

Comprehensive Program Review English

Submitted by Co-Chairs Rebecca Nesvet and Rebecca Meacham

Please note: this Program Review includes THREE appendices

General and Overview

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

Our most significant challenge is also our most significant opportunity: **Project Coastal**. The inception of Project Coastal required us to merge our main campus program, then focused on educating English majors and minors, with the absorbed coastal campuses' emphasis on the Associates' degree. This shift entailed consolidating and unifying curriculum, standardizing teaching loads and scholarship and service expectations, and working around timetables on all four campuses at once as well as with the timetables of the many other programs that our faculty serve (HUS, WOGST, FYS, FNS, WF/COMP, etc.) **However, we also saw Project Coastal as an opportunity to diversify our curriculum**, reach out to a greater range of students, and draw on the unique strengths and achievements of new colleagues. A few examples: Prof. Jessica Van Slooten (Manitowoc) won a selective UW System Teaching Scholarship, via which she will produce SOTL scholarship that will enhance our research profile and our pedagogy and Prof. Valerie Murrenus-Pilmaier (Sheboygan) won the 2018 Alliant Energy Underkofler Excellence in Teaching Award, which is given to only three instructors annually across UW-Madison, UW-Platteville, and the former UW Colleges. In 2019, Prof. Ann Mattis (Sheboygan) published her book *Dirty Work: Domestic Service in Progressive-Era Women's Fiction* (2019) under our aegis and Prof. Tracy Rysavy added the Marinette-based literary arts journal *Northern Lights* to our portfolio of student-produced publications. All of these colleagues, and other new Coastal colleagues as well, have enriched our curriculum with new and exciting courses as well as well-taught 'old standards'. The challenge of Project Coastal has made us better and stronger.

Our second-most **significant challenge, however, is staffing**. In Spring 2020, we lost $\frac{2}{3}$ of our British Literature specialists, leaving us understaffed in the courses we must offer to the Education (particularly) and Literature tracks of the English Major and in the English Minor. We need to hire sometime to teach pre-1800 British Literature with a diverse, global focus, in keeping with the transatlantic movements to 'decolonize the curriculum'. We also need expertise in non-Western world literature, again, to meet our majors' and minor's curricular requirements.

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

Firstly, we very much need to **hire additional TT colleagues** to mitigate the understaffing problem created by our two resignations of Spring 2020, as described above. This we cannot emphasize strongly enough. Our major is one of the most populous in the CAHSS and our typical minor cohort is also the size of some majors, or larger. We simply cannot continue for very long to teach these populations at the pedagogical standard that students who enroll in

teaching institutions rightfully expect, and with appropriate rigor, unless we hire additional TT specialists in pre-1800 British literature and in World Literature more generally. Although in 2021-2, we hope to hire a TT professor of Technical Writing, that hire will teach no literature courses, and will not solve the problem of having no specialists in pre-1800 British lit to replace the two Assistant Professors of that specialization who resigned.

Secondly, the ability to offer an **online-only English Major** would attract potential students who can study only online, of which our region has many. Aware of and profoundly joyous about the Chancellor's All-Access and Student Success directives and stated interest in the proliferation of online learning opportunities beyond "the Era of the Pandemic," we know that our planned online tracks will attract and retain not only new English majors and minors but new UWGB students who could not previously have fit a college education into their lives. We attach as an Appendix a list of our existing, regularly offered courses, which have been taught completely online and so may do again. To **support the expansion of online teaching**, we'd like to involve more virtual classroom courses and/or digital collaborations in real time with other institutions and outside communities. To this end, we will need to **increase the broadcasting /streaming/hyflex capabilities of smaller classrooms, especially TH 378 and TH 316.**

3. **What are some program accomplishments worth highlighting?**

In 2019, we established the **Teaching Press**, founded by Prof. Meacham, which will be of invaluable professional benefit to English and BFA students. The Teaching Press is a brand new, student-managed printing house on the UW-Green Bay campus, currently being built from the ground up by undergraduates in a spring 2019 "Book Editing Practicum" course. The Press's mission is to showcase voices in the Northeast Wisconsin region and welcome authors of all fields and origins, while providing hands-on learning opportunities for undergraduates to learn transferable skills in a variety of interdisciplinary fields, including English, business, and graphic design. In 2019, its first year of establishment, the Teaching Press released its first volume, Tim Weyenberg's poetry chapbook *The Village and the Vagabond*. Subsequent projects have enabled our interns: to design a book and do developmental editing with area educators and a middle grade illustrator; and to engage with UWGB archivist Deb Anderson, former athletes, and UWGB legal and Advancement in copyediting, book design, creating style guides, developmental editing, client engagement, marketing, and book project management.

In 2020, new Assistant Profs. Christopher McAllister Williams and Julia Alicia Case, and Prof. Bryan Carr (Communications), founded the **Center for Games and Interactive Media (CGIM)**. These resources attract students to the English Major and Minor by mining their enthusiasm for popular culture and provide them with professionalization opportunities and exposure to a range of transferable skills applicable in many twenty-first century industries.

In 2017-19, under the leadership of Prof. Meacham, the Green Bay community and people from much further away enjoyed the **UntitledTown Book and Author Festival**, hearing keynotes by international celebrity authors such as Margaret Atwood, Roxane Gay, and R.L. Stine and engaging in hundreds of other readings, shows, and writing workshops. UntitledTown greatly benefited the local business community, served as winsome public outreach--complete with free tickets to most events--collaborated with the school system, and put UWGB's name on the

national library festival map. In 2020, the UntitledTown board, including Prof. Meacham, won the UWGB Founder's Award for Collaborative Achievement.

During the review period, students interacted with the wider world in several ways. They studied abroad at **Stirling University, Scotland**, for semester and year periods and also, for a four-week period in 2017-19, in Oxford, England, where they lived at **St. Edmund Hall, Oxford University** and were taught the Inklings and Victorian theological poets by our Prof. Emily Ransom. Many English students who took this course found it a life-changing experience.

In 2015-18, students in Prof. Rebecca Nesvet's courses (English and Humanities--DPH) edited the first 90 chapters--that is, most of--the Victorian penny dreadful serial *The String of Pearls, or the Barber of Fleet Street*, **transcribing the text, encoding it in XML in accordance with the Text Encoding Initiative (TEI) guidelines**--the global standard for humanities text encoding for digital publication--and utilized peer review by students of Prof. Kellie Donovan-Condon (Babson University, Boston). This project was cited and positively discussed in several publications. English and Humanities Capstone students have contributed **TEI markup original work to Digital Thoreau**, a multi-institutional open-access helmed from SUNY-Geneseo and, based on their work, have been invited to serve as Digital Thoreau interns in 2021-2.

Students win **Chancellor's Medallions, Leadership Awards, and places in the UW Research Symposium and Research in the Rotunda**, while one, Riley Garbe, has served as Commencement speaker. He [continues to inspire those facing extreme adversity](#).

In April 2016, we welcomed **Actors from the London Stage (AFLS), a London-based Shakespeare touring company** for a week of outreach, performance, and programming.

We continue to achieve global circulation and submission recruitment of *Sheepshead Review*, our undergraduate-run, international journal of the arts. Since Fall 2013, submissions have increased from 300 to 1300 per semester, including work by high schoolers, UWGB students, and established artists; virtual launch parties now welcome authors from India, Oregon, New York City. ENG 324 (*Sheepshead Review* Practicum) runs each semester, enrolls 25-30 students, employs 3-4 interns as top-level editors, and satisfied requirements for 5 majors (English, Writing and Applied Arts, Humanities, Arts Management, Design Arts), as well as serving as an open student org. The course is required for all majors in ENG-Creative Writing and serves as an elective for all other ENG tracks, as well as the minor.

Students have obtained **field-specific jobs across the Green Bay Area, the state, and the country, and in all levels of education from Pre-K to tertiary and including lifelong learning**. A sampling of employers of our 2013-19 graduates only from the education industry includes GBAPS, Mary Bradford High School, Middlebury College, Shawano HS, St. John the Baptist Catholic School, Sun Prairie Area School District, Clintonville School District, Langlade Elementary, Shawano Community School District, Turtle Lake HS, UWGB, University of Connecticut, University of Iowa, UW-Eau Claire, Luxembourg-Casco Middle School and St Mary Catholic Middle School.

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

Since 2013, we have hired several **new faculty** (Nesvet, Williams, Case) who teach project-based courses that equip students with twenty-first century transferable skills in programming languages and electronic media, such as the use of the game design platform Twine and the Text Encoding Initiative (TEI) markup for digital editions of humanities texts, as well as new Writing Foundations director and Rhetoric Prof. Jennie Young. Some new faculty (Schuetze, Williams) also practice ecocriticism and other pedagogical, research, and creative approaches that significantly support the Chancellor's Sustainability initiative, helping us to reestablish our identity, purpose, and impact at Eco U.

In the same period, unfortunately, we **lost all our tenured and tenure-track faculty in pre-1800 British literature.**

Project Coastal added entry into our major on all 4 campuses which in turn meant that we transformed from a program of 6-7 TT faculty on 1 campus to 15 across 4, including 4 lecturers with (as of 2020) Faculty status and other annual lecturers, becoming the largest program in the Humanities; adding opportunities to work on publications, such as Marinette's *Northern Lights*, and adding LL curriculum and additional Gen Ed courses, during all terms, including summer.

Finally, the establishment of the **new Writing and Applied Arts BFA major** has led to the creation of multiple new courses, yet it may be impacting the number of English majors. Taken together, the number of WAA BFA students (30+) plus 2021 English majors (126) shows a steady, even healthy, interest in English curriculum (160+ students). We are still assessing the impact of the Writing major upon the English emphases, major, and minor.

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

Firstly, we intend to **update and modernize the English Major not only to be more accessible to local potential students, but to reflect the state of modern critical, creative, and outreach work in the field of English and its various subfields, especially with respect to decolonization, diversity, and inclusivity.** To this end, an internal program Committee has begun this process by drafting updated Learning Outcomes for the English Program (all tracks), which we have yet to ratify as a faculty.

Our faculty offer multiple, exciting ideas to increase our program's **outreach, service-learning, recruitment, and community partnerships.** Some of these ideas include developing pedagogy partnerships with US and international institutions; international travel; and regional connections with health, aging, and disability-related nonprofit organizations as follows:

1. A research and pedagogy partnership with Rochester Institute of Technology, focused on games and interactive media with Prof. Hergenrader.
2. A pedagogy partnership with Cardiff Metropolitan University (CMU), Cardiff, Wales, UK, which might involve virtual joint Creative Writing events, study abroad (Creative Writing and Welsh Literature), bringing CMU students here on an exchange basis (short or long term), for a first-ever international collaboration with our programs, and with the Teaching Press.

3. A dedicated community-based Creative writing workshop course that, for example, pairs UWGB creative writing students with an area 5th grade class-- or partners UWGB game writers with the Aging and Disability Resource Center for a full semester of activity and exchange
4. Formalizing a partnership with TimeSlips, pairing student interns and service learners with elder care residents and facilities. (TimeSlips, founded at UW-Milwaukee by Macarthur Genius Anne Basting, is a creative, caregiving, collaborative, community-based storytelling program.)
5. Study abroad to CMU and the Hay Festival of Literature and Arts, Hay-on-Wye, Wales, UK and possibly to other regions and events within the UK and Ireland.
6. Expansion of our courses and programs in non-Western global literature, in English and in translation, esp Somali and Hmong
7. Expansion of Latinx Diaspora studies and literature in English and in/translation
8. More robust connections with local educators, including an annual conference of HS educators (modeled on UWGB Psychology's highly successful program) to help support outreach, CCIHS, and build through area educators ad pipeline for student recruitment from area schools
9. More collaboration with the Lifelong Learning Institute, which we re-commenced this year.

Demand

Please see Appendix B for charts that interpret the supplied data. Some main points:

- The number of **graduates** in English has held remarkably steady: (30 per year, avg)
- The number of English **majors** has waxed and waned, from an all-time high in 2013 of 173 to an all time low of 123 in 2020-21. However, the addition of the Writing and Applied Arts BFA in 2019 might account for this year's decline; when combined with the current majors in Writing and Applied Arts, students taking courses in literature and writing as a part of one or both majors adds up to around 160, total.
- Excluding the data point for 2013, English **minors** held consistent around 35.

Internal

1. Program goals (Mission, vision, learning outcomes; present as narrative/lists)

In Fall 2020, **a program-level committee formulated new outcomes** and will shortly propose them to the program executive. The current *draft* version of that proposal is as follows:

Courses in English develop students' understanding and appreciation of works of American, British, and World literature recognized by the field of literary studies as significant in form, style, voice, representation, content, etc. The field of English works to contextualize literature using historicist methods perspectives from which to evaluate works written in their own time, and to deepen their insight into their own experience. Inherent in achieving these aims is the development of students' ability to express their ideas orally and in writing.

The English program will help students attain and strengthen skills that are valuable across a number of employment sectors: writing, editing, deep analysis, and more. English degrees prepare students for future careers in teaching, academic scholarship, and

writing/editing, as well as a whole host of other careers requiring excellence in analysis and oral/written communication. Furthermore, as industry and the nonprofit sector need culturally literate, empathetic, articulate writers and editors who are comfortable operating in a rapidly changing, considerably digital environment, the English program must prepare students to demonstrate these skills:

- Ability and willingness to explore the unfamiliar
- The curriculum should support diverse students' identities, histories, and experiences; should be genuinely representative.
- Familiarity with the evolving "canon" and ability to critique canonical hegemony
- Literature students will learn to closely analyze literary and cultural texts in order to discern and articulate their manifold layers of meaning (eg. contextual, figurative, intertextual, cultural, etc.)
- Literature courses focus on a core set of critical inquiry questions that foster students' knowledge of a historical era, a cultural theme, a genre, or theoretical approach

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

Since 2013, English has **added 15 courses to the catalog**—twelve courses for undergraduates, and three for graduate students offered in conjunction with Outreach and intended for teachers who wish to participate in CCIHS to achieve accreditation.

Two of the new undergraduate courses (ENG 236 and 264) were intended to help merge the LL courses typically offered by our colleagues from the branch locations into our major. These courses, as well as English 400: Capstone, fulfill Gen Ed requirements. With the hiring of the now-resigned Emily Ransom, English mounted its first Travel Abroad course, ENGLISH 499, which ran for three years and counted 3-6 credits in English. The other new courses help support English majors in all emphases, as well as students enrolled specifically in Creative Writing emphasis.

New Undergraduate Courses

ENGLISH 200: Arts Entrepreneurship

ENGLISH 226: Grammar

ENGLISH 236: Multicultural American Literature

ENGLISH 264: Topics in Literature

ENGLISH 305: Novel Writing Workshop (4 cr)

ENGLISH 306: Novel Revision Workshop (4 cr)

ENGLISH 310: Topics in Game Writing

ENGLISH 326: Topics in Publishing

ENGLISH 345: LGBTQ Lit

ENGLISH 400: English Capstone (2019-present)

ENGLISH 424: Book Editing Practicum

ENGLISH 499: Study Abroad: The Oxford Imagination (3-6 cr)

New Graduate Courses

ENGLISH 731: Advanced American Prose

ENGLISH 736: Advanced Major Figures

ENGLISH 764: Advanced Topics in Literature

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

English is a highly collaborative, connected program. Some highlights:

- Our faculty **teach** for multiple programs beyond English: **Writing and Applied Arts BFA, Writing Foundations, Humanities, Women's and Gender Studies**. These collaborations result in team-teaching Humanities or English courses; teaching courses in other programs (WOGST, HUS); chairing other programs (WOGST); and developing emphases (ENG-Education).
- Professors Williams and Case have collaborated with Communications professor Bryan Carr to create the **Center** for Games and Interactive Media.
- English's emphasis in Education necessitates connections to the **Education** major.
- Professor Nesvet and Bill Yazbec, Lecturer, are collaborating with UWGB **Theater** on developing a co-listed course in **Screenwriting**, to be offered Spring 2022
- Since 2013, many English majors have minored or double-majored in Arts Management; ENG 200 Arts Entrepreneurship is taught by **Arts Management** lecturer Alan Kopischke.
- With the addition of curriculum and internships related to the Teaching Press and *Sheepshead Review*, English is in constant collaboration with **Design Arts** students and professors to help staff internships in journal layout, social media, and book design.
- English students and faculty have had various collaborations since 2013 with Deb Anderson and the **UWGB Archives**, including development of an Oral History course (HUS 483/400), multiple class sessions in the archives, and entire assignments built around archival sources. This work also led to oral history collaborations (2015-18) with **Social Work and campus Veterans' organizations**.

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

As of 2020-21, English offers 40 unique courses with an English-prefix, not including ENG 198 (FYS) and our graduate-level offerings (ENGLISH 732, 736, and 764). Two courses, ENGLISH 320 (Major Drama) and 323 (Topics in Criticism) have not been offered regularly for years. Pending a new hire, it is likely these courses will remain untaught.

In 2020-21, approximately 95% of our curriculum was online via asynchronous and virtual classroom modalities combined. Prior to that, mostly summer and graduate courses during Fall/Spring have been strictly online in any format, though we have also offered online Fall/Spring versions of some high-enrolling general education courses.

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

Students

Based on current data, the **typical UWGB English major in 2020-21** is

- female
- white
- aged 20-24

Compared to her predecessors seven years ago (2013), she is more likely to be a transfer student, and less likely to be a first-generation student. If the supplied data on age is accurate, she is also fully 11 years younger than in 2013 (see charts, appendix B).

Faculty

The typical UWGB English faculty member is also likely to be white, female, and a somewhat younger than her counterparts in 2014. Of the 15 full time faculty working on four branches, 10 are tenured or tenure track, 5 are lecturers with faculty status; four are men, 11 are women; 1 is Latina. Two major changes since 2013 have affected our demographics:

- **MERGER:** Due to the merger of UWGB with UW-Colleges in 2016, our faculty nearly doubled in size, from 2013's 7 TT / 0 FT lecturers/ 4 men/ 3 women to 2020's 10 TT/5 FT lecturers, 4 men/ 11 women.
- **TURNOVER:** Every single faculty member on staff in English in 2013 has since taken other jobs or retired, with the exception of Prof Meacham, now referred to as "the Elder."

Curriculum

Since 2013, the majority of literature courses for English, while broadly thematic or topical, have **increasingly included and centered experiences and authors from various ethnicities, nationalities, gender and sexual orientations, and social classes.** With the Project Coastal merger of faculty and the recent resignations of two GB- campus faculty, our program's focus on class, race, ethnicity, gender, and inclusivity dramatically increased. Many of the Project Coastal faculty teach for WOGST and HUS Ethnic Diversity courses, as well as courses for English.

All told, as of 2020, **the content (authors, texts, syllabi, ethos) of approximately 28/40 unique English-prefixed courses—or 70%— is diverse and inclusive.**

Below, we list these courses with the following notations:

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

ENG206: WOMEN IN LITERATURE

ENGLISH 212 INTRO TO CREATIVE WRITING

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

ENG215: INTRODUCTION TO ENGLISH LITERATURE II

ENG216: INTRODUCTION TO AMERICAN LITERATURE

ENG217: INTRODUCTION TO AMERICAN LITERATURE II

ENG218: WORLD LITERATURE— TOPICS: GLOBAL DRAMA

ENG236: MULTICULTURAL AMERICAN LITERATURE*ENG264: TOPICS: SHERLOCK HOLMES (LGBT LITERATURE, SPINOFFS BY DIVERSE MODERN AUTHORS)**ENG290: LITERARY STUDIES*ENGLISH 301: INTERMEDIATE CW: POETRY or FICTIONENGLISH 303: POETRY WRITING WORKSHOPENGLISH 304: CREATIVE NONFICTIONENG 305 NOVEL WRITING WORKSHOP*ENG315: THE BRITISH NOVEL**ENG322: MAJOR POETRY**ENG331: MAJOR AMERICAN PROSE FICTION**ENG333: THEMES—TOPICS: LGBT LIT; FAINTERS AND BLEEDERS**ENG 326: TOPICS IN PUBLISHING —TOPICS: 'ZINE CULTURE;**#WENEEDDIVERSEBOOKS**ENG 335: MAJOR ERAS— TOPICS:DOMESTIC-ERA WOMEN'S FICTION;***ENGLISH 336: ETHNIC AMERICAN LITERATURE (all topics)****ENGLISH 338: WORLD LIT —Topics: CARIBBEAN AUTHORS; HOLOCAUST LIT (OFFERED AS HUS 483)****ENG344: AFRICAN AMERICAN LITERATURE (all topics)****ENG345: LGBTQ LITERATURE (all topics)***ENG364: TOPICS IN LIT— TOPICS: WILDE +SHERLOCK; GLOBAL SCI-FI + FANTASY**ENG400: CAPSTONE: LITERARY CITIZENSHIP**ENG431: SHAKESPEARE**ENG436 MAJOR AUTHORS:—TOPICS: BYRON; TONI MORRISON; SCI-FI GIANTS*

6. Gen Ed, FYS/GPS, CCIHS (Lists).

English contributes to these areas as follows:

- **GEN EDs: Summary.** Our Gen Ed offerings typically seat 45 students and typically fill. With the Project Coastal merger and the addition of faculty as well as WF lecturers who teach for English, and the increased focus on teaching ENG 212 (a course which counts both for English majors and majors in the Writing and Applied Arts BFA), **our enrollment in ENG-prefixed Gen Eds has grown from 682 students in 2014 to a projected 1227 students by Spring 2021.** Please see APPENDIX C for Gen Ed enrollment trends.
- Our Gen Ed course offerings are offered either every semester, or Fall/Spring. Some are also offered in summer.
 - ENG 104: INTRO TO LITERATURE
 - ENG206: WOMEN IN LITERATURE
 - ENGLISH 212 INTRO TO CREATIVE WRITING
 - ENG214: INTRODUCTION TO ENGLISH LITERATURE
 - ENG215: INTRODUCTION TO ENGLISH LITERATURE II
 - ENG216: INTRODUCTION TO AMERICAN LITERATURE
 - ENG217: INTRODUCTION TO AMERICAN LITERATURE II
 - ENG218: WORLD LITERATURE
 - ENG236: MULTICULTURAL AMERICAN LITERATURE
 - ENG264: TOPICS IN LITERATURE

- (For what it's worth, ENG 400: English Capstone is a Gen Ed as well, offered every Fall, although ENG 290 is a pre-req.)
 - FYS: For the years of data supplied, English faculty have offered 4-5 sections of ENG 198 per academic year (2020-21, 2019-20).
 - CCIHS: Our faculty mentor teachers at 8 unique high schools in Wisconsin, including Luxemburg-Casco, Lake Mills, Two Rivers, and we are adding 2 more instructors at Mishicot. Nearly all of these teachers offer CCIHS for UWGB's English 104, Introduction to Literature, a WE GE.
7. Program support and staffing (Chairs: History, trends, and future needs. Depending on program, could be connected to accreditation.)

We would like to reiterate the following urgent TT staffing needs, which are crucial to student success, curriculum immediacy, graduate professionalization, equity and inclusivity:

- a. A TT hire in Pre-1800 British Literature Generalist with a global, post-colonialist, or critical race theory focus
 - b. A TT hire in non-Western global literature or in LatinX literature
8. Cost per credit hour (TBD--No metric supplied.)

External

1. We have mentioned nearly all our external connections already, so here we provide merely a shorthand list.
- b. Pulaski High School Partnership (proprietary credit for ENG 212 for HS students enrolled in creative writing)
 - c. UntitledTown Book and Author Festival
 - d. Center for Games and Interactive Media (CGIM), UWGB.
 - e. The Rochester Institute of Technology. Contact: Trent Hergenader (RIT).
 - f. Loyola University, Chicago
 - g. The BRANCH Collective / Central Online Victorian Educator (COVE)
 - h. Digital Thoreau (based at SUNY-Geneseo)
 - i. Design Arts Program, UWGB
 - j. Communications major/program, UWGB
 - k. Lifelong Learning Institute, UWGB
 - l. Write On, Door County
 - m. Door County Library
 - n. Bay Beach Wildlife Sanctuary

Contributions to regional infrastructure (Lists)

- a. As previously mentioned, Untitledtown Book and Author Festival
- b. Door County Reads (NEA Big Read Grant)
- c. Teaching Press
- d. Education emphasis (teachers in schools across the region)
- e. Internships with festivals, nonprofits, booksellers

- f. Student volunteers via English honorary Sigma Tau Delta at Brown County Library fundraisers and book sales
 - g. Collaborations with the Hamilton Woodtype Museum (Two Rivers)
 - h. Tours and education partnerships with Seaway Publishing, Green Bay
 - i. Lectures and workshops with Brown County Library
 - j. Lectures and workshops with Evergreen Theater
 - k. Since 2013, our faculty have served on community boards in various communities, including the Bellin Ethics committee, Friends of the Brown County library, UntitledTown Book and Author Festival.
2. Scholarly activity of faculty (Lists that are not all-inclusive; maybe seek to highlight the different areas/types of activity)

In general, full-time, TT faculty consistently produce rigorous, creative, peer-reviewed and public-facing scholarship and creative activity of national and international reach and significance, including journal articles, journal volumes, books, digital editions, stories, poems, collaborative artworks, editions, and mass market journalism. Here is an extremely limited sampling of the past seven years' activity, focusing, due to retirements, upon the more recently published work.

Books, Collections, Creative Work, and Articles of Note:

Assoc Prof. Mattis's book, *Dirty Work: Domestic Service in Progressive-Era Women's Fiction* (University of Michigan Press, 2019).

Professor Meacham's chapbook, *Morbid Curiosities*, featuring 14 flash fictions, was published by *New Delta Review* press (52 pp., 2014). Eighteen of **Professor Meacham's** individual works of fiction and nonfiction were published in nationally acclaimed journals such as *Wigleaf*, *Indiana Review*, *Hobart*, *The Collagist*, and others (2013-2020). Two of these works were published as winners or finalists for literary contests; three of these works were nominated by editors for annual national recognitions (the Pushcart Prize, Best Microfiction, Top 200 Short Fictions). In addition, Meacham's publications include two collaborations with visual artists: her flash piece "Cases: Willard Asylum for the Insane, Ovid NY" was adapted by printmaker Prof Chris Style into a woodcut piece on exhibit in multiple museums, 2018-2020; and Meacham created "Descending," an art/prose collaboration with New York-based artist Maeve D'Arcy, for the online journal 7x7.la (2018).

Prof. Schuetze's articles, primarily concerning the rhetorics of medicine, epidemics, and disease in early America, appear in early modern literature and history journals including *Early American Literature* (most important journal in the field; her article is one of the most frequently searched, 2018), two volumes of which she has edited (2019) or is currently editing, and *Common-Place* (2 articles, both 2017), as well as in two volumes edited by Mary Pat Brady (both 2017).

Prof. Nesvet's articles, primarily concerning serial novelist James Malcolm Rymer (1814-84) in journals including *Nineteenth Century Studies* (2019), *Victorian Popular Fictions Journal* (2019), *Victorians Institute Journal* (2020), *The BRANCH [Britain, Representation, and*

Nineteenth Century History] Collective (2020), *Victorian Network* (2018) and edited volumes from presses including Macmillan, Routledge (2), Liverpool University Press, Bloomsbury Academic and Salem, as well as peer-reviewed digital critical editions of Rymer's work in *Scholarly Editing: The Annual of the Association for Documentary Editing* (16K+ words, 2018) and *COVE: The Central Online Victorian Educator* {27K+ words, serial publication in 2019-20). Prof. Nesvet was recently (2020) invited to contribute an article--the first on Rymer--to the Oxford Bibliographies in Victorian Literature, has an article provisionally accepted for publication in *Cahiers Victoriens et Edouardiens* (2021), and will co-edit a volume of *Victorian Popular Fictions Journal* (2022). In 2016, she gave a keynote on Rymer at a postgraduate conference at Trinity University, Leeds, UK.

Assistant Prof. Case published the article, "Our Bodies, Our Incoherent Selves: Games and Shifting Concepts of Identity and Narrative in Contemporary Storytelling" in *Storyworlds: A Journal of Narrative Studies*, published by the University of Nebraska Press. **Case's** short story "Taking the Blacksmith" was published in *The Gettysburg Review* (2020).

Associate Professors **Ann Mattis** and **Jessica Van Slooten** recently published an article titled, "Assessing Student Learning in GSW: Curricular and Faculty Development in the Two-Year College" (2019). The article appears in the edited collection *Theory and Praxis: Women's and Gender Studies at Community Colleges*, published by Gival Press in Dec. 2019.

Associate Profs. Pilmaier and Mattis co-authored, with two colleagues, a chapter titled "SoTL and the Gendered Division of Labor on our Campuses" in the book "Academic Labor Beyond the College Classroom Working for Our Values," edited by Holly Hassel and Kirsti Cole (Routledge, 2019).

Tara DaPra (Lecturer) published the *Washington Post* editorial "I Shunned Fast Food: Then, I Had a Kid." (2018).

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

ii. In 2014, **Prof. Chuck Rybak** (then Professor of English and Humanistic Studies, now Dean of CAHSS)'s latest book of poems, </war> received a 2013 Outstanding Achievement Award from the Wisconsin Library Association.

Awards: Our faculty have won competitive **state, national, and international research fellowships**, including UW System Teaching Scholarships (2 in the review period), an NEH-Mellon fellowship, and Lilly Library and Huntington Library fellowships.

Talks, Public Lectures, and Media Appearances:

On September 17, 2020, **Sarah Schuetze** was one of the speakers during a virtual public program called Pestilence and Print History organized by the American Antiquarian Society

(AAS). In this panel presentation, scholars David Paul Nord, Assistant Prof. Sarah Schuetze, and Kelly Wisecup examined case studies of epidemics in early America through the lens of printed material.

Prof. Williams was chosen as the Common CAHSS November 2020 speaker. His research talk, "The Land was Never Ours," critically contextualized Ecopoetics, and so advanced UWGB's sustainability mission in the public eye.

Profs. Van Slooten and Young have given TEDx Talks at the Weidner Center's regional TEDx event, which Prof. Young was also subsequently invited to curate.

Prof. Nesvet spoke about love poetry and inscriptions on Fox 11 on Valentine's Day week 2019, in the Cotton Library's Frankenstein event in 2018, and about penny dreadfuls on the Ask Lovecraft podcast curated by Gambier, OH (Kenyon College) mayor and SF performance artist Leeman Kessler. Prof. **Meacham** appeared three times on Wisconsin Public Radio's Morning Show with Kate Archer Kent, discussing UWGB's new Writing and Applied Arts BFA, Book Festivals, and "How to Keep a Pandemic Journal." (2019-2020) Meacham also appeared on local news affiliates to promote UntitledTown Festival. Instructor **DaPra** appeared on WPR's Central Time to discuss writing as a practice.

Student Success

We consistently offer high-impact practices and individualized-learning opportunities. There are too many, both in the curriculum and as extracurriculars, to describe or list, but we provide a selection from the past 7 years, most of which remain current. These include:

- a. Internships on-campus with The Teaching Press, *Sheepshead Review*, The Creatives (promotion, podcasting, and blog writing for the English department)
- b. Internships off-campus with UntitledTown Book and Author Festival, Fox Cities Book Festival, and other local nonprofits and organizations
- c. Hands-on, project-based, problem-based active learning via upper-level courses (Novel Writing, Zines, Sweeney Todd, Oak Island, World-Building, Digital and Interactive Media, and more); the Teaching Press, encoding projects, publication practica, digital archives and discussion platforms (Central Online Victorian Educator; Digital Thoreau); grantwriting class, mentorship by upper-level students of lower-level students as coursework, collaborative learning and research with undergraduates and faculty at other universities (Loyola-Chicago; Babson; SUNY-Geneseo and elsewhere), conference presentation (Common CAHSS and Carroll College [WI]'s undergraduate literature conference) and in industry (beta-testing FromThePage TEI transcription suite)
- d. Interactive and digital storytelling via Twine and other hands-on, interactive narrative programs used often for game design
- e. Participation in the production of UntitledTown, including as presenters/authors and in the Novel Writing course's annual Pitchmas, which involves pitching novels to UWGB, community, and industry respondents
- f. Study Abroad (Stirling University and The Oxford Imagination)
- g. First-Year Seminars
- h. Independent Studies and occasional Teaching Assistantships

As for retention, our retention efforts include scrupulous follow-up, by advisors and course faculty, with students experiencing difficulties; compassionate, involved, engaged teaching that regularly received NTAs, “kudos,” and thank-you emails that flag up these qualities, and mostly writing-based assignments that ask students to draw on their own experiences, acknowledge their backgrounds, lives, and selves, and generally acknowledge and include them in ways that are not standard in most college curricula at this point in time.

Mission Relevant

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

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

2. As a department with curriculum in literature, digital storytelling, journal production, arts entrepreneurship, and creative writing in multiple genres, English by definition enriches local culture in every way. Beyond this, our outreach initiatives such as UntitledTown Book and Author Festival, our sponsorship of the visit by Actors from the London Stage (AFTLS), faculty volunteering at the Bay Beach Wildlife Sanctuary, the Institute for Lifelong Learning, and

elsewhere, and our involvement with local school systems adds to cultural enrichment. .Please see lists above for more information.

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

English does not, but we are eager to pursue such an arrangement with Marquette University, involving access for UWGB students to Marquette masters' programs. We have discussed this opportunity with Dean Rybak.

Please continue to the Appendices →

APPENDIX A: Online Core Draft Document: Online Courses: Fall 2020 and Spring 2021

As of right now, the following courses are either virtual classroom, asynchronous online, or hybrid. Those marked with a* are courses that fulfill unique, program-wide requirements for the English major, and will necessitate regular online /streaming sections in future planning.

Case, Juli

198—FYS: Games, Identity, and Storytelling

212—Intro to Creative Writing*

310—Topics in Game Writing

312—Topics in Creative Writing: World-Building and Writing Sci-Fi

364—Literary Topics: Hauntings and Invasions, Global Sci-Fi and Fantasy

DaPra, Tara

212—Intro to Creative Writing*

226—Grammar

Fernandez Rysavy, Tracy

104—Introduction to Literature

206—Women in Literature

224—Practicum in Literary Publishing: Northern Lights

236—Multicultural American Literature

312—Topics in Creative Writing: Writing Genre Fiction: Love, Murder, and Monsters

Kopischke, Alan

200—Arts Entrepreneurship

Mattis, Ann

335—Literary Eras: Progressive-Era Women Writers

217 – Intro to American Lit II*

Meacham, Rebecca

305—Novel Writing Workshop

306—Novel Revision Workshop

324—Sheepshead Review Practicum*

Moreci, Michael

305—Novel Writing Workshop

Nichole LaGrow

214--Introduction to British Literature I*

Karl Buhler

214--Introduction to British Literature I*

Albert Sears

340--History of the English Language*

Murrenus Pilmaier, Val

218—World Literatures: Irish Literature*

226—Multicultural American Literature

338—World Literatures: Holocaust Literature (offered as HUS 483)*

Nesvