative writing are able to synthesize writing about economic, social, cultural and environmental topics and progress in a creative and innovative manner, which will enhance OSU's dedication to new forms of knowledge and education in the classroom and through its graduates.

Strategic Priorities

With its implementation of a creative writing BA, OSU would become one the few public universities in the region to offer a creative writing major, thereby contributing to SP 4.0's "**Goal 1: Preeminence in Research, Scholarship, and Innovation.**" SWLF in general, and creative writing in particular, often engage in highly collaborative teaching. (Please see 2b, "Research, Knowledge Creation, and Innovation," below for further detail.) Through their active publishing lives and the many established programs associated with the MFA, faculty are engaged in public work and outreach. Through internships, symposia, and collaborative courses, creative writing at OSU has ongoing relationships with professionals (e.g, collaboration with Corvallis medical doctors in the course Poetry and Medicine) and community/government (e.g., MFA teaching internships at the Oak Creek Youth Correctional Facility and book discussions at public libraries as part of the Stone Award for Literary Excellence events).

The growing national demand for a creative writing major, the diverse nature of creative writing course reading lists, the relatively small embedded costs associated with the degree, and the ability of the MFA program in creative writing to attract diverse student cohorts are some of the ways that a creative writing major supports SP 4.0's "**Goal 2: Transformative Education that is Accessible to All Learners.**" (Please see 2b, "Student Access and Diversity," below for more detail.)

Furthermore, a creative writing major can deliver “graduates’ professional success and upward economic mobility.” In Scott Carlson’s 2018 article “Over Time, Humanities Grads Close the Pay Gap with Professional Peers,” which appeared in *The Chronicle for Higher Education*, he discusses the data in a report released by The Association of American Colleges and Universities (AAC&U) and the National Center for Higher Education Management Systems (NCHEMS), which argues that “whatever undergraduate major they may choose, students who pursue their major within the context of a broad liberal education substantially increase their likelihood of achieving long-term professional success” and that “liberal arts majors close earnings gaps” and “earn more than professional majors at peak earnings ages.” Another 2014 study by PayScale determined that after 10 years in the job market many liberal arts majors have median salaries at least as large as those with more science-driven majors.

The proposed degree would enhance OSU’s leadership by being one of the few public universities in the Pacific Northwest to offer an undergraduate major in creative writing, expanding on the platform of generating diverse forms of knowledge and economic growth in its students and graduates. The major would increase OSU’s engagement with local and wider communities by increasing student engagement with the creative writing community at large, through readings, conferences, and publication, and also through the wider reach of the university, thereby contributing to SP 4.0’s **Goal 3: Significant and Visible Impact in Oregon and Beyond.** In part because of the success of our MFA program and the quality of our creative writing faculty (please see 1e), the major will draw students from Oregon and beyond. As University of Oregon Creative Writing Professor Jason Brown writes in his external letter of support for this proposal, “The creative writing programs at the two universities (UO and OSU) are not fundamentally in competition. In recent years the creative writing program at Oregon State has grown in prominence, which helps define Oregon as a prime destination for students to study creative writing. An OSU B.A. in creative writing could only help the study of creative writing across all the universities in Oregon.”

The School of Writing, Literature, and Film is already dedicated to a platform of inclusion, mutual respect, collaboration, diversity, equity, inclusion, and justice; the addition of this new program will strengthen and enhance this priority, thereby making a meaningful contribution to SP 4.0’s **Goal 4: A Culture of Belonging, Collaboration, and Innovation.** As has been noted in this proposal, English courses offer a diverse and well-rounded education; creative writing courses with their emphasis on contemporary and innovative writers can introduce students to even more diverse writers who fully represent multicultural society in the nation and the world. Creative writing courses also lend themselves to collaboration across the university and beyond its gates.

- b. Manner in which the proposed program contributes to institutional and statewide goals for student access and diversity, quality learning, research,**

knowledge creation and innovation, and economic and cultural support of Oregon and its communities.

Student Access and Diversity

The School of Writing, Literature, and Film's dedication to student access and diversity is exemplified in the department's foundational courses, which will be integral to the proposed BA in creative writing. Students will choose from a variety of course options to fulfill the major's requirements, and within those courses instructors and faculty build syllabi that speak to cultural and educational diversity. Instructors will incorporate into their creative writing courses required craft texts and literary works that offer diverse models for student writing. Reading lists will include texts by contemporary writers whose interests and backgrounds reflect the multicultural American society and the international community of writers. We're in a time of increased interest in historically marginalized voices in the arts, and in creative writing, all voices are empowered regardless of gender, race, ethnicity, and economic privilege. The creative writing major will train these students so their voices will impact Oregon, the nation, and the world.

An undergraduate creative writing major will benefit from its connection to OSU's robust and competitive MFA program, which attracts students regionally and internationally. The MFA is the most competitive graduate program of appreciable size in the university with nearly 400 applicants each year for 12 spots. Demand for a creative writing degree is high for underrepresented populations, evidenced by the increased diversity of applicants, admits, and matriculated students in the MFA program in the last decade. In 2007, only 1 applicant out of 110 identified as minority (Hispanic); in 2017, the reported numbers were 28 Hispanic, 8 Black or African-American, 13 Asian, and 1 American Indian. In 2007, 1 Hispanic applicant was admitted, and matriculated. In 2017, 1 Asian and 4 Hispanic students matriculated. The 2018 cohort is made up of 35% minority students. These figures do not include several international students who also contribute to the MFA program's rich diversity. In terms of gender, we admit and matriculate more women than men. In 2007 we admitted 13 female and 8 male students; in 2017 we admitted 18 female, 7 male.

Given our success recruiting a diverse population of students to the MFA program, we believe there's a large market of potential creative writing undergraduates we can attract to OSU. With the importance placed on narration of the personal stories of historically marginalized voices, the program will serve societal and cultural needs. It's also worth noting that creative writing does not have the embedded costs of some other majors, such as lab fees or expensive course materials, removing a potential barrier to diversity.

Please see the following detailed data on applicants, admits, and matriculated students into the MFA program in creative writing.

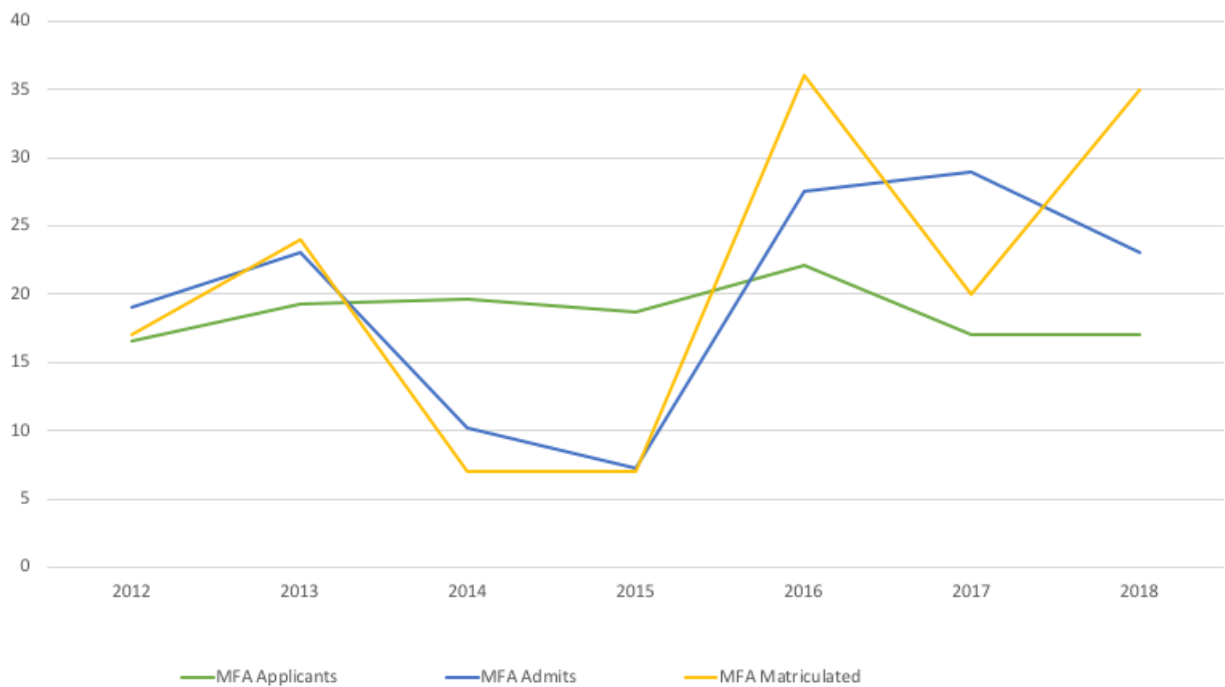


Table A - Characteristics of Enrolled Students

Program: 8920 - Creative Writing

Fall Term:		2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	Total (as applicable)
Total number of enrolled students		19	18	18	20	23	28	30	31	28	28	28	271
Gender (no.)	Female	12	12	11	11	12	15	20	21	19	20	19	172
	Male	7	6	7	9	11	13	10	10	9	8	9	99
Citizenship ¹ (no.)	Domestic	19	18	18	20	23	28	30	30	25	26	28	265
	International	0	0	0	0	0	0	0	1	3	2	0	6
Oregon Residency (no.)	Resident	5	7	7	4	3	3	2	3	2	0	1	37
	Non-Resident	14	11	11	16	20	25	28	28	26	28	27	234
Race/Ethnicity (no.)	Asian	1	2	1	0	1	1	0	0	1	2	1	10
	Hispanic	2	1	0	0	1	5	4	1	0	3	6	23

	White	<u>15</u>	<u>14</u>	<u>15</u>	<u>17</u>	<u>19</u>	<u>21</u>	<u>24</u>	<u>27</u>	<u>20</u>	<u>18</u>	<u>17</u>	<u>207</u>
	Black	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>2</u>	<u>2</u>
	Two or More Races	<u>0</u>	<u>0</u>	<u>1</u>	<u>3</u>	<u>2</u>	<u>0</u>	<u>1</u>	<u>1</u>	<u>3</u>	<u>3</u>	<u>1</u>	<u>15</u>
	Non-Resident Alien	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>3</u>	<u>2</u>	<u>0</u>	<u>6</u>
	Unknown	<u>1</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>1</u>	<u>8</u>
Degree (no.)	Master of Fine Arts	<u>19</u>	<u>18</u>	<u>18</u>	<u>20</u>	<u>23</u>	<u>28</u>	<u>30</u>	<u>31</u>	<u>28</u>	<u>28</u>	<u>28</u>	<u>271</u>

