

2016 Creative Writing Program Review

Pepperdine University Program Review Guidebook: Academic 2016

Creative Writing

OVERVIEW

PROGRAM REVIEW: INTRODUCTION

A program review is a systematic process for evaluating and improving academic programs. It is conducted through self-evaluation and peer evaluation by external reviewers, with an emphasis on assessing the quality and degree of student learning within the program. The comprehensive analysis which the review provides and the resulting Memorandum of Understanding are used to stimulate curriculum and programmatic changes and to inform planning and budgeting processes at various levels. The program review cycle occurs every five years.

Program review is a required element in WASC Senior College and University Commission (WSCUC) accreditation and has been a part of Pepperdine's assessment cycle since 2003. While data provides the foundation for effective program review, assessment of student learning, and other quality improvement strategies, the data must be turned into evidence and communicated in useful formats. The program review does this.

When implemented effectively and followed up deliberately, program review is a powerful means for engaging faculty, staff, and administrators in evaluating and improving programs to enhance student learning. The review process is an opportunity to refine a program to meet the changing needs of student learning, retention, curriculum in various disciplines, and student support services. It is also a purposeful opportunity to link decision-making, planning, and budgeting with evidence.

This guidebook provides a framework and resources to help with the review.

GUIDING PRINCIPLES

The process is intended to be meaningful, foremost, for the department and its enhancement of student learning. As a result, the process is flexible in order to serve the needs of both small and large programs as well as academic, co-curricular, and student support programs. The review should be a collaborative process involving faculty, staff, administrators, and students in order to align more effectively the college or department with institutional goals and objectives.

Two guiding principles are embedded in this Guidebook and are consistent with WASC Senior College and University Commission (WSCUC) standards:

*** Ongoing Evaluation of What Students Learn:**

Evidence-based program review includes: a review of program learning outcomes; evaluation of the methods employed to assess achievement of the outcomes; and analysis and reflection on learning results, retention/graduation rates, core competencies, and other outcomes data over a multi-year period.

*** Quality Assurance, Planning, and Budgeting Decisions Based on Evidence:**

The results of the program review are to be used for follow-up planning and budgeting at various decision-making levels.

PREPARATION FOR PROGRAM REVIEW

The program chair is responsible for the planning of the review. An internal committee or working group should be developed to allocate responsibilities for writing the program review including data collection, writing, and use of resources. It is recommended that a meeting occur between the committee and the Office of Institutional Effectiveness (OIE) to review data needs.

PROGRAM ALIGNMENT WITH THE UNIVERSITY, MISSION, AND INSTITUTIONAL OUTCOMES

Program reviews focus on the meaning, quality, and integrity of a program as it relates to student learning and the mission of Pepperdine:

Pepperdine University is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership.

Each department carries out the University mission and institutional learning outcomes (ILOs). The ILOs are formed by two components:

- * Core commitments: knowledge and scholarship, faith and heritage, and community and global understanding
- * Institutional values: purpose, service, and leadership

Each basic commitment is seen through the lens of three essential institutional values drawn from the University mission statement: purpose, service, and leadership. These basic commitments should link to measurable objectives as stated in the student learning outcomes (SLOs).

OVERVIEW OF PROGRAM REVIEW COMPONENTS

Program review at Pepperdine University is conducted on a five-year review cycle that involves three main components and six steps (see diagram below):

SELF STUDY:

- An in-depth, internal analysis written by program faculty/staff
- Department faculty or program staff (for co-curricular and student support services) conduct a departmental self-study within guidelines provided in the Guidebook. This portion of the review identifies program strengths and limitations, and suggests solutions to identified problems.

EXTERNAL & INTERNAL REVIEWS:

- An external review conducted by an outside expert in the field or discipline. The Guidebook describes how to secure qualified, objective external reviewers, including those with understanding and experience in addressing student learning outcomes assessment. Once the self-study is completed, the external review is organized.
- An internal review by the Advancement of Student Learning Council (ASLC)

CLOSING THE LOOP:

- A Quality Improvement Plan (QIP) developed by the department
- A Memorandum of Understanding (MOU) developed by the dean

Closing the Loop is used to describe the act of making decisions based on evidence. The most important product of a program review is the advancement of student learning. Therefore, the program review cycle ends by identifying evidence-based changes in the

QIP, and then the MOU explains how the plan will be supported and carried out over the next five years.

GLOSSARY OF TERMS

Please download the GLOSSARY OF TERMS.

Evidence

Please attach evidence

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INTRODUCTION

INTRODUCTION

Reviews begin with an introduction that provides a context for the review. In contrast to the rest of the self-study report, this portion is primarily descriptive and should include:

1. INTERNAL CONTEXT

This begins with an overview of the program describing (as appropriate).

- a. where the program is situated (school/division),**
- b. degrees granted, concentrations available, programs offered**
- c. where is the program located (campus location)**

The Creative Writing program is situated in Pepperdine's undergraduate Seaver College, more specifically within the Humanities and Teacher Education Division. The program has equal status with the other programs in the Division, which include History, Film Studies, English, and Teacher Education. The program offers both a major and a minor in Creative Writing. The related degree granted is a Bachelor of Arts in Creative Writing.

(Note: This program is distinct and separate from Pepperdine's Master of Fine Arts program in Screen and Television Writing.)

d. Provide a brief history of the program.

In Fall 2006, the program migrated from the Communication Division (where it had been a specialization under the Communications major) and entered the academic catalog as offering both the major and minor. While the major and minor weren't formed until 2006, individual courses with a focus in Creative Writing have been offered at Pepperdine for more than thirty years.

e. Describe the changes made to the program since the last review.

In Fall 2007, the curricula of the Creative Writing major and minor were revised to be more in line with the standards in the discipline. These changes included removing Journalism from the required list of courses for the major and minor, expanding the literature requirements, adding a new required literature course (ENG 301: Spiritual Writing), and narrowing the outside emphases

options in the major to three: Literature, Film Studies, and Journalism. The total required credit hours for both the major and the minor did not change. These revisions went into effect at the beginning of the Fall 2008 semester. In Fall 2009, the Outside Emphasis was dropped from the major, which changed the total required units from 48 to 36; the minor requirements stayed the same. In Fall 2010, a new course was added, CRWR 210: Introduction to Screenwriting.

2. THE EXTERNAL CONTEXT

This should explain how the program responds to the needs of the area in which it serves: this can include the community, region, field, or discipline.

The response to the discipline by Pepperdine's Creative Writing program is to a) offer a strong, three-tiered, multi-genre core of classes in both writing (in creative forms) and literature, b) utilize faculty who have terminal degrees and deep experience as published, award-winning writers, and c) include spiritual and moral lenses as a central part of the program experience.

PROGRAM OUTCOMES

Institutional Learning Outcomes

Identifier	Description
CA-PEP-ILO-15.L-1-KS	Think critically and creatively, communicate clearly, and act with integrity.
CA-PEP-ILO-15.L-2-FH	Practice responsible conduct and allow decisions and directions to be informed by a value-centered life.
CA-PEP-ILO-15.L-3-CGU	Use global and local leadership opportunities in pursuit of justice.
CA-PEP-ILO-15.P-1-KS	Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery
CA-PEP-ILO-15.P-2-FH	Appreciate the complex relationship between faith, learning, and practice.
CA-PEP-ILO-15.P-3-CGU	Develop and enact a compelling personal and professional vision that values diversity
CA-PEP-ILO-15.S-1-KS	Apply knowledge to real-world challenges.
CA-PEP-ILO-15.S-2-FH	Respond to the call to serve others.
CA-PEP-ILO-15.S-3-CGU	Demonstrate commitment to service and civic engagement.

Additional Standards/Outcomes

Identifier	Description
CA-PEP-SVR-15.BACREATWR-1	Demonstrate a moral, ethical, or spiritual consciousness in their own writing
CA-PEP-SVR-15.BACREATWR-3	Think critically and communicate clearly in analyzing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing

CA-PEP-SVR-15.BACREATWR-4	Demonstrate proficiency in writing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing
CA-PEP-SVR-15.BACREATWR-6	Demonstrate expertise in writing and analysis of at least one of Pepperdine's primary genres of creative writing: poetry, fiction, and/or screen/television writing

CURRICULUM MAP

MISSION, PURPOSES, GOALS, AND OUTCOMES

3. MISSION, PURPOSES, GOALS, AND OUTCOMES

A key component in providing the context for the review is a description of the program's mission, purpose, goals, and outcomes.

- Mission** - This should be a general explanation of why the program exists, what it hopes to achieve in the future, and the program's essential nature, its values, and its work.
- Goals** are general statements of what the program wants to achieve.
- Outcomes** are the specific results that should be observed if the goals are being met.

The program's purpose, goals, and outcomes should relate to and align with the mission and goals of the college and of the University.

Mission:

The mission of the Creative Writing program is to deepen our students' skills and understanding of writing in creative forms, to develop their abilities in critical and creative thinking, and to help them build a moral and ethical sense of both the written word and the writer's life. The program pursues these objectives through courses focusing on craft, process, writing habits, and the major traditions within fiction, poetry, and screenwriting. Our professors engage students with a variety of writing experiences: classes, workshops, readings, internships, independent projects, and a literary arts magazine.

Goals:

- To establish a firm foundation for our students in preparation for a professional writing life in screen and television, the novel, poetry, and/or the short story.
- To prepare students for advanced graduate degrees in creative writing and literature.
- To develop each students' sense of the traditions in their chosen literary genres.
- To deepen each students' awareness of the spiritual, moral, and ethical aspects of writing.

I - Introduced
D - Developed
M - Mastered

Creative Writing Curriculum Map

	CRWR 203	CRWR 303	CRWR 404
CA-PEP-SVR-15.BACREATWR-1 Demonstrate a moral, ethical, or spiritual consciousness in their own writing	I	D	D
CA-PEP-SVR-15.BACREATWR-3 Think critically and communicate clearly in analyzing each of Pepperdine's	I	D	M

primary genres of creative writing: poetry, fiction, and screen/television writing			
CA-PEP-SVR-15.BACREATWR-4 Demonstrate proficiency in writing each of Pepperdine???'s primary genres of creative writing: poetry, fiction, and screen/television writing	I	D	D
CA-PEP-SVR-15.BACREATWR-6 Demonstrate expertise in writing and analysis of at least one of Pepperdine???'s primary genres of creative writing: poetry, fiction, and/or screen/television writing	I	D	M

	CRWR 405	CRWR 406	CRWR 410
CA-PEP-SVR-15.BACREATWR-1 Demonstrate a moral, ethical, or spiritual consciousness in their own writing	D	D	D
CA-PEP-SVR-15.BACREATWR-3 Think critically and communicate clearly in analyzing each of Pepperdine???'s primary genres of creative writing: poetry, fiction, and screen/television writing	M	M	M
CA-PEP-SVR-15.BACREATWR-4 Demonstrate proficiency in writing each of Pepperdine???'s primary genres of creative writing: poetry, fiction, and screen/television writing	D	D	D
CA-PEP-SVR-15.BACREATWR-6 Demonstrate expertise in writing and analysis of at least one of Pepperdine???'s primary genres of creative writing: poetry, fiction, and/or screen/television writing	M	M	M

	ENG 301
CA-PEP-SVR-15.BACREATWR-1 Demonstrate a moral, ethical, or spiritual consciousness in their own writing	M
CA-PEP-SVR-15.BACREATWR-3 Think critically and communicate clearly in analyzing each of Pepperdine???'s primary genres of creative writing: poetry, fiction, and screen/television writing	D
CA-PEP-SVR-15.BACREATWR-4 Demonstrate proficiency in writing each of Pepperdine???'s primary genres of creative writing: poetry, fiction, and screen/television writing	D
CA-PEP-SVR-15.BACREATWR-6 Demonstrate expertise in writing and analysis of at least one of Pepperdine???'s primary genres of creative writing: poetry, fiction, and/or screen/television writing	D

Aligment of PLOs with ILOs

Please upload the evidence.

Creative_writing_ILO_curriculum_map.doc

ANALYSIS OF EVIDENCE: Meaning

Meaning

Analysis of Direct Student Learning: Meaning Quality and Integrity

The university is required to define and ensure a distinctive and coherent educational experience for each of its degree programs. The findings from the program assessment and analysis process should explain how effectively courses, curricula, the co-curriculum, and other experiences are structured, sequenced, and delivered so that students achieve learning outcomes at the expected levels of performance in core competencies in their majors or fields of specialization, in general education, and in areas distinctive to the institution. It means ensuring alignment among all these elements, and maintaining an assessment infrastructure that enables the institution to diagnose problems and make improvements when needed. Direct student learning, an examination of how well students are meeting the program learning outcomes, should come from the past four years of annual assessments.

(2013 WSCUC Accreditation Handbook.)

Meaning of the Degree: Describe how the program ensures a holistic experience by answering the following questions about the coherence and alignment within the program:

4. What are the learning outcomes and how does the degree support the institutional mission and institutional learning outcomes?

Program Learning Outcomes (PLOs):

- 1) Demonstrate a moral, ethical, or spiritual consciousness in their own writing.
- 2) Think critically and communicate clearly in analyzing Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing;
- 3) Demonstrate proficiency in writing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing;
- 4) Demonstrate expertise in writing and analysis of at least one of Pepperdine's primary genres of creative writing: poetry, fiction, and/or screen/television writing.

4. How does the degree support the institutional mission and institutional learning outcomes?

The Creative Writing PLOs support three of Pepperdine's Institutional Learning Outcomes (ILOs):

- 1) ILO 1 (Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.) is supported by PLOs 3 and 4.
- 2) ILO 2 (Appreciate the complex relationship between faith, learning, and practice.) is supported by PLO 1.
- 3) ILO 7 (Think critically and creatively, communicate clearly, and act with integrity.) is supported by PLO 2 and 4.

5. How does the degree embody the distinct values, basic commitment, and traditions of the institution?

The Creative Writing degree instills a keener awareness of the complexities and truth of our lives through the study and practice of literary writing. This deepened awareness enhances their abilities to pursue lives of creativity, leadership, and service.

Evidence

Please attach evidence.

6. Is there a coherent, aligned sequence of learning opportunities?

Yes. With the required CRWR courses, the program utilizes a three-tiered curriculum, which must be taken in sequence: Introductory (CRWR 203: Introduction to Creative Writing or CRWR 210: Introduction to Screen and Television Writing), Intermediate (CRWR 303: Intermediate Creative Writing), and Advanced (CRWR 404: Creative Writing for the Professional Market, CRWR 405: Advanced Fiction Writing, CRWR 406: Advanced Poetry Writing, CRWR 410: Advanced Writing for Screen and Television, and CRWR 440: Topics in Creative Writing). With the required ENG courses, students begin with ENG 301: Spiritual Writing and ENG 315: Literary Study, as preparation for the remaining literature courses, and then finish with at least two additional 300-level and 400-level literature courses.

Creative Writing Major Requirements:

In addition to the general education requirements, students will complete a 36-unit sequence, which includes a course in spiritual writing and foundational courses in English literature.

Lower-Division Course: 4 units

Choose one of the following: 4 units

CRWR 203 Introduction to Creative Writing (WI).. (4)

CRWR 210 Introduction to Screen and Television Writing (WI).. (4)

Upper-Division Courses: 32 units

CRWR 303 Intermediate Creative Writing (PS, RM).. (4)

ENG 301 Spiritual Writing.. (4)

ENG 315 Literary Study.. (4)

Choose one of the following: 4 units

ENG 325 British Literature.. (4)

ENG 326 American Literature.. (4)

ENG 370 World Literature.. (4)

Choose three of the following: 12 units

CRWR 404 Creative Writing for the Professional Market.. (4)

CRWR 405 Advanced Fiction Writing.. (4)

CRWR 406 Advanced Poetry Writing.. (4)

CRWR 410 Advanced Writing for Screen and Television.. (4)

CRWR 440 Topics in Creative Writing.. (4)

Choose one of the following: 4 units

ENG 420 Shakespeare.. (4)

ENG 425 Topics in British Literature (pre-1800).. (4)

ENG 426 Topics in American Literature.. (4)

ENG 430 Anglophone Literature/Literatures in Translation (4)

ENG 435 Topics in British Literature (post-1800).. (4)

ENG 436 Topics in Multicultural American Literature.. (4)

Evidence

Please attach evidence.

7. Does the degree offer sufficient breadth and depth of learning for this particular major or program? Please explain.

Yes. The three-tiered, multi-genre study, in addition to the program's dedication to the study of literature, provides a strong foundation for the subsequent deeper study of individual genres of interest. As illustrated in the chart (below), Pepperdine's degree program in Creative Writing has more class hours in both Creative Writing courses and total required courses than the four other randomly selected peer institutions.

8. Please present a curriculum comparison with at least three peer institutions and with national disciplinary or professional standards if available.

Curriculum comparison table

Please attach the curriculum comparison table.

Creative_Writing_Curriculum_Comparison.docx

[see attachment]

9. How current is the program curriculum?

The program curriculum is in line with all but two of the hallmarks recommended from the primary professional organization in the field (AWP). The first – a recommended “craft of a genre” course – is not offered as an individual class, but the craft is instead taught within the individual workshop classes through intensive discussions of craft and the study of master works in the given genre, along with required craft papers. The second – literature courses in three different centuries or literary periods – is challenging due to the way the English literature courses are defined at Seaver College. Most literature classes are either focused on 20th century works, have topics that vary by semester, or are historical surveys that span centuries, so designating a definable set of classes that would cover three different periods is unusually challenging.

10. How has the curriculum changed (if at all) over the last five years including the reasons for the change (e.g., the result of a learning outcome assessment) and evidence used as a basis for change?

Most curriculum changes occurred prior to 2011-12. In Fall 2014, CRWR 210: Introduction to Screen and Television Writing was added as an option (next to the already established, multi-genre CRWR 203: Introduction to Creative Writing) to fulfill the lower division “introductory” course for both the major and minor. This change was made due to the unusually strong demand for screenwriting courses at Pepperdine.

Evidence

Please attach evidence.

11. Pedagogy: Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).

Teaching

Please attach evidence.

[Waiting for complete data set.]

ANALYSIS OF EVIDENCE: Quality

Quality

Quality of the Degree: In meaning of the degree student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the quality of the program.

12. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)

- a. Service learning**
- b. Research opportunities**
- c. Internships**
- d. High-impact practices**

There are no required Creative Writing co-curricular experiences, but a variety of opportunities are made available, and many of the Creative Writing students participate in these activities.

- a. Service learning: Pepperdine is a service-oriented community, so opportunities for service abound. For example, students have been writing tutors at Camp David Gonzales, which is a high-security juvenile detention facility in Los Angeles County, or have participated in Social Action and Justice courses, which requires service projects in the Los Angeles area.
- b. Research opportunities: While less common than in the sciences, Creative Writing students occasionally participate in a Summer Undergraduate Research Project (working individually with a professor on a project for 12 weeks) or the Academic Year Undergraduate Research Initiative (working individually with a professor for either Fall or Spring semester). Both of these research programs are funded by the Seaver Dean's office.
- c. Internships: Participation in internships is extremely common among the Creative Writing students, as many of them see this as an avenue to employment after graduation. In 2014, the most recent survey year, 71% had held at least one internship. Recent examples include The Malibu Times, Lionsgate Films, Fox Searchlight, Interscope Records, ICM (film, talent agency), Country Music Association (CMA), and Sage Publishing, among others.

13. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?

- a. Academic and career advising programs and resources**
- b. Tutoring, supplemental instruction, and teaching assistants**
- c. Orientation and transition programs**
- d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.**
- e. Support for engagement in the campus community**
- f. Support for emotional and psychological variables of success**
- g. Spiritual development programs and opportunities**
- h. Multicultural opportunities which support diversity**
- i. Plays, musicals, art exhibits, and lectures**
- j. the Sophomore Experience**
- k. Study Abroad**

How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?

Seaver College has a robust array of co-curricular experiences and services. At the college level, these are very intentional, meant to offer support and vivid learning experiences for all students.

Experiences and support aimed at our Creative Writing students include:

1) An author reading series – the program brings an average of four to five authors to campus for readings, lectures, and discussions with our undergraduate students. Visiting authors during the past five years have included Billy Collins, Dana Gioia, Jeanne Murray Walker, Eavan Boland, Peter Cooley, Christian Wiman, Garrett Hongo, Gwyneth Lewis, Alan Heathcock, Maxine Hong Kingston, Shann Ray, and Kiersten White.

2) An undergraduate literary magazine, Expressionists – published annually each Spring semester, the magazine features all undergraduate student staff and writing. While not exclusive to the Creative Writing students, they make up the majority of the students involved.

3) Douglas Scholarship in Creative Writing – an annual scholarship awarded through a competitive application process to currently enrolled students. Approximately 12-15 scholarships are awarded each year, with annual payouts of approximately \$55,000.

4) Graduate studies information meetings during the Fall semesters, in order to help prepare the students for their graduate school applications.

Additional experiences and support that are offered to all undergraduate students include:

- Career services center – has a large staff that helps students find internships, prepare resumes, search for jobs, practice interviews, and network.
- Academic Center for Excellence – offers tutoring for writing, speech, research, and other class oriented activities.
- New Student Orientation and First Year Seminar – these are community building experiences for our first year students
- Student Counseling Center – fully accredited staff that provides emotional and psychological support.
- Convocation Series – each semester, students must attend 14 of the dozens of convocation events, which are aimed at spiritual, moral, and ethical issues.
- Multicultural Theater Project – offers theatrical productions each year to impact the community

by creating dialogue about different issues such as race, class and gender.

-- Arts and Lectures – dozens of plays, musicals, art exhibits, and lectures are offered each semester, including both student and professional productions.

-- The Sophomore Experience – since most students attend an international program during their sophomore year, excursions are offered each semester for sophomores who have stayed in Malibu

-- Study Abroad – more than 60% of the students attend at least one international program, either semester or year-long stays. Pepperdine has permanent campuses in Florence, Italy; Heidelberg, Germany; London, England; Lausanne, Switzerland; Buenos Aires, Argentina; Shanghai, China; and Washington, DC. Summer and temporary programs have been offered in Fiji, Kenya, Russia, the Galapagos Islands, and other locations.

14. What is the profile of students in the program and how does the profile relate to or enhance the purpose and goals of the program?

Please explain your student success data (enrollment and retention data). Evidence should include student retention and graduation rate trends (disaggregated by different demographic categories such as race, gender, first-generation students, etc.).

OIE provides this data annually and houses the reports on the OIE website and LiveText site.

Student Success Data

Please download student success data.

creative_writing_answer_to_quesiton_14.docx

Declared majors:

Academic Year	2010-11	2011-12	2012-13	2013-14	2014-15
Declared majors	36	38	35	37	38

Degrees conferred:

Academic Year	2010-11	2011-12	2012-13	2013-14	2014-15
Degrees conferred	9	10	16	14	10

In comparing the number of majors with the degrees conferred each year (averaged over four-year cycles), it's evident that the retention rate is consistent. Considering the low number of designated tenure-line faculty, this suggests that the curriculum, course quality, purpose, and goals are sufficiently attractive to keep the majors from fleeing to another program.

15. Please present your student and alumni survey data examining student attitudes, satisfaction levels and dispositions. OIE will provide the data in tables and graphs in their Educational Effectiveness Report. Programs are responsible for explaining the survey results. Survey data includes: UCLA/CIRP satisfaction survey data, alumni data.

Student Survey Data

Please download student survey data.

Alumni_Survey_Results.docx

In our 2015 Alumni Survey, there were 15 respondents in Creative Writing:

Employed 91.7%

Pepperdine prepared them “reasonably” or “extremely” well for their employment 91.6%

Written or published creative works within the past year 80.0%

Written or published creative works within the past month 46.7%

Used editing or analysis skills learned in Pepperdine’s creative writing classes within last month 86.7%

Used editing or analysis skills learned in Pepperdine’s creative writing classes within five years 100%

Pepperdine prepared them well to write at a level acceptable for work/profession 100%

to present material orally in work/profession 92.3%

to act ethically and morally in the workplace 100%

to comprehend and analyze written texts 100%

to think creatively in the workplace 92.3%

to contribute and support work team members 100%

to apply facts and theories to solve problems 100%

to apply knowledge to real-world challenges 83.3%

Pepperdine met academic expectations “reasonably” or “extremely” well 100%

Overall satisfaction with undergraduate program experience – “satisfied” or “very satisfied” 90.9%

Would re-enroll at Pepperdine 91.7%

Would recommend Pepperdine to others 91.7%

Since the program conferred its first degrees in May 2008, all of these alumni are from the past seven years. The data indicates a strong level of satisfaction with their preparation for work and creative lives.

16. Please describe evidence of students' research and publications, awards and recognition, professional accomplishments.

Evidence

Please attach evidence.

Three recent graduates have published full-length books: Pierce Brown, *Red Rising*, *Golden Son*, *Morning Star* (novel trilogy, Del Rey), which have been New York Times Best Sellers and translated into more than a dozen languages; Alexandria Ashford, *Danke Schoen: Poems* (Press Americana), winner of the Prize Americana for Poetry; and Gisele Firmino, *The Marble Army* (novel forthcoming in March 2016, Outpost19). Ashford and Firmino were Creative Writing majors, while Brown took a series of our Creative Writing courses and did not attend any subsequent writing programs.

During the past five years, nearly two dozen Creative Writing major graduates have been admitted to graduate programs in Creative Writing, including New York University, Boston University, Columbia University, Northwestern University, Louisiana State University, The New School, University of New Orleans, San Diego State University, University of North Carolina-Greensboro, University of Colorado-Boulder, Portland State University, and Queens University of Charlotte.

ANALYSIS OF EVIDENCE: Integrity

Integrity

In meaning of the degree (section four) student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the rigor of the program.

17. Are the graduates achieving the student learning outcomes at the expected level? How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking? How have your assessment findings supported this?

These are the results of our individual Program Learning Outcome assessments:

Program Learning Outcome #1: Demonstrate a moral, ethical, or spiritual consciousness in their own writing.

Final Portfolios were collected in ENG 301: Spiritual Writing from the 15 students in the class. The portfolios consisted of short stories and poems, including all previous brainstorming and drafts. All of the portfolios illustrated clear evidence of moral, ethical, or spiritual awareness, although the complexity of their ability to express it varied noticeably. No metrics were publicly available for comparison, so a unique assessment approach and the metric were created for this purpose.

Program Learning Outcome #2: Think critically and communicate clearly in analyzing Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing.

Twenty-five fiction response sheets were randomly selected from CRWR 303: Intermediate Creative Writing. The response sheets were rated according to a rubric created for this assignment based on one used in the English program. The response sheets are full, single-spaced page analyses of short stories, focusing on both conflict (in the story) and craft. The reviewers expected that 85% would average at least 3 (out of 5), which would be a rating of "adequate". The results indicated that 92% achieved this rating.

Program Learning Outcome #3: Demonstrate proficiency in writing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing.

Six final portfolios (approximately half of the class) were collected in CRWR 303: Intermediate Creative Writing, which is a multi-genre course. These portfolios were a compilation of each student's work from the semester and included the final polished short story (or stories) and poem drafts, all prior drafts (to determine their revision process and effort), as well as a cover letter for the work. Each student had a choice for what creative work to include in the final portfolio, depending on their preference in genre: 1) Two short stories and 2-3 poems or 2) One short story and 4-6 poems. Six final portfolios were randomly selected for analysis. The assessment rubric was adapted from one made public by Loyola Marymount University, which was in line with others seen online. All but one portfolio was rated as "proficient" based on the rubric evaluation, which means that 83% were rated at this level or above.

Program Learning Outcome #4: Demonstrate expertise in writing and analysis of at least one of Pepperdine's primary genres of creative writing: poetry, fiction, and/or screen/television writing.

Ten final portfolios were randomly selected from CRWR 405: Advanced Fiction Writing. The portfolios consisted of a novel synopsis and the first 50 pages of a new novel that was developed during the course. The reviewers used an adjusted adaptation of the Loyola Marymount rubric. Their expectation was that 75% of the portfolios were achieve an average of 4 (out of 5) on the rating scale. The results indicated that 90% achieved this rating.

18. Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?

By completing the required courses in the major with satisfactory grades, students will achieve the expected standards of performance. Students who do not pass all of the required courses and meet the grade threshold will not graduate. In addition, all students are required to pass the Junior Writing Portfolio, which includes large writing samples from four separate courses.

19. Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning (survey data, focus group, alumni data, and authentic evidence). Please report on the findings from the last comprehensive program review. In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.

Evidence

Please attach evidence.

All the data that has been collected – faculty evaluations, alumni survey, and the annual assessment of course assignments for the PLOs – indicate a strong performance by the Creative Writing program and a high level of satisfaction from program graduates.

WASC 5 CORE COMPETENCIES

WASC 5 CORE COMPETENCIES

20. How does the program ensure that graduates meet the WASC FIVE CORE COMPETENCIES? Present your findings of measurements you have done of the core competencies (may be less than 5).

Alignment of PLOs with Core Competencies:

	PLO#1	PLO#2	PLO# 3	PLO#4
Critical Thinking		X		
Information Literacy		X		
Oral Communication		X		
Written Communication	X	X	X	
Quantitative Skills				

Competency in Quantitative Skills is gained through the General Education program, which all students are required to complete.

Evidence

Please attach evidence.

SUSTAINABILITY: RESOURCES

Sustainability

21. With the rapid changes in the higher education environment, the University needs to demonstrate how financial viability and planning of their long-term stability are ensured.

In order to demonstrate this each program should address

- a. questions about the level of student demand for the program and**
- b. the degree to which resources are allocated appropriately so they are sufficient to maintain program quality.**
- c. What is happening within the profession, local community, or society that identifies an anticipated need for this program in the future? (If appropriate include market research.)**

For this section of the review report, programs are expected to address student demand, resource allocation to ensure quality, and the future need for the program.

a. Student demand: For the past five years, Creative Writing has averaged 37 majors (high of 38, low of 35 – see #14 above) and more than 40 minors at any given time, with additional students taking courses as electives. This average is higher than the averages of many other majors at Pepperdine, including Art, Art History, History, Philosophy, all of Language Studies, Chemistry, Mathematics, Physics, Religion, and Sociology. The demand for the major has been consistent for nearly a decade, while the number of minors has increased over time from only a few to its current high number.

b. The degree to which resources are allocated appropriately so they are sufficient to maintain program quality: The Creative Writing program is able to provide quality courses and co-curricular experiences, but resources are insufficient in several ways.

i. Insufficient number of tenure-line faculty in Creative Writing: As described in #24 below, there is only one tenured/tenure-line faculty member devoted full-time to Creative Writing (the program director, John Struloeff); all of the other full-time faculty (tenure-line or not) teach the majority of their classes in other programs (Leslie Kreiner in Film Studies and our separate MFA program, Heather Thomson-Bunn in First Year Writing, and our visiting assistant professor, Jeffrey Schultz, also in First Year Writing). All other peer institutions with a major or specialization in Creative Writing have a larger group of dedicated faculty that constitute a core group from year to year. Considering the number of majors and minors in the program, along with the support these faculty would add to the General Education program, more tenure-line Creative Writing designated faculty are needed.

ii. No designated budget for a visiting author/reading series: Since the program was created in 2006, visiting authors have been brought to campus to read and to talk to the students. Each of these authors is paid. The program director or division chair have had to seek funds (from a variety of offices and programs) for each visit, which is time-consuming and lacks dependability. Since four or more authors are brought every year, a budget should be established (perhaps by looking back at the average expenditures of the past five years), to help ensure the viability of this student experience.

c. Future need for the program: For more than a decade, there has been a strong upward trend in the field of Creative Writing.

Evidence

Please attach evidence if applicable.

indicators_of_upward_trend_in_Creative_Writing.docx

22. FACILITIES

Please describe the adequacy of

- a. Classroom space**
- b. Laboratories**
- c. Office space**
- d. Programming venues**
- e. Student study spaces**

Please describe the adequacy of:

- a. Classroom space: Adequate, never over-crowded.
- b. Office space: All full-time faculty in Creative Writing have their own offices.
- d. Programming venues: Adequate – large readings have been held in Elkins Auditorium, moderate sized readings in the Surfboard Room of Payson Library, and the Expressionists Magazine galas have been held in the Weisman Art Museum on campus.
- e. Student study spaces: Payson Library and the student union have adequate study tables and rooms.

FACULTY AND STAFF

23. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?

Evidence in this category should include (this could be collected through faculty CVs) :

- a. Proportion of faculty with terminal degrees**
- b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)**
- c. Record of scholarship for each faculty member, professional presentations for staff members**
- d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment**
- e. External funding awarded to faculty/staff**

a. Terminal degrees:

88% of the Creative Writing (full-time and part-time) faculty who have taught in the program during the past five years have terminal degrees. The two faculty members who do not have terminal degrees in the field have extensive experience as professional writers (Randall Wallace is a world renowned film director and screenwriter and a New York Times Best Selling novelist, and Vickie Saxon has twenty years of experience as a writer of children's books for Disney).

John Struloeff PhD in English (specialization in Creative Writing), University of Nebraska-Lincoln

Leslie Kreiner PhD in English (specialization in Film/Creative Writing), Claremont Graduate Univ.
 Cynthia Hand Struloeff PhD in English (specialization in Creative Writing), University of
 Nebraska-Lincoln
 MFA in Fiction Writing, Boise State University
 Heather Thomson-Bunn PhD in English (specialization in Education/Writing), University of
 Michigan
 MFA in Fiction Writing, University of Pittsburgh
 Nancy Dodd MPW (Professional Writing), University of Southern California
 Jeffrey Schultz MFA in Poetry Writing, University of Oregon
 Vickie Saxon PhD, Educational/Developmental Psychology, Pepperdine University
 Randall Wallace MDiv, Duke University Divinity School (non-terminal)

b. Specialty alignment:

Faculty Name	Specialt(y/ies)	Course	Genre(s)	Taught
John Struloeff	Fiction/Poetry/Nonfiction	CRWR 203: Intro to CRWR	(multi-genre)	
		CRWR 303: Intermediate CRWR	(multi-genre)	
		CRWR 405: Advanced Fiction Writing		
		CRWR 406: Advanced Poetry Writing		
		ENG 301: Spiritual Writing	(multi-genre)	
Leslie Kreiner	Fiction/Poetry/	Screenwriting		
		CRWR 203: Intro to CRWR	(multi-genre)	
		CRWR 210: Intro to Screenwriting		
		CRWR 404: Creative Writing for the Professional Market	(fiction)	
Cynthia Hand Struloeff	Fiction/Poetry	CRWR 203: Intro to CRWR	(multi-genre)	
		CRWR 405: Advanced Fiction Writing		
Nancy Dodd	Screenwriting	CRWR 410: Advanced Screen and Tele Writing		
Jeffrey Schultz	Poetry	CRWR 203: Intro to CRWR	(multi-genre)	
		CRWR 303: Intermediate CRWR	(multi-genre)	
		CRWR 406: Advanced Poetry Writing		
		ENG 301: Spiritual Writing	(multi-genre)	
Vickie Saxon	Children's Books	CRWR 440: Topics in CRWR	(children's books)	
Randall Wallace	Screenwriting	CRWR 410: Advanced Screen and Tele Writing		(co-taught Spring 2011, Spring 2012)

c. Record of scholarship/awards for each faculty member:

John Struloeff -- The Man I Was Supposed to Be: Poems (Loom Press)
 -- More than 70 individual stories and poems in literary magazines, including The Atlantic Monthly, Prairie Schooner, ZYZZYVA, and Western Humanities Review
 -- Wallace Stegner Fellowship
 -- National Endowment for the Arts Fellowship
 -- Sozopol Fiction Fellowship (Bulgaria)
 Leslie Kreiner -- Rock Show (documentary series in post-production)
 -- Fighting Words (co-writer, documentary)
 -- Mississippi Son (co-writer, documentary)
 -- Frankie Laine: An American Dreamer (writer, documentary)
 -- A Little North of Hollywood (poetry collection, The Poetry Press)
 -- The Quilt (novel, Hollywood Books International)
 -- Individual short fiction, poetry, and screenplays in The Other Voices International Project Anthology, Barnwood Magazine, Oregon Literary Review, The Rose & Thorn, Arabesques, and Muscadine Lines: A Southern Journal.

- Winner of the Platinum Award, WorldFest International Film Festival (for Fighting Words)
- Film festival awards at DocuFest and INDIE FEST USA (for Mississippi Son)
- Telly Award (for Frankie Laine)
- Heather Thomson-Bunn -- Articles on composition, pedagogy, and writing in Pedagogy, College English, Mapping Christian Rhetorics, and Composition Forum
- Jeffrey Schultz -- What Ridiculous Things We Could Ask of Each Other: Poems (University of Georgia Press)
- Individual poems in Poetry, Copper Nickel, Indiana Review, Prairie Schooner, Missouri Review, and Boston Review
- National Poetry Series Selection (for What Ridiculous Things)
- Ruth Lilly Poetry Fellowship
- Discovery/Boston Review Poetry Prize
- Cynthia Hand Struloeff -- The Afterlife of Holly Chase (forthcoming novel, HarperCollins)
- My Lady Jane (forthcoming novel, HarperCollins)
- The Last Time We Say Goodbye (novel, HarperCollins)
- Boundless (novel, HarperCollins)
- Hallowed (novel, HarperCollins)
- Unearthly (novel, HarperCollins)
- New York Times Best Seller (for Hallowed)
- USA Today Best Seller (for Unearthly and Hallowed)
- IndieNext Selection (for Unearthly)
- Vickie Saxon -- Dozens of children's books published as a Disney writer (including Finding Nemo, Frozen, and A Bug's Life)
- New York Times Best Seller
- Top Ten Best Seller for 2014 by Publisher's Weekly
- Outstanding Editorial Development for Disney Fairies
- Currently writes for Disney, Mattel, and DreamWorks
- Randall Wallace -- Braveheart (writer, feature film)
- Secretariat (director, feature film)
- Heaven is for Real (writer and director, feature film)
- We Were Soldiers (writer and director, feature film)
- Pearl Harbor (writer, feature film)
- The Man in the Iron Mask (writer and director, feature film)
- Living the Braveheart Life: Finding Courage to Follow Your Heart (memoir, Thomas Nelson)
- The Touch (novel, Tyndale House)
- Love and Honor (novel, Gallery Books)
- New York Times Best Seller
- Academy Award and Golden Globe nominations (for Braveheart)
- Writers Guild of America Award (for Braveheart)

Evidence

Please attach evidence.

creative_writing_faculty_and_staff.docx

24. FACULTY/STAFF

Are there sufficient numbers of faculty/staff to maintain program quality? Do program faculty/staff have the support they need to do their work?

a. Distribution of faculty across ranks (or staff years at institution)

b. Diversity of faculty/staff

c. Number of full-time faculty (ratio of full-time faculty to part-time faculty)

d. Student-faculty ratio

- e. Faculty workload**
- f. Faculty review and evaluation processes**
- g. Mentoring processes**
- h. Professional development opportunities and resources (including travel and research funds)**
- i. Sufficient time for research, program development**

a. Distribution of faculty across ranks:

John Struloeff – Associate Professor (tenured)
 Leslie Kreiner – Assistant Professor (tenure-line)
 Jeffrey Schultz – Visiting Assistant Professor (non-tenure-line)/Adjunct 2010-13
 Cynthia Hand Struloeff – Adjunct
 Nancy Dodd – Adjunct
 Vickie Saxon – Adjunct
 Randall Wallace – Adjunct (co-taught the Advanced Screenwriting)

b. Female faculty: 4
 Male faculty: 3

c. Number of full-time faculty (ratio of full-time faculty to part-time faculty):
 3 Full-time/4 Part-time

d. Student-faculty ratio:
 13:1 (average for all 2014-15 CRWR courses)

e. Faculty workload
 John Struloeff tenured/full-time 3/3 or 3/2
 Program Directing
 Advising
 Committee Work

Leslie Kreiner tenure-line/full-time 3/2
 Program Directing
 Advising
 Committee Work

Jeffrey Schultz
 adjunct (2010-13)1 or 2 courses/semester
 visiting (2013-16) 4/4

Cynthia Hand Struloeff adjunct 1 or 2 courses/semester

Nancy Dodd adjunct 1 course per year

Vickie Saxon adjunct 1 course every other year

Randall Wallace adjunct co-taught 1 course Spring 2011, Spring 2012

f. Faculty review and evaluation processes: For tenure-line faculty, the review process includes

annual reviews by the Divisional Dean; the Three-Year Review during the third year of pre-tenure, which includes peer teaching observations, peer reviews of the faculty data form, and review and approval up the chain through the Divisional Dean, RTP (Rank, Tenure, and Promotion Committee), the Associate Dean, and the Dean; the Tenure Review is similar to the Three-Year Review, except it includes reviews by the Provost, President, and Board of Regents. All faculty (tenure-line and adjunct) have their teaching evaluations reviewed each semester by the Divisional Dean.

g. Mentoring processes: Each faculty member, whether full-time or adjunct, goes through a new faculty orientation program, which includes seminars and support when they first start. Mentoring after this is informal.

h. Professional development opportunities/resources (incl. travel and research funds): Pepperdine offers a number of support opportunities for faculty annually, most on a competitive basis, including a Dean's Research Grant (up to \$2,000), Seaver Research Grant (up to \$4,000), Division travel funds (up to \$1,000 guaranteed for each faculty), and endowed fellowships (\$2,000), professorships (\$4,000), and chairs (\$6,000). Occasionally, the Dean or Provost will financially support a faculty member in attending a special conference or training session.

i. Time for research, program development: For full-time faculty, the workload is intensive, with heavy teaching (20-24 class hours per academic year for tenure-line, 26-32 class hours per academic year for visiting) and service. Pepperdine has the highest teaching load of all of its 12 peer institutions, and it requires 25% of the time of tenured/tenure-line to be devoted to service, which is among or at the highest level of a service requirement. This heavy workload makes research, writing, and program development unusually challenging. Often the faculty need to look toward summer to work on projects outside of teaching and service.

Evidence

Please attach evidence if applicable.

Creative_Writing_Details_for_question_24.docx

FINANCIAL RESOURCES

Financial Resources

25. Financial Resources:

Please describe your operational budget (revenues and expenditures) and trends over a 3-5 year period.

25. Financial Resources:

Please describe your operational budget (revenues and expenditures) and trends over a 3-5 year period.

[Waiting for complete data set.]

Evidence

Please attach evidence.

EXTERNAL REVIEW

External Review Report

In summary please explain how, through the findings in the annual assessments, the program has achieved a holistic evaluation of the educational experience that is supported through benchmarking. (Has the program been reviewed by external stakeholders, such as practitioners in the field, or compared with other similar institutions, or national standards?)

I. GUIDELINES FOR ORGANIZING THE EXTERNAL REVIEW

The external review typically occurs after a program or department completes its self-study report, but the selection and invitation of external reviewers can occur during the self-study process to ensure the availability of the best reviewers. However, programs with concurrent accreditation (e.g., AACSB, APA, ABA) can use the visiting team for that discipline-specific accreditation as the external review. The report from the site visitors should be included in the final report. For an illustration of potential areas for the reviewers to consider, see Attachment below.

II. CHOOSING REVIEWERS

The size and composition of the review team can vary, depending on the size of the program under review. Usually, the team involves one or two people. At the time a department or program is notified that it will be conducting a program review, appropriate individuals should submit a list of names of possible reviewers. These reviewers should be external to the school/University. External reviewers should be distinguished scholars/teachers/practitioners in the field and be familiar with campuses that are similar to Pepperdine University and the program undergoing review. It is also helpful for external reviewers to have had experience with program administration and with program assessment. At least one of the reviewers should be experienced with student learning outcomes assessment in order to review and analyze the program's assessment processes and results.

III. MATERIALS FOR THE EXTERNAL REVIEW TEAM

At least 30 days prior to the scheduled department visit, the information from the program self-study and appropriate additional materials are sent to each member of the external review team. An identical information package should be provided to appropriate members of the administrators overseeing the program. The reviewers should compile a report that includes observations, strengths, weaknesses, and recommendations based on evidence. The attached External Review Report expectations outlines the guidelines for the external reviewers' site visit and report. Reviewers and Divisional Deans should also sign a consultant agreement. External Reviewers should also be given a schedule for their visit and a confirmation letter, and programs will submit a budget proposal for the site visit to the Office of Institutional Effectiveness.

IV. CATEGORIES FOR EVALUATION

- curricular offerings in terms of relevance, currency, and quality.
- the appropriateness and effectiveness of assessment methodologies and Program Learning Outcomes
- whether changes in response to assessment data reflect the best practices of the discipline
- the quality of instruction and faculty members' scholarly activity/accomplishments
- the program's ability to recruit and retain successful students
- the program's strengths and growth areas, based on evidence-based analysis and

comparisons to peer/aspirational programs

V. EXTERNAL REVIEW TEAM VISIT AND REPORT

The review team visit typically lasts for two days, during which time the review committee members meet with department faculty, academic advisors, students, and select administrators. The review team typically takes part in an exit interview just prior to concluding its departmental visit.

The team is expected to submit its written evaluation to the campus program review committee as soon as possible after the visit. The written evaluation should include a review of strengths and challenges, resource allocation, and program viability as well as suggestions for policy and resources. Upon submission of the report, off-campus reviewers receive a previously agreed upon stipend and travel expense reimbursement (to be determined by the department under review).

As soon as the program receives the report from the external review team, it is distributed to the appropriate individuals. The department is typically asked to review the report (within a brief time period) for factual inaccuracies and misperceptions. To maximize the effectiveness of program review, the findings and resulting decisions should be shared with all of the stakeholder groups. Such sharing of findings generates buy-in to the program's and/or institution's goals. To facilitate and track the implementation of improvement plans, each year the relevant faculty members should review the progress of programs reviewed in previous years. If the department/program was not successful in implementing all aspects of the plan, they may follow up with their appropriate administrative unit regarding resource allocation or other barriers involved in preventing successful implementation.

External Reviewer Report

Please attach the External Reviewer Report.

Subject_Specialist_Review_of_the_BA_in_Creative_Writing_Program.docx

FORMS

QUALITY IMPROVEMENT PLAN