Table B Characteristics of 1.) Applicants, 2.) Admitted, and 3.) Matriculated Students

Program: 8920 - Creative Writing

<u>1. Applied¹</u>	<u>Fall Term:</u>	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>	<u>2010</u>	<u>2011</u>	<u>2012</u>	<u>2013</u>	<u>2014</u>	<u>2015</u>	<u>2016</u>	<u>2017</u>	<u>2018</u>	<u>Total (as applicable)</u>
<u>Total number of applications received</u>	<u>Total</u>	<u>86</u>	<u>121</u>	<u>110</u>	<u>130</u>	<u>109</u>	<u>135</u>	<u>130</u>	<u>372</u>	<u>387</u>	<u>372</u>	<u>374</u>	<u>428</u>	<u>364</u>	<u>359</u>	<u>3477</u>
Gender (no.)	Male	<u>47</u>	<u>65</u>	<u>59</u>	<u>74</u>	<u>49</u>	<u>72</u>	<u>69</u>	<u>198</u>	<u>177</u>	<u>165</u>	<u>153</u>	<u>187</u>	<u>134</u>	<u>142</u>	<u>1591</u>
	Female	<u>39</u>	<u>56</u>	<u>51</u>	<u>56</u>	<u>59</u>	<u>62</u>	<u>59</u>	<u>172</u>	<u>199</u>	<u>200</u>	<u>209</u>	<u>222</u>	<u>226</u>	<u>211</u>	<u>1821</u>
	Not Reported	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>11</u>	<u>7</u>	<u>12</u>	<u>19</u>	<u>4</u>	<u>6</u>	<u>65</u>
Citizenship ² (no.)	Domestic	<u>84</u>	<u>118</u>	<u>107</u>	<u>130</u>	<u>106</u>	<u>134</u>	<u>129</u>	<u>365</u>	<u>375</u>	<u>358</u>	<u>357</u>	<u>402</u>	<u>344</u>	<u>340</u>	<u>3349</u>
	International	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>	<u>3</u>	<u>1</u>	<u>1</u>	<u>7</u>	<u>12</u>	<u>14</u>	<u>17</u>	<u>26</u>	<u>20</u>	<u>19</u>	<u>128</u>
Race/Ethnicity (no.)	Asian	<u>1</u>	<u>4</u>	<u>2</u>	<u>2</u>	<u>4</u>	<u>3</u>	<u>1</u>	<u>19</u>	<u>10</u>	<u>11</u>	<u>8</u>	<u>9</u>	<u>13</u>	<u>7</u>	<u>94</u>
	Hispanic	<u>2</u>	<u>5</u>	<u>4</u>	<u>3</u>	<u>2</u>	<u>6</u>	<u>4</u>	<u>20</u>	<u>30</u>	<u>30</u>	<u>29</u>	<u>30</u>	<u>28</u>	<u>31</u>	<u>224</u>
	White	<u>71</u>	<u>61</u>	<u>70</u>	<u>89</u>	<u>75</u>	<u>111</u>	<u>105</u>	<u>274</u>	<u>282</u>	<u>272</u>	<u>267</u>	<u>302</u>	<u>254</u>	<u>256</u>	<u>2489</u>
	American Indian or	<u>0</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>1</u>	<u>3</u>	<u>3</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>10</u>

	<u>Alaska Native</u>															
	<u>Two or More Races</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>7</u>	<u>6</u>	<u>11</u>	<u>16</u>	<u>15</u>	<u>9</u>	<u>25</u>	<u>12</u>	<u>17</u>	118
	<u>Non-Resident Alien</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>	<u>3</u>	<u>1</u>	<u>1</u>	<u>7</u>	<u>12</u>	<u>14</u>	<u>17</u>	<u>26</u>	<u>20</u>	<u>19</u>	128
	<u>Black or African American</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>5</u>	<u>3</u>	<u>7</u>	<u>5</u>	<u>8</u>	<u>7</u>	42
	<u>Native Hawaiian or Pacific Islander</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	1
	<u>Unknown</u>	<u>10</u>	<u>48</u>	<u>29</u>	<u>35</u>	<u>23</u>	<u>5</u>	<u>11</u>	<u>36</u>	<u>29</u>	<u>27</u>	<u>37</u>	<u>31</u>	<u>28</u>	<u>22</u>	371
<u>Degree (no.)</u>	<u>Masters Degree</u>	<u>86</u>	<u>121</u>	<u>110</u>	<u>130</u>	<u>109</u>	<u>135</u>	<u>130</u>	<u>372</u>	<u>387</u>	<u>372</u>	<u>374</u>	<u>428</u>	<u>364</u>	<u>359</u>	3477
<u>Incoming GPA*</u>	<u>N</u>	<u>3</u>	<u>1</u>	<u>2</u>	<u>4</u>	<u>6</u>	<u>7</u>	<u>4</u>	<u>16</u>	<u>53</u>	<u>304</u>	<u>352</u>	<u>392</u>	<u>343</u>	<u>336</u>	
	<u>Average</u>	<u>3.74</u>	<u>3.88</u>	<u>3.58</u>	<u>3.7</u>	<u>3.61</u>	<u>3.84</u>	<u>3.98</u>	<u>3.52</u>	<u>3.82</u>	<u>3.76</u>	<u>3.86</u>	<u>3.89</u>	<u>3.74</u>	<u>3.72</u>	
	<u>High</u>	<u>3.79</u>	<u>3.88</u>	<u>3.87</u>	<u>4</u>	<u>3.86</u>	<u>3.99</u>	<u>4</u>	<u>3.97</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	
	<u>Low</u>	<u>3.7</u>	<u>3.88</u>	<u>3.3</u>	<u>3.45</u>	<u>3.45</u>	<u>3.68</u>	<u>3.97</u>	<u>2.68</u>	<u>3.29</u>	<u>2.68</u>	<u>3.5</u>	<u>3.46</u>	<u>2.64</u>	<u>2.27</u>	
<u>Admitted (4)</u>		<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>	<u>2010</u>	<u>2011</u>	<u>2012</u>	<u>2013</u>	<u>2014</u>	<u>2015</u>	<u>2016</u>	<u>2017</u>	<u>2018</u>	
<u>Total number of admitted students</u>		<u>8</u>	<u>17</u>	<u>21</u>	<u>15</u>	<u>11</u>	<u>10</u>	<u>12</u>	<u>21</u>	<u>30</u>	<u>39</u>	<u>55</u>	<u>40</u>	<u>41</u>	<u>44</u>	364
<u>Gender</u>	<u>Male</u>	<u>4</u>	<u>10</u>	<u>8</u>	<u>5</u>	<u>3</u>	<u>5</u>	<u>6</u>	<u>10</u>	<u>13</u>	<u>13</u>	<u>15</u>	<u>12</u>	<u>11</u>	<u>15</u>	130
	<u>Female</u>	<u>4</u>	<u>7</u>	<u>13</u>	<u>10</u>	<u>8</u>	<u>5</u>	<u>6</u>	<u>11</u>	<u>17</u>	<u>26</u>	<u>39</u>	<u>27</u>	<u>30</u>	<u>28</u>	231
	<u>Not Reported</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>1</u>	3
<u>Citizenship²</u>	<u>Domestic</u>	<u>8</u>	<u>17</u>	<u>21</u>	<u>15</u>	<u>11</u>	<u>10</u>	<u>12</u>	<u>21</u>	<u>30</u>	<u>39</u>	<u>54</u>	<u>38</u>	<u>41</u>	<u>44</u>	361
	<u>International</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>0</u>	<u>0</u>	3
<u>Race/Ethnicity (no.)</u>	<u>Asian</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>0</u>	15
	<u>Hispanic</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>4</u>	<u>2</u>	<u>2</u>	<u>4</u>	<u>7</u>	<u>7</u>	31
	<u>White</u>	<u>6</u>	<u>11</u>	<u>15</u>	<u>13</u>	<u>9</u>	<u>9</u>	<u>10</u>	<u>17</u>	<u>19</u>	<u>34</u>	<u>46</u>	<u>29</u>	<u>28</u>	<u>30</u>	276
	<u>Two or More Races</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>0</u>	<u>2</u>	<u>0</u>	<u>3</u>	<u>1</u>	<u>2</u>	12
	<u>Non-Resident Alien</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>0</u>	<u>0</u>	3
	<u>Black or African American</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>2</u>	<u>2</u>	4
	<u>Unknown</u>	<u>0</u>	<u>4</u>	<u>4</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>4</u>	<u>1</u>	<u>5</u>	<u>0</u>	<u>1</u>	<u>3</u>	23
<u>Degree Type</u>	<u>Masters Degree</u>	<u>8</u>	<u>17</u>	<u>21</u>	<u>15</u>	<u>11</u>	<u>10</u>	<u>12</u>	<u>21</u>	<u>30</u>	<u>39</u>	<u>55</u>	<u>40</u>	<u>41</u>	<u>44</u>	364
<u>Incoming GPA*</u>	<u>N</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>21</u>	<u>32</u>	<u>52</u>	<u>37</u>	<u>41</u>	<u>35</u>	
	<u>Average</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>3.83</u>	<u>3.74</u>	<u>3.84</u>	<u>3.84</u>	<u>3.71</u>	<u>3.71</u>	

	<u>High</u>	0	0	0	0	0	0	0	0	4	4	4	4	4	4	
	<u>Low</u>	0	0	0	0	0	0	0	0	3.56	3.4	3.43	3.45	3.01	3.34	
Matriculated (5)		2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	
Total number of matriculated students		6	9	9	9	9	9	11	12	21	25	29	23	25	20	217
<u>Gender</u>	<u>Male</u>	4	4	3	3	3	4	5	6	8	9	8	6	7	7	77
	<u>Female</u>	2	5	6	6	6	5	6	6	13	16	21	17	18	13	140
<u>Citizenship²</u>	<u>Domestic</u>	6	9	9	9	9	9	11	12	21	25	28	21	25	20	214
	<u>International</u>	0	0	0	0	0	0	0	0	0	0	1	2	0	0	3
<u>Race/Ethnicity (no.)</u>	<u>Asian</u>	1	1	0	1	1	0	0	1	1	0	0	1	1	0	8
	<u>Hispanic</u>	1	1	1	1	0	0	0	1	4	0	0	1	4	4	18
	<u>White</u>	4	5	7	7	7	8	9	10	14	23	26	16	20	11	167
	<u>Two or More Races</u>	0	0	0	0	0	1	2	0	0	1	0	3	0	1	8
	<u>Non-Resident Alien</u>	0	0	0	0	0	0	0	0	0	0	1	2	0	0	3
	<u>Black or African American</u>	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
	<u>Unknown</u>	0	2	1	0	1	0	0	0	2	1	2	0	0	2	11
<u>Degree Type</u>	<u>Masters Degree</u>	6	9	9	9	9	9	11	12	21	25	29	23	25	20	217
<u>Incoming GPA*</u>	<u>N</u>	0	0	0	0	0	0	0	0	14	20	28	21	25	15	
	<u>Average</u>	0	0	0	0	0	0	0	0	3.9	3.8	3.85	3.86	3.9	3.71	
	<u>High</u>	0	0	0	0	0	0	0	0	4	4	4	4	4	4	
Ratio of Matriculated to Applied																
<u>Degree</u>	Total	7%	7%	8%	7%	8%	7%	8%	3%	5%	7%	8%	5%	7%	6%	
	<u>Masters Degree</u>	7%	7%	8%	7%	8%	7%	8%	3%	5%	7%	8%	5%	7%	6%	
Ratio of Admitted to Applied																
<u>Degree</u>	Total	9%	14%	19%	12%	10%	7%	9%	6%	8%	10%	15%	9%	11%	12%	
	<u>Masters Degree</u>	9%	14%	19%	12%	10%	7%	9%	6%	8%	10%	15%	9%	11%	12%	
Ratio of Matriculated to Admitted																
<u>Degree</u>	Total	75%	53%	43%	60%	82%	90%	92%	57%	70%	64%	53%	58%	61%	45%	
	<u>Masters Degree</u>	75%	53%	43%	60%	82%	90%	92%	57%	70%	64%	53%	58%	61%	45%	

Notes:

The following Applicant major code(s) are included in the report: 8920

*GPA is calculated by using the transfer GPA from the Government Admissions table.

1. "Applied" means all applications indicating this major, including complete and incomplete Fall Term applications

2. Citizenship is based on Citizenship Indicator (Domestic = 'C', 'R', International = N and <> 'C' OR 'R')

3. "Matriculated" means all those admits (see above) who enrolled in Fall Term at OSU

Quality Learning

Under the proposed major, introductory creative writing courses will be capped at 25 students; 300 level will be capped at 25; and 400 level will be capped at 15 with the goal of lowering those caps so they're in accordance with the AWP (Association of Writers and Writing Programs) Hallmarks of an Effective Creative Writing program, i.e., 20 students in 200-level classes, 18 at the 300 level, and 12-15 at the 400 level.

Undergraduate students will have the opportunity to participate in all facets of the proposed program, both curricular and extracurricular. SWLF and OSU have a variety of student publications and clubs that contribute the creative writing learning experience. Examples include:

- OSU's Creative Writing Society, bringing together creative writers for discussion, support, and workshopping;
- The Poetry Club, a place for creating, promoting, and sharing poetry with others;
- *Prism*, OSU's art and literary journal publishing three times per year and offering creative writing students the opportunity to publish their work outside of the department. (*Prism* is part of the Orange Media Network and not directly associated with SWLF.);
- *Buckteeth Magazine*, published by Food Writing (WR 383), a course focused on writing about food and cultural relationships;
- *Castor Magazine*, published by Science Writing (WR 362) and presenting the long-form feature articles students write in that class;
- *The Corvallis Review*, featuring student reviews and feature-length articles from Critical Reviewing (WR 449)
- *The Exchange*, produced by students in English Composition (WR 121) who write op-eds for OSU's student newspaper, *The Daily Barometer*;
- *45th Parallel*, a literary magazine produced by the MFA program in SWLF.

Research, Knowledge Creation, and Innovation

A creative writing major creates tremendous opportunities for collaboration with the visual arts, oceanography, environmental studies, forestry, engineering,

digital arts, and computer science. These opportunities not only provide students with a platform to express their innovative forms of thinking but also bridge a gap between the arts and sciences. Creative writing courses are especially well suited to digital and hybrid learning technologies and approaches; SWLF has been teaching many courses in this manner for years.

A creative writing major will benefit from and build on the the diverse opportunities for research and creative expression that SWLF already brings to its curriculum through courses such as:

- Writing for Media
- Writing in Business
- Writing for the Web
- Technical Writing
- Science Writing
- Food Writing
- Screenwriting
- The Teaching of Writing
- Advertising and Public Relations Writing
- Magazine Article Writing
- Critical Reviewing
- Environmental Writing
- Rhetorics of Race
- Poetry and Medicine, which incorporates guest lectures from Corvallis medical doctors
- Introduction to Environmental Literature
- Shakespeare and the Sea, exploring relations between England's theatrical and maritime industries in Shakespeare's day
- Humans and the Ocean, co-taught by faculty in SWLF, Environmental and Molecular Toxicology, and Fisheries and Wildlife that collates approaches from marine science, history, literary studies and other scientific and humanistic disciplines
- Literature and Science, investigating how modern science has entered into dialogue with modern and contemporary literature and literary theory
- Literature, Art, and Science of Flyfishing, co-taught with an OSU stream ecologist
- Several SWLF courses, including one on Bernard Malamud, involve collaboration with Digital Humanities and the OSU libraries
- Other courses collaborate with Women, Gender, and Sexuality Studies; Environmental Arts and Humanities; and the School of Language, Culture, and Society
- Poetry workshops and craft classes regularly collaborate with painting students and faculty in the visual arts.

Narrative medicine is an innovative field of knowledge creation that relies heavily on creative writing. In Winter term 2019, SWLF welcomed Elizabeth Lahti, M.D., from OHSU to the Oregon State campus to give a lecture on narrative medicine,

and how incorporating aspects of the humanities and creative narrative into the medical field has helped her patients. Dr. Lahti's work is summarized in promotional material from her lecture/workshop:

Narrative medicine prepares health care professionals to receive clinical stories through practice and theory. By reading stories in clinical settings and using insights from humanities and interpretive social science, practitioners of narrative medicine better understand how clinical stories work. In this workshop you will gain skills in developing *narrative competence*: the ability to listen, absorb, and be moved to action by the stories of illness.

Economic and Cultural Support of Oregon and its Communities

The School of Writing, Literature, and Film hosts and sponsors a wide range of events, some of which are held at off-campus public venues within the community at large, and all of which are open to the public. These events reach a broad audience and help support a vibrant literary and creative community within Oregon and beyond. They provide students with an opportunity to both hear the work of others and share their own work, fostering their involvement in the wider literary community. These events include the Visiting Writers Series, bringing nationally-known writers to campus each year; the MFA Reading Series, featuring graduate creative writing students in fiction, nonfiction, and poetry; and the Critical Questions lecture series, bringing prominent scholars in literature, rhetoric, and film to OSU. In addition to delivering a public talk, the visiting speakers meet with students to discuss such topics as the genesis of their work, the state of the field as they see it, and the cultural relevance of scholarship in the humanities. EdFest, an editorial festival that occurs every other year, brings in agents, publishers, and writers as panelists to discuss literary citizenship, publishing a first book, and other professional development topics. During EdFest 2018: Writers in the World, alumni from OSU's MFA program discussed their current positions in writing-related fields, their paths to employment, and how their degrees have benefited them professionally and otherwise. The Stone Award for Literary Achievement honors a major American author who has created a body of critically acclaimed literary work and has been—in the tradition of creative writing at OSU—a dedicated mentor to succeeding generations of young writers. The award winner visits campus for a full day of activities, including meeting with undergraduate students for a Q&A. The Oregon State University International Film Festival, organized and hosted by the School of Language, Culture, and Society in partnership with the School of Writing, Literature, and Film was founded in 2009; the festival showcases different perspectives in contemporary filmmaking from around the world every year. In addition to these events SWLF also supports and publicizes many community events and organizations in Corvallis and throughout Oregon, including the AWP (Association of Writers and Writing Programs) Conference, the Portland Book Festival (formerly Wordstock), Corvallis Makers Fair, Spring Creek Project for Nature and the Written Word, Darkside Cinema, The Whiteside Theater, Portland Film Festival, The Storytellers' Festival & Conference, Grass Roots Books and Music, Tsunami Books, and Powell's City of Books.

The proposed creative writing major, its curriculum, faculty, and events will give voice to Oregon students, imbuing them with the power and skills to contribute to our culture—in Oregon, the nation, and the world. Creative writing majors can offer employers a wide range of skills that have been fostered and cultivated during their degree programs.

c. Manner in which the program meets regional or statewide needs and enhances the state's capacity to:

Note: All referenced data was prepared (October 2018) by Jess Waldschmidt, OSU Ecampus Marketing and Enrollment Services, using Burning Glass Technologies in a Marketing Research Report on the potential of a Bachelor of Arts degree in Creative Writing.

i. improve educational attainment in the region and state;

In 2016 the majority of institutions granting creative writing bachelor's degrees were private (37% public, 55% private, and 8% for-profit) The addition of a creative writing BA at a public institution in Oregon would bridge an educational gap between public and private institutions, and increase the accessibility of a sought-after degree program.

ii. respond effectively to social, economic, and environmental challenges and opportunities;

Although national job growth in related fields is slow, regional job growth is steady. Jobs including copywriting, editing, proofreading, reporter, technical writer, writer, have grown by 14.37% in the northwest region, and 6.12% in Oregon alone. In 2018, California was considered to be the top hiring state in the country for career paths related to creative writing.

There has been a steady growth in creative writing bachelor's degrees awarded nationally, with conferrals increasing by 5% since 2012; in the same period the conferral of English bachelor's degrees have declined by 19%.

A creative writing degree opens a wide range of social and economic opportunities for students.

iii. address civic and cultural demands of citizenship.

SWLF currently offers an array of courses that support and address the civic and cultural demands of citizenship today. Since the proposed creative writing major is designed around these course listings, it will also

address and support these demands of citizenship. A traditional English degree provides a well-rounded education in literature from around the world, and the creative writing degree can offer even broader reading lists that include texts by contemporary writers whose interests and backgrounds reflect our multicultural American society and the international community of writers. As noted in section 2b, we're in a time of increased interest in historically marginalized voices in the arts, and in creative writing, all voices are empowered regardless of gender, race, ethnicity, and economic privilege. The creative writing major will train these students so their voices can make a positive impact on Oregon, the nation, and the world.

There are many more general ways in which a degree in creative writing would be advantageous to students' understanding of and interactions with the civic and cultural demands of citizenship:

- Writing skills are versatile and required for a wide range of professional and cultural pursuits.
- The ability to read analytically and write well is becoming more prized, especially since support for reading education has declined, but the need for it has increased.
- English and Creative Writing majors offer training that will never be obsolete; education in these fields goes beyond just marketable skills; reading and writing well has a value that never depreciates.
- 54% of the World Wide Web is in English, and the skills acquired with a creative writing degree put students in a position to thrive in the complex, multinational, and transcultural world of English.
- A degree in creative writing can help students to understand the effects of changing media, and offers them new ways to navigate the dynamism of a written world beyond print.
- A degree in creative writing offers students the opportunity to explain our world in a concise and creative manner. Challenges of the present lead many to place trust in technology, science, and the economy, but equally important is the ability to articulate values and alternatives, and to persuade others to share a common vision.
- Major technology companies frequently pursue English and creative writing majors who can explain not just how technology works but what it means for the community. These companies need employees who can communicate to clients, the media, and the outside world.
- Students will learn how language shapes the world.
 - The social world consists of discourse. Politics, religion, philosophy all live in language.
 - In forms and histories of writing, we observe the movement of ideas and technologies.
 - Through studying narrative we learn about the experience of time and history.

- In the writing of the past we discover both its intimacy and its distance from the present, and in the writing of the present we encounter the experiences of others.

As part of SWLF, the creative writing major would affirm its commitment to supporting all students, including those who may face discrimination based on race, nationality, gender, sexuality, ability, religion, class, and immigration status. As scholars, writers, and filmmakers, we recognize the power of words and images to shape as well as challenge discourses that dehumanize minoritized populations. In the light of recent efforts to end DACA and to block immigration from Muslim-majority countries, as well as the resurgence of white supremacist movements in our community and around the US, the critical interrogation of such rhetoric and the material oppressions it produces matters more than ever. We remain committed to creating and maintaining inclusive and diverse spaces in which students can learn.

3. Accreditation

- a. Accrediting body or professional society that has established standards in the area in which the program lies, if applicable.**

Not applicable

- b. Ability of the program to meet professional accreditation standards. If the program does not or cannot meet those standards, the proposal should identify the area(s) in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to be fully accredited.**

Not applicable

- c. If the proposed program is a graduate program in which the institution offers an undergraduate program, proposal should identify whether or not the undergraduate program is accredited and, if not, what would be required to qualify it for accreditation.**

Not applicable

- d. If accreditation is a goal, the proposal should identify the steps being taken to achieve accreditation. If the program is not seeking accreditation, the proposal should indicate why it is not.**

Not applicable

4. Need

To calculate estimates for Section 4: Need we consulted with the SWLF Undergraduate Academic Advisor and the SWLF Director of Undergraduate Studies; we also benefited from a market research report assembled by OSU Ecampus Marketing and Enrollment Services in October 2018 as well as our own Qualtrics survey of current OSU undergraduates [see sections 2c and 4d].

- a. Anticipated fall term headcount and FTE enrollment over each of the next five years.**

In our Qualtrics survey, which sampled current OSU undergraduates, 91 students indicated they would be “very interested” in majoring in creative writing if it were offered. 66 students responded “interested,” and 42 responded “somewhat interested.”

Question: If a Creative Writing major were offered, how would you describe your interest?

Answer	%	Number of Students
Very interested	39.22%	91
Interested	28.45%	66
Somewhat interested	18.10%	42
Not interested	14.22%	33
Total	100%	232

Based on these results and the fact that the new applied journalism minor (only offered since Fall 2018) already has 21 students declared, everyone consulted feels confident that we can expect 25 creative writing majors in the program's inaugural term (expected Fall 2020). We'd expect to add 10 majors each year. (FTE based on currently declared English majors, the vast majority of whom are full-time students.)

	Headcount	FTE
Fall 2020	25	24
Fall 2021	35	34
Fall 2022	45	43
Fall 2023	55	52
Fall 2024	65	61

b. Expected degrees/certificates produced over the next five years.

Many current students are on track to satisfying the upper-division requirement for the proposed major, but very few of them have taken all three 200-level creative writing requirements so we anticipate a lag of two years before a steep rise in degrees conferred.

<u>Degrees conferred</u>	
2020-21	2
2021-22	5
2022-23	10
2023-24	25
2024-25	35

**c. Characteristics of students to be served
(resident/nonresident/international; traditional/ nontraditional; full-time/part-time, etc.).**

Consistent with the English major (and CLA data), we anticipate that characteristics of students to be served will be resident, traditional, and full time. That said, we have a large number of nonresident English majors and writing minors, and we expect the creative writing major will attract nonresident as well as resident applicants to OSU.

d. Evidence of market demand.

Creative Writing offers opportunities for graduate education and career development similar to an English degree and other fields in the humanities.

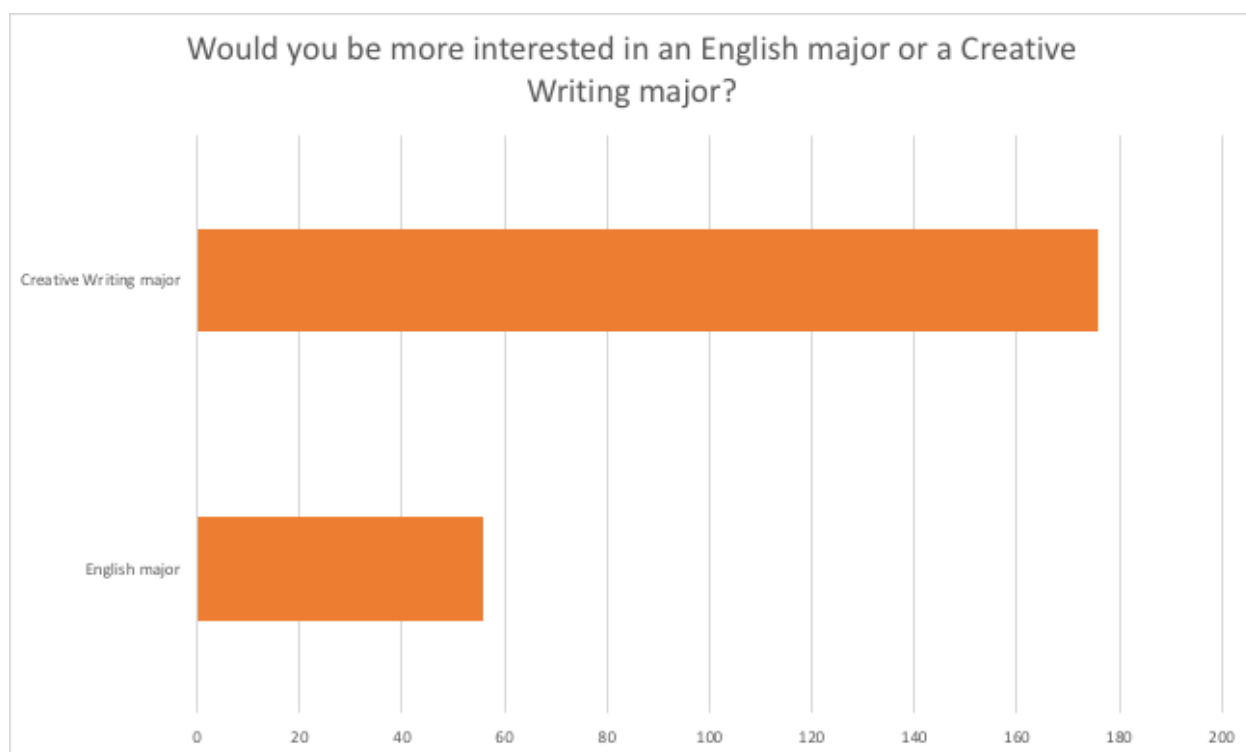
Here we refer again to the October 2018 market research report assembled by Jess Waldschmidt of OSU Ecampus Marketing and Enrollment Services. To fully understand the need and demand for a creative writing BA at OSU, the study endeavored to

- determine employer demand for graduates of creative writing and English degree programs
- predict job growth for graduates in the future
- measure student demand
- identify other institutions offering related programs
- identify top skills employers are seeking.

The marketing packet shows growth in the creative writing job market and degree programs. Related employment, such as copywriter, editor, proofreader, reporter, technical writer, and writer, are expected to maintain growth in Oregon and surrounding states through 2026. Since 2012 in these fields there has been a 6.12% growth in Oregon and 14.37% growth regionally (CA, ID, NV, OR, and WA).

As previously stated on-campus creative writing degrees conferred have increased 5% since 2012. The number of institutions offering creative writing degrees is growing. Since the majority of institutions granting creative writing bachelor's degrees in 2016 were private, there is a need for creative writing major programs at public universities to close the gap of accessibility.

According to the SWLF academic advisor, Steve Kunert, students and parents regularly express interest in majoring in creative writing at OSU. In the Qualtrics survey cited above, circulated to students at OSU in May 2017 regarding a possible creative writing major, many more students expressed interest in creative writing major than an English major.



#	Answer	%	Count
1	English major	24.14	56
2	Creative Writing major	75.86	176
	Total	100	232

To further demonstrate market demand we again present the data from our 2018 Qualtrics survey of current OSU undergraduates asking the question:

If a Creative Writing major were offered, how would you describe your interest?

Answer	%	Number of Students
Very interested	39.22%	91

Interested	28.45%	66
Somewhat interested	18.10%	42
Not interested	14.22%	33
Total	100%	232

- e. If the program's location is shared with another similar Oregon public university program, the proposal should provide externally validated evidence of need (e.g., surveys, focus groups, documented requests, occupational/employment statistics and forecasts).**

Not applicable. There is no similar Oregon public (or private) university program that shares this proposed program's location.

- f. Estimate the prospects for success of program graduates (employment or graduate school) and consideration of licensure, if appropriate. What are the expected career paths for students in this program?**

Because of the high demand in the job market for applicants who are clear and critical thinkers with well-trained communication skills, both in speaking and writing, we estimate that the prospects for success in employment and graduate school are excellent. Creative writing majors will be sought after in a wide array of career paths including

- Creative Writing
- Publishing
- Editing
- Technical Writing
- Professional Writing
- Arts Administration
- Journalism
- Secondary Education
- Higher Education
- Law
- Medicine
- Social Work
- Counseling
- Library Science
- Public Relations
- Marketing

- Media Communications
- Advertising
- Government Service

5. Outcomes and Quality Assessment

a. Expected learning outcomes of the program.

Learning Outcomes for Proposed Creative Writing Major

Students will

- Analyze craft in a variety of forms, genres, and cultural contexts
- Apply aesthetic principles to their own creative work
- Respond to the work of peers in oral and written critiques
- Use practices of revision to produce polished and/or publishable manuscripts
- Recognize and interpret a wide variety of literature and genres (may include visual material and inter-cultural texts) using a range of theoretical and interpretive strategies including close reading, and write effective arguments about these texts.

b. Methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.

Beginning in 2019 SWLF will have a standing committee to lead assessments of our majors. Every year that committee will assess one learning outcome for the creative writing major in both direct and indirect ways. Examples may include 1) senior exit surveys asking students about the quality of oral and written peer reviews they received, 2) faculty committee assessment of a sample of written peer critiques, and 3) faculty committee comparisons of student creative work at the 300 versus the 400 level.

c. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.

Creative writing faculty are expected to publish in their genre—books and journal/magazine pieces, which could be poetry, fiction, or creative nonfiction. They might also present on panels at conferences. Success is indicated by the publication or panel presentation itself.

6. Program Integration and Collaboration

a. **Closely related programs in this or other Oregon colleges and universities.**

Within OSU's School of Writing, Literature, and Film there are several minors and one major related to the proposed creative writing major. SWLF currently offers a **BA in English**, in which students study an array of subjects, including literary history, film, visual culture, creative nonfiction, rhetoric and literacy, and the digital humanities. SWLF offers a **minor in writing** focusing on the study of creative, scientific, technical, and professional writing. In collaboration with The School of Arts and Communication and The Orange Media Network, SWLF offers a **minor in applied journalism** focusing on innovation and personal exploration to nurture visionary entrepreneurship that results in job-providing content for booming new media journalistic enterprises. Also in conjunction with the School of Arts and Communication, SWLF offers a **scientific, technical, and professional communication certificate** requiring students to take courses in which they learn to communicate their work and the work of others through effective written, oral, and multimedia communication.

Although OSU's School of Writing, Literature, and Film offers these three related programs as well as the English major, none of our undergraduate programs currently focuses exclusively on creative writing. With the diversity of the current course offerings, the added focus of a creative writing major would complement and enhance the OSU student experience.

No public university in Oregon currently offers the BA in creative writing.

Related programs in the Northwest:

Oregon

Public:

- Portland State University—BFA in creative writing
- Southern Oregon University—BFA in creative writing
- University of Oregon—creative writing minor in fiction and poetry only; creative nonfiction not offered

Private

- Linfield College—BA in creative writing and creative writing minor
- Pacific University—BA in creative writing and creative writing minor
- Pacific Northwest College of the Arts—creative writing major
- George Fox University—English major with creative writing concentration
- Lewis & Clark College—English major with creative writing concentration
- Willamette University—English major with creative writing concentration

Washington

Public

- Central Washington University—creative writing minor
- University of Washington, Bothell—creative writing minor
- Western Washington University—English major with creative writing emphasis
- Eastern Washington University—English major with a creative writing option
- University of Washington—English major with creative writing option
- Washington State University—English major with creative writing emphasis

Private

- Antioch University, Seattle—creative writing concentration
- University of Puget Sound—English major with creative writing concentration
- Walla Walla University—English major with creative writing emphasis
- Seattle Pacific University—English major with a creative writing concentration
- Whitman College—creative writing minor

Idaho

Public

- Lewis-Clark State College—BA and BFA in creative writing and creative writing minor
- Boise State University—English major with creative writing emphasis
- Idaho State University—English major with creative writing concentration
- North Idaho College—English major with creative writing concentration
- University of Idaho—English major with creative writing emphasis

Private

- College of Idaho—BA in creative writing major and creative writing minor

- b. Ways in which the program complements other similar programs in other Oregon institutions and other related programs at this institution. Proposal should identify the potential for collaboration.**

The proposed major complements and benefits from the MFA program at OSU by sharing resources, faculty, and an established creative writing community, including three reading series, visiting editors, a literary journal, and much more. SWLF's graduate programs currently have a robust internship program and we foresee internships for our MFAs that contribute to the creative writing BA. Furthermore, we look forward to potential collaboration with

- Studio art faculty and the BFA in art; creative writing professors already collaborate with professors in the art department and we see this collaboration expanding.
- Digital Communication Arts
- Spring Creek Project for Ideas, Nature, and the Written Word
- Honors College
- English and other SWLF majors and minors

Please see section 2b, "Research, Knowledge Creation, and Innovation," for a more detailed list of current SWLF collaborations.

We also see tremendous opportunity for creative writing focused study abroad.

c. If applicable, proposal should state why this program may not be collaborating with existing similar programs.

Not applicable

d. Potential impacts on other programs.

Based on the Qualtrics Survey data referenced in 4a, the proposed major would not have a significant impact on any one program at OSU. In the survey students who expressed interest in a possible creative writing major were asked to state their current major. Although more came from English than any other major, students expressing interest came from across the university. Therefore, we don't feel the new major would pose any detrimental impact on any one program.

Number of students in a particular major who expressed interest in a possible creative writing major

- Psychology, 3
- Natural resources, 2
- Human Development and Family Science, 1
- Political Science, 4

- Biology, 2
- Digital Communication Arts, 2
- Marketing, 1
- Kinesiology, 2
- Managerial Economics, 1
- Physics, 1
- BFA (Art), 2
- English, 11
- Merchandising Management, 1
- Speech Communications, 1
- Cultural Anthropology, 2
- Nutrition, 2
- Liberal Studies, 5
- Mathematics, 1
- Recreational Resource Management, 1
- Microbiology, 1
- Anthropology/Cultural Linguistics, 1
- Music Production, 1
- Economics, 1
- Earth Sciences, 1
- Fisheries and Wildlife, 1
- Animal Science 1
- History, 2
- Biohealth Sciences, 1
- Environmental Economics and Policy, 1
- Business Administration, 1
- Finance, 1
- Communications, 1

7. External Review

If the proposed program is a graduate level program, follow the guidelines provided in *External Review of New Graduate Level Academic Programs* in addition to completing all of the above information.

Not applicable



UNIVERSITY OF OREGON
College of Arts and Sciences

April 29, 2019

To Whom It May Concern:

I am writing in support of Oregon State University's plan to start a major in creative writing. My name is Jason Brown, and I am an Associate Professor of Creative Writing at the University of Oregon. A B.A. in creative writing at Oregon State will have no negative impact on creative writing at the University of Oregon. The creative writing programs at the two universities are not fundamentally in competition. In recent years the creative writing program at Oregon State has grown in prominence, which helps define Oregon as a prime destination for students to study creative writing. An OSU B.A. in creative writing could only help the study of creative writing across all the universities in Oregon.

I have studied the proposed curriculum for the proposed creative writing major at Oregon State, and I think they have formed an ideal plan that balances the study of literature with the studio experience of workshop at the introductory, intermediate, and advanced levels. As the proposal indicates, the study of creative writing requires both approaches. Students need to learn how to read closely as they learn how to write. The creative writing workshops and seminars teach students how to transfer what they have learned from their reading into their own writing. The School of Writing, Literature, and Film's plan is similar to other successful B.A. degrees in creative writing where I have taught at the University of Arizona and Stanford University.

The value of the study of creative writing to both a humanities education and to society at large is impossible to overestimate. Creative writing is immensely popular as a course of study in most American universities. Students earn a degree by channeling their creative energy into stories, essays, and poems. Aside from the inherent value of fostering the independent and creative spirit of young people, the study of creative writing is arguably the most effective means of teaching young people how to write well. Many of the students who graduate with degrees in creative writing will not, of course, become well-known authors. The ability to read, comprehend, and communicate clearly and persuasively is one of the most marketable and valuable skills the university can gift to its students. Students who are confident and comfortable with their ability to communicate clearly can grow quickly in their chosen careers and easily change career paths in a rapidly changing economy.

I fully support the effort of the School of Writing, Literature, and Film at Oregon State University to implement a B.A. in creative writing. Their success will benefit the students of Oregon State, all students of creative writing in Oregon, and society as a whole.

Sincerely,
Jason Brown
Associate Professor of Creative Writing
Brownj11@uoregon.edu
(917) 767-5386

CREATIVE WRITING PROGRAM

5243 University of Oregon, Eugene OR 97403-5243 T (541) 346-3944 F (541) 346-0537 www.uoregon.edu

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CORVALLIS HIGH SCHOOL

Corvallis School District 509j
Matt Boring, Principal
1400 NW Buchanan St.
Corvallis, OR 97330

To Whom It May Concern:

My name is Dan Kammerzelt. I graduated from Oregon State University in 2004 with an English Major and a Writing Minor. I then immediately enrolled in the Masters of Arts in Teaching Program, also at OSU, finishing in the spring of 2005. I've taught high school English at Corvallis High School continuously since I've graduated. My experiences have given me a unique view of the evolution and excellence of Oregon State University's School of Writing, Literature, and Film.

When I was an undergrad, the MFA program at OSU was in its infancy. I remember taking classes with those graduate students, sharing and discussing creative writing. Those small classes, led by professional writers like Marjorie Sandor and Keith Scribner, were the best courses I took in college. I've modeled my high school classes, as well as I could, after the example that was set by those instructors and those graduate students.

Since then, I've maintained strong relationships with the instructors at Oregon State. We greet each other at public readings, and foster contact between high school writers and MFA students. The atmosphere at Oregon State is healthy and lively. As a community member, I feel supported by the generous faculty. I've been delighted by the increased prominence of what was once called the English Department, both in terms of exciting new faculty and internationally respected writers that choose to read on campus. Furthermore, the creation of the Stone Award has lifted OSU's profile and created interest among high school students.

The School of Writing, Literature, and Film is one of Oregon State's best. It's a place where world-class writers not only come to read, but are created. Recently, a former MFA student and current instructor, John Larison, read from his acclaimed new novel *Whiskey When We're Dry*. I had students, without receiving any extra credit or grade incentives, show up to watch his reading on a warm Friday night. They were happy to be there, and told their friends. There is a hunger among teenagers to express themselves and celebrate art, and the SWLF is a place where they feel welcome.

If Oregon State were to offer a BA in Creative Writing, I know that several of my current students would be interested in that program. I have many strong writers in class, students attentive to change and social justice. These students are interested more in writing than in a traditional literature curriculum. Since there appears to be a void in undergraduate writing majors among local public colleges, Oregon State University is uniquely qualified to fill the gap.

Thank you for your attention,

Dan Kammerzelt
Language Arts Instructor, Corvallis High School



Oregon State
University

ACCESSIBILITY

New Program Proposal (Degree or Certificate)

Guidelines for Addressing Accessibility

Sections 503 and 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990 (ADA), as amended by the ADA Amendments Act of 2008 prohibits discrimination on the basis of disability. The Rehabilitation Act and the ADA require that no qualified person shall, solely by reason of disability, be denied access to, participation in, or the benefits of, any program or activity operated by the University. Each qualified person shall receive the reasonable accommodations needed to ensure equal access to employment, educational opportunities, programs, and activities in the most integrated setting feasible.

For questions and assistance with addressing access, please contact:

Disability Access Services (541-737-4098) or the Office of Equal Opportunity and Access (541-737-3556)

Title of Proposal:

Date:

Bachelor of Arts in Creative Writing

5/8/19

School/Department/Program:

College:

School of Writing, Literature, and Film

College of Liberal Arts

- ☐ Accessibility (<https://accessibility.oregonstate.edu/policies>)
- ☐ Faculty Guidelines (<http://ds.oregonstate.edu/facultyguidelines>)
- ☐ Information Technology Guidelines (<https://accessibility.oregonstate.edu/ITpolicy>)

By signing this form, we affirm that we have reviewed the documents listed above and will apply a good faith effort to ensure accessibility in curricular design, delivery, and supporting information.

Sign (School/Department/Program Director/Chair/Head)

Peter Bergmann, Director

Print (School/Department/Program Director/Chair/Head)

5-8-19

Date

OSU Libraries
Collection Development

Library Evaluation for Category I Proposal

Bachelor of Arts in Creative Writing
Title of Proposal

School of Writing, Literature, and Film
Department

Liberal Arts
College

The subject librarian responsible for collection development in the pertinent curricular area has assessed whether the existing library collections and services can support the proposal. Based on this review, the subject librarian concludes that present collections and services are:

☐ inadequate to support the proposal (see budget needs below)

☒ marginally adequate to support the proposal

☐ adequate to support the proposal

Estimated funding needed to upgrade collections or services to support the proposal (details are attached)

Year 1:
\$150 for books
\$386 for *New writing*

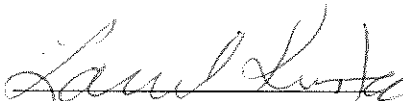
Ongoing (annual):
Year 2: \$570 for books and journal
Year 3: \$610 for books and journal

Comments and Recommendations:

Date Received: 04/30/2019

Date Completed: 05/01/2019

Laurel Kristick
Collection Assessment Librarian



Signature

Kerri Goergen-Doll
Head of Collections & Resource Sharing


Signature

5/6/19
Date

Faye A. Chadwell
Donald and Delpha Campbell
University Librarian and
OSU Press Director


Signature

5/6/19
Date

Oregon State University Libraries Evaluation of the Collection Supporting a Proposal to Initiate a Bachelor of Arts Program in Creative Writing

This Oregon State University Libraries and Press (OSULP) assessment reviews the print monographic, e-book, and electronic serials collections needed to support the proposed undergraduate creative writing program. As stated in the Cat 1 proposal, “students must develop their expertise in reading great literature in connection with their development of writing craft.” From the OSULP perspective, students and researchers will tap various components of the library collections.

Summary of Recommendations

The monographic collection appears to be marginally adequate to support the proposed program. The collection is comparable to peer institutions, with the exception of creative nonfiction and screenwriting titles. OSULP is recommending \$150 per year for the purchase of new titles in those subject areas.

The journal collection is currently moderately adequate to support the proposed program. OSULP recommends a subscription be established to *New Writing: the International Journal for the Practice and Theory of Creative Writing* at \$386 per year.

Print Monographs and E-Books

Library evaluations of proposed programs have traditionally included the analysis of OSULP’s print monograph collection. Comparing the monograph collection with other universities’ collections is routine. This analysis includes a comparison of the monograph collection with peer institutions with a program similar to the one proposed. Overall, the OSULP Collections are comparable to the peer institutions, but is lacking in two subject areas: creative nonfiction and screenwriting. See Table 1 for the full comparison of the libraries’ collections.

A review of recently published titles in the GOBI book vendor database determined that an average of four relevant titles are published each year on creative nonfiction and screenwriting with an average price of \$37. OSULP is recommending an additional \$150 per year for the purchase of relevant books, with an estimated 3% inflation over years two and three.

Table 1. Monograph Comparison with Peer Institutions.

Subject terms	OSU	Western Wash. Univ.	Portland State Univ.	Linfield College	Pacific Univ.	George Fox Univ.	Willamette Univ.	OSU Rank
Academic writing	256	197	278	55	62	66	52	2
Creative nonfiction	23	46	44	42	25	13	37	6
Creative writing	116	187	167	46	42	52	47	3
Creative writing (Higher education)	21	36	36	14	12	3	9	3
Creative writing--study and teaching	28	44	48	8	9	6	12	3
Drama--Technique	204	216	235	32	47	23	92	3
Feature writing	44	31	20	6	3	16	5	1
Fiction--Authorship	143	170	214	100	76	32	103	3
Fiction--Technique	395	316	416	108	76	50	209	2
Nonfiction novel	10	6	8	5	1	1	6	1
Playwriting	70	72	102	28	23	12	36	3
Poetry--Authorship	135	188	242	59	52	22	147	4
Prose literature--technique	11	9	10	3	1	1	9	1
Screenwriting	1	2	0	5	0	3	2	5
Technical writing	436	168	216	25	54	33	64	1
Travel writing	144	112	155	58	34	17	88	2
Total	1,939	1,636	2,045	542	466	322	858	2

The growing availability of e-books makes it possible to expedite access to more information from various locations. Students are able to access the books from their computer or mobile device at any time. The library currently has over 2,000 e-books and over 350 streaming videos on creative writing and related subjects.

OSU is well served by the OSULP investment in the Orbis/Cascades Alliance, whose combined collection is substantial. Students and faculty can order from the collections of all the libraries in the Orbis Cascade Alliance through the Summit catalog. University of Oregon, Portland State University, University of Washington and Washington State University are some of the larger research libraries represented in the Summit catalog. Books requested through Summit are delivered to OSUL within three to five working days.

Serials/Journals

The OSULP maintain a marginally adequate collection of journals appropriate for this proposed program. There is concern that with regular price increases to our licenses and a flat budget that access may be eroded over time. The OSULP already have sacrificed timely access to some titles in favor of an embargo period to cut costs (these journals are only available after a 12-18 month delay). A list of key journals for this program was developed using the subject term “creative writing” in the MLA International Bibliography and reviewing the list of journals with the most articles published on that topic. This was supplemented with a list of core creative writing titles identified in *Critical Creative Writing*¹. This produced a list of 55 journals (see Appendix A). The list includes those titles that we have current access to, those with embargoes and those not owned by the OSULP.

OSU Libraries has current subscriptions to 29 of these titles (53%), and delayed access to an additional five titles. This is marginally adequate to support the proposed program, but there is one key title that OSULP does not have access to that was identified in both *MLA International Biography* and *Critical Creative Writing*. OSULP is recommending a subscription to *New Writing: the International Journal for the Practice and Theory of Creative Writing* (ISSN 1479-0726), which is currently \$386/year. Journal inflation has been around 8% for the past few years.

In addition to the recommended new subscriptions, the library will monitor usage of inter-library loan (ILL) for titles under embargo and those with no access to determine whether usage justifies the acquisition of additional journals.

Indexes and Databases

The core indexes to the relevant information for this program are listed in Table 3. The OSULP maintain access to all of these databases, as these are core to many of OSU’s primary research areas.

Table 3. Current Indexes and Databases

Database	Years Covered	Description
MLA International Bibliography	1926-present	Indexes books, journals and dissertations on literature, film and languages
Arts & Humanities Citation Index	2003-present	Part of Web of Science; bibliographic and citation information for journal articles in the arts and humanities

¹ Adsit, Janelle. *Critical Creative Writing: Essential Readings on the Writer's Craft*. London, UK: Bloomsbury Academic, Bloomsbury Plc, 2019

Database	Years Covered	Description
Books & Authors		Over 100,000 recommended fiction and nonfiction titles, many with plot summaries and awards information
LitFinder		Access to literary works and authors throughout history. Includes over 150,000 full-text poems, as well as short stories, speeches, and plays.

Key library services & librarian expertise

Library faculty help students develop information literacy skills--the ability to locate, evaluate, and use information effectively--and help students understand their lifelong roles and responsibilities as both consumers and creators in the information ecosystem. More information on library instruction is available at <https://library.oregonstate.edu/instruction-services>.

The Library Liaison for the School of Writing, Literature and Film is Kelly McElroy. Liaisons are library faculty members that monitor the strategic directions and priorities of college and programs, and are a conduit to the expertise and services of the OSU Libraries.

The OSULP Collection Council maintains the libraries' collections. Providing access to items not owned by OSULP is the domain of the Interlibrary Loan and Summit staff both at OSULP and at lending libraries. Print articles located in the OSU Libraries collections may be requested via the Scan and Deliver service, which provides PDFs of the requested articles. Additional services for students include the physical attributes of the libraries including excellent computer facilities, study areas for individual and group work, and practice rooms for students.

Laurel Kristick
May 1, 2019

Appendix A. Creative Writing Journals

Journal Title	ISSN	OSU Holdings
Ade bulletin	0001-0898	
American literary history	1468-4365	1989-present
American scholar	2162-2892	1974-present
Ariel	1920-1222	1970-present
Assay: journal of nonfiction studies		
Book 2.0	2042-8030	2011-present
Callaloo: a journal of African diaspora arts and letters	1080-6512	1976-present
CEA critic: an official journal of the College English Association	2327-5898	2013-present
CEA forum	1547-3821	2011-present
Changing English: an international journal of English teaching	1469-3585	1998-2004
College composition and communication	1939-9006	1950-present
College English	2161-8178	1939-present
Composition studies	1542-5894	2004-present
Contemporary theatre review: an international journal	1048-6801	
Contemporary women's writing	1754-1484	
Creative nonfiction	1070-0714	
Critique: studies in contemporary fiction	0011-1619	
Currents in teaching and learning	1945-3043	2008-present
Didactica: lengua y literature	1988-2548	1989-present
English in education	0425-0494	
English journal	2161-8895	1912-present
Evening will come: a monthly journal of poetics		
Fourth genre: explorations in nonfiction	1544-1733	1999-present
Hispania: a journal devoted to the teaching of Spanish and Portuguese	2153-6414	1917-present
International journal of the book	1447-9516	
Jacket 2	1440-4737	1997-present
Journal of aesthetic education	1543-7809	1966-present
Journal of creative writing studies	2474-2937	
Journal of poetry therapy: the interdisciplinary journal of practice, theory, research, and education	0889-3675	
Journal of the assembly for expanded perspectives on learning: JAEPL	1085-4630	
Lana Turner: A Journal of Poetry and Opinion	1949-212X	
Literary review	0024-4589	1993-present
Literature and medicine	1080-6571	1862-present
Literature compass	1741-4113	
Melus	1946-3170	1974-present
Mosaic	1925-5683	2011-present

Journal Title	ISSN	OSU Holdings
New writing: the international journal for the practice and theory of creative writing	1479-0726	
North Carolina literary review	1062-0724	2017-1 year ago
North Dakota quarterly	0029-277X	1910-2007
PAJ: a journal of performance and art	1537-9477	1998-present
Pedagogy: critical approaches to teaching literature, language, composition, and culture	1533-6255	2001-present
PMLA: publications of the Modern Language Association of America	1938-1530	1889-present
Poets & writers	0891-6136	2009-present
Profession	1938-1522	2002-present
Reading teacher	1936-2714	1951-2011
River teeth: a journal of nonfiction narrative	1548-3339	2003-present
Teachers & writers magazine	0739-0084	
Teacher's college record	0161-4681	1970-2006
Text: journal of writing and writing courses	1327-9556	1997-present
The writer's chronicle	1529-5443	
Women & performance: a journal of feminist theory	0740-770X	
Women's writing	1747-5848	
Writing & pedagogy	1756-5839	
Writing in practice	2058-5535	
Writing on the edge	1064-6051	2009-present

CVs available upon request.



Oregon State
University

Capital Planning and Development

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cpd.oregonstate.edu

4/19/2019

Keith Scribner
Professor
College of Liberal Arts
School of Writing, Literature, and Film
Moreland Hall
Oregon State University
Corvallis, OR 97331

Dear Keith,

We appreciate the opportunity to review the College of Liberal Arts proposal to offer a new instructional program leading to a Bachelor of Arts in Creative Writing within the School of Writing Literature and Film. Per our review of the documentation provided, we understand that the program will require no immediate additional space to accommodate new faculty, instructional, research, student support and administrative functions.

From the Cat 1 proposal the additional space that is needed for this program will be found within the school or department current space. Existing faculty will be used to teach the courses needed to attain this Bachelor of Arts in Creative Writing.

Given that your proposal outlines a strategy for accommodating all of the current space needs within existing space assigned to the School of Writing Literature and Film, Capital Planning and Development supports this proposal.

Sincerely,

Libby Ramirez
University Architect/Manager, Capital Resources
Oregon State University

Eric Smith
Management Analyst / Space Management
Oregon State University

Outcomes and Quality Assessment notes – Creative Writing

1. *Observation:* The learning outcomes are clearly stated, well-written and measurable academic outcomes. They are also well aligned with learning outcomes used in similar programs at other universities.

Recommendation: *no changes recommended*

2. *Observation:* Section 5.b. does a good job of describing the proposed process for how assessment data will be analyzed and used to inform curricular decisions. However, only general examples are used to describe how the outcomes will be assessed.

Recommendation: *Please provide more detail about the assessment process. It can be difficult at this stage of the proposal to be able to identify specific assessment instruments (surveys, papers, and other student work), so this level of detail is not required. However, the proposal could be strengthened by connecting the courses that align to the outcomes and describing the possible ways that course will possibly be used to assess the outcome. For example, Students will be assessed on the ability to “Apply aesthetic principles to their own creative work” using specific assignments in WR 424, 440 and 441.*

3. *Observation:* To meet the program requirements, students are given a wide variety of choices to complete their coursework, which is appropriate for a creative writing degree program. Without a curriculum map, it is difficult to see how the program will guarantee that all learning outcomes will be addressed and assessed. It is also unclear how the program will guarantee every student completes a program specific WIC course. While many WIC courses are listed among the upper-level electives, students can fulfill the elective credits without taking a WIC course.

Recommendation: *Including a curriculum map that aligns learning outcomes to specific courses would provide evidence that all students will be assessed on all outcomes. here A description should be added that details how the students will fulfill the WIC requirement.*

The Office of Academic Programs and Assessment strongly encourages all new programs to complete the Ongoing Assessment Plan and Curriculum Map pages in the Annual Assessment Report template (I will email the template to you). This plan will help with assessment strategy and is required to be submitted every year once the program is approved.

COLLEGE OF LIBERAL ARTS

PROPOSED CREATIVE WRITING BA

Freshman/ First Year						Notes & Milestones
Fall		Winter		Spring		Milestones: <ul style="list-style-type: none"> Complete WR 121 and COMM by the end of spring term
Course	Credits	Course	Credits	Course	Credits	
ENG 204	4	ENG 253	4	WR 241	3	
Language ex: FR 111	4	Language ex: FR 112	4	Language ex: FR 113	4	
WR 121 or COMM	3	WR 121 or COMM	3	MTH 105 or higher	3	
BIO 101 or other bacc core elective	3	Western Culture ex: PHL 203	4	Difference, Power & Discrimination ex: ART 359	3	
		ENG 200	1	PAC	1	
Total Credits	14	Total Credits	16	Total Credits	15	

Sophomore/ Second Year						Notes & Milestones
Fall		Winter		Spring		Notes: <ul style="list-style-type: none"> General electives are of any course at the 100-400 level. Check with advisor for level needed. Majors are encouraged to use general elective courses to obtain a minor.
Course	Credits	Course	Credits	Course	Credits	
WR 224	3	WR 240	3	Literature & the Arts ex: ENG 215	4	
Language ex: FR 211	4	Language ex: FR 212	4	Language ex: FR 213	4	
Cultural Diversity ex: ANTH 210	3	Social Processes & Institutions ex: PHL 209	4	WR II ex: WR 341	4	
Physical Science ex: PH 104	4	Biological Science ex: MB 230	4	HHS 231	2	
Total Credits	14	Total Credits	15	Total Credits	14	

Junior/ Third Year						Notes & Milestones
Fall		Winter		Spring		<u>Notes:</u> <ul style="list-style-type: none"> General electives are of any course at the 100-400 level. Check with advisor for level needed. Majors are encouraged to use general elective courses to obtain a minor.
Course	Credits	Course	Credits	Course	Credits	
WR 340	4	WR 341	4	WR 424	4	
Pre-1800 UD Lit	4	Fine Arts	3	Post-1800 UD Lit	4	
Social Sciences ex: SOC 204	3	Non-Western Culture ex: ES 211	4	Science, Technology & Society ex: BOT 325	3	
3rd Lab Science ex: GEO 203	4	One Additional CLA Core ex: ENG 295	3	Humanities ex: ES 243	3	
		General elective ex: ES 353	4	PAC	1	
Total Credits	15	Total Credits	18	Total Credits	15	

Senior/ Fourth Year						Notes & Milestones
Fall		Winter		Spring		<u>Notes:</u> <ul style="list-style-type: none"> General electives are of any course at the 100-400 level. Check with advisor for level needed. Majors are encouraged to use general elective courses to obtain a minor.
Course	Credits	Course	Credits	Course	Credits	
WR 440	4	ENG, WR, or FILM UD Elective	4	ENG, WR, or FILM UD Elective	4	
Contemporary Global Issues	3	General elective	3	General elective	3	
General elective	4	ENG, WR, or FILM UD Elective	4	General elective	4	
General elective	3	General elective	3	General elective	3	
General elective	3					
Total Credits	16	Total Credits	14	Total Credits	14	

- Complete the 5 required 200-level WR and ENG Survey courses before beginning WR and ENG 300/400-level coursework.
- Take your Writing Intensive Course (W.I.C.) after taking one or two upper-division ENG courses.
- The best time to do a Study Abroad is fall term of junior or senior year, or any summer term.

Dear Marion,

Welcome to spring! As you might know, I'm making a Cat. 1 proposal for a creative writing major in SWLF (attached). Yesterday I met with Gary Beach and Janice Nave-Abele, who suggested that you'd be an idea liaison for the proposal. Would you be willing to write a liaison letter in support of the cw major? I think you probably know the drill, but please let me know if you have any questions.

Many thanks and have a wonderful weekend.

Keith



College of Liberal Arts, Office of the Dean
Oregon State University, 200 Bexell Hall, Corvallis, Oregon 97331
Phone 541-737-4582 | Fax 541-737-2434 | www.oregonstate.edu/cla

15 May 2019

RE: Undergrad Major in Creative Writing
CPS# 106904

Dear Readers:

As a current Associate Dean in the College of Liberal Arts (CLA) and a longtime colleague of and collaborator with the folks in the School of Writing, Literature, and Film, I fully and wholeheartedly support the proposal for a new undergraduate degree in Creative Writing. CPS# 106904 clearly demonstrates that there is a sizeable and growing interest in Creative Writing as a discipline, as well as a need for well-trained writers in general for a multiplicity of professions. OSU and the School of Writing Literature, and Film in the College of Liberal Arts, the proposal shows, is in an enviable and unique position to offer such a degree: 1) we have one of the most successful and competitive MFAs in Creative Writing in the country that establishes and enhances our credibility from the start; undergraduates would be surrounded by grad students as well as faculty with expertise in the discipline; 2) OSU would be among a limited number of public institutions that offer such a degree and the only one in the state to offer a standard bachelor's degree (as opposed to the BFA); 3) we have a many co-curricular activities and events such as the Visiting Writer Series and the Stone Award that would help serve the degree and augment the undergraduate student experience. This proposal reflects a sustained effort by the School of Writing, Literature, and Film and the creative writing faculty to meet the desires of students, the needs of the public sector, and the changing landscape of 21st century education. In short, it is a very good proposal and a great step for students and Oregon State.

Sincerely,

A handwritten signature in green ink, appearing to read "Marion O. Rossi".

Marion O. Rossi

Associate Dean

College of Liberal Arts

mrossi@oregonstate.edu
541-737-4917

Dear Rebecca,

Welcome to spring! Peter has suggested that as Literary Studies Coordinator you'd be an ideal person to write in support of the creative writing major proposal. Would you be willing to do it? I think you probably know the drill, but please let Peter or me know if you have any questions.

Many thanks and have a wonderful weekend.

Keith



**School of Writing, Literature,
and Film**

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238 Moreland Hall
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20 May 2019

Dear Committee Members,

I write in support of the undergraduate degree in Creative Writing (CPS # 106904). I currently serve as the Literature Program Coordinator in the College of Liberal Art's School of Writing, Literature, and Film, which means that I oversee the schedule of literature (ENG) courses; I also organize meetings and curricular endeavors associated with the English major and/or tenure-line literature faculty. I am therefore in an informed position to comment on the feasibility of the curriculum proposed, which includes literature courses not taught by MFA-program faculty. I am confident that the School could regularly offer the range of courses necessary for the proposed creative writing major, as well as other instructional resources needed to ensure student success. In fact, I believe SWLF's faculty is capable of providing an undergraduate creative writing program of exceptional quality.

The proposed Creative Writing Major combines "the study of the craft of creative writing" with "rigorous study of literature," something that is readily apparent in the course requirements, which involve both WR and ENG courses (and, optionally, FILM as well). What impresses me most about the curriculum is that it gives students a great deal of choice, both in terms of the core genre(s) of creative writing they pursue at the advanced level and the individual courses taken to satisfy specific requirements: students will chart out a course of study that is highly personalized, thanks to the wide-ranging expertise of SWLF faculty and our expansive catalogue of course offerings. At the same time, this is a very cohesive program: each student's experience will be anchored, ultimately, in their chosen genre(s), and they will work with successful writers in that genre to hone their craft. The major, then, adheres to the model of student as practitioner, a pedagogical orientation that is more often associated with small, elite programs (such as honors colleges) but is known to contribute to the success of many learners, and may be especially beneficial to students from underrepresented groups.

This program takes full advantage of the fact that Oregon State is a large, public research university that happens to boast—thanks to the efforts of my colleagues over many years—a prestigious MFA program in Creative Writing. Undergraduates will enjoy access to all of the resources that make SWLF's MFA one of the most sought-after programs of its kind in the nation, including highly regarded and prolific faculty (both tenure-stream and instructors) and active reading series that bring in renowned contemporary writers. At the same time, students will enjoy access to an incredibly rich variety of courses—both within SWLF and without—that recast our present experiences and expose students to a variety of methods of inquiry and presentation. Because this is a program that builds on the existing strengths of SWLF and OSU in general, it promises to be a valuable course of study from day one. Students will not, for example, face frustration as we adjust to an influx of new majors. Each term, we offer multiple sections of 200-level ENG and at least one pre-1800 and post-1800 course at the upper division. The literature faculty has capacity to offer even more, should the creative writing enrollments surpass expectations.

It is clear to me that the School of Writing, Literature, and Film could support both an English and Creative Writing Major: indeed, I have taught many students over the past eleven years who were basically trying to achieve a similar course of study to that proposed within the existing English major. By offering a distinct program in creative writing, my colleagues would be better able to guide and assess student learning in their chosen path, and to better advise in terms of future professions. My colleagues' research also indicates that distinguishing English from Creative Writing at the undergraduate level could draw new students to OSU and to our School. They would find it a welcoming and stimulating community of writers.

Sincerely,

A handwritten signature in cursive script that reads "Rebecca Olson".

Rebecca Olson

Associate Professor of English

Rebecca.olson@oregonstate.edu

541-737-1631

OSU Internal Budget Outline Form

Estimated Costs and Sources of Funds for Proposed Program

Total new resources allocated to the Proposed Program, if any.
If no change in resources is required, the budgetary impact should be reported as zero.

PROGRAM TITLE: BA In Creative Writing

BUDGET PERIOD: From FY 21 to FY 24

Business Center ASBC Date 6/3/2019
Name and Title of Reviewer Mark Johnson, Manager ASBC Signature of Reviewer

Total				
	Fiscal Year 1	Fiscal Year 2	Fiscal Year 3	Fiscal Year 4
Personnel				
Faculty, Tenured/Tenure-track				
Faculty, fixed-term				
Sub-total, Faculty				
Graduate Assistants				
Support Staff				
Fellowship/Scholarship				
OPE				
Personnel Subtotal				
Other Expenses				
Library, Printed	536	570	610	610
Library, Electronic		-	-	-
Services & Supplies	3,750	1,500	2,500	1,500
Capital Equipment	-	-	-	-
Other Resources Subtotal	-	-	-	-
Physical Facilities	-	-	-	-
Construction	-	-	-	-
Major Renovation	-	-	-	-
Other Expenses	-	-	-	-
Physical Facilities Subtotal	-	-	-	-
Check math	4,286	2,070	3,110	2,110
Total Cost of Program	4,286	2,070	3,110	2,110
Resources				
Current Budget, unit				
Tuition (e campus, differential)	26,855	37,597	48,339	147,886
Institutional Reallocation from other budgetary units				
Special State Appropriation				
Federal Funds and other Grants				
Fees/Sales				
Foundation Endowment				
Tuition remission (GA support)				
Other, describe: INTO Pathway, Grad Health/Life Support, Honors MOU				
Total Resources	26,855	37,597	48,339	147,886
check math	26,855	37,597	48,339	147,886

Note: Please include budget narrative describing items listed above.

Total

BUDGET NARRATIVE

This process was guided by **Mark Johnson, Manager of the Art and Sciences Business Center**. Please see his email followed by the budget narrative

From: Johnson, Mark A <Mark.Johnson@oregonstate.edu>
Sent: Tuesday, May 28, 2019 2:44 PM
To: Betjemann, Peter <Peter.Betjemann@oregonstate.edu>
Cc: Phillips, Felicia Frances <Felicia.Phillips@oregonstate.edu>
Subject: RE: assumptions

Hi Peter and Felicia,

Generally, what they want on these Cat 1 proposals is just the **incremental expenses and revenues**. So unless you are increasing FTE, or hiring more people, I don't think it would be necessary to put any labor costs on the budget. I would just put the Other Expenses in either the "One Time" or the "Recurring" tab, depending on if they will continue into the future, and then on the "Total" tab.

As for revenues, I think an estimate of the incremental tuition and completion budget you hope to receive from this change would be all that you need, probably on the "Recurring" tab and the "Total" tab. I would not put your entire budget on this.

Does that make sense. I'm happy to discuss.

Mark

Budget for new Creative Writing Major

As defined elsewhere in this proposal, certain start-up costs potentially associated with undergraduate degrees do not apply to this one. The established MFA in Creative Writing means that no new faculty hires are required, and co-curricular programs (visiting writers and editors, administrative office support) are already well-organized around the discipline of creative writing. The SWLF advisor has capacity to add up to 50 new majors to his advising load, and the recent reduction of our advising FTE to .75 could be returned to 1.0 to accommodate an additional 75 majors. The startup costs that do apply to this degree involve initial expenses for marketing materials. Revenue growth is also expected as the degree draws students to OSU, but the following analysis addresses expenditures only.

Resources are available to cover these costs, both in the form of discretionary E&G budget and in the form of established OSU Foundation accounts related to creative writing in particular as well as to general use:

- (A) E&G Budget: faculty salaries account for 71% of School expenditures, with additional administrative/staff salaries at 5%, and graduate salaries/tuition

account at 20%. The remaining 5% of the School's roughly \$7,000,000 budget supports program expenses, events and speakers, printing and mailing, research enterprises, and curriculum development. Funds for supporting the development of the new Creative Writing major will come from that remaining 5%, which the School has a long history of managing sustainably; as of May, 2019, the School has a projected carryover balance of \$747,826 for FY19. While some of that accrual is being saved for capital investment in film teaching facilities, the slight costs of launching the creative writing major are readily available.

(B) Foundation Accounts: the School of Writing, Literature, and Film holds 2 accounts relevant to creative writing in particular. The Brisker-Steele Creative Writing Fund has a balance of \$153. The English General Fund has a balance of \$27,235.

The anticipated need for additional upper-division creative writing courses can be covered without additional hiring. Faculty in Creative Writing currently teach a number of sections of ENG courses (i.e., courses in literary history), even as enrollments in ENG courses are declining at the approximate rate of the national trend (~30%). Additional capacity amongst the Creative Writing faculty and amongst tenure-line literary studies faculty (the primary deliverers of ENG courses) is therefore present. Should the major grow to the point wherein additional upper-division creative writing courses (WR) are required, that growth can be accommodated by shifting certain ENG courses to the literary studies faculty. Creative Writing faculty, however, will continue to teach some literary history, a core pedagogical principle within the School.

Budget needs for the Creative Writing major are therefore projected to involve marketing only, not curriculum development or offerings. Below please find further detail than is provided in the accompanying budget spread sheet:

Year 1:

Production of initial marketing materials

- (i) new commissioned video on the major for SWLF media channel, part of the "About Words" series generated by University Productions: \$1100
- (ii) print brochure and mailing costs for circulation to high school guidance counselors throughout Oregon: \$1500
- (iii) search engine optimization and embedded Google Ads for "BA in Creative Writing": \$1000
- (iv) print materials for circulation to OSU admissions and advisors: \$150

Year 2:

Maintenance of marketing campaigns

- (i) ongoing maintenance of digital ad campaigns: \$1000

- (ii) mailing costs for promotional materials: \$500

Year 3:

Maintenance of marketing campaigns

- (i) ongoing maintenance of digital ad campaigns: \$1000
- (ii) printing and mailing costs for promotional materials: \$1500

Year 4:

Maintenance of marketing campaigns

- (i) ongoing maintenance of digital ad campaigns: \$1000
- (ii) mailing costs for promotional materials: \$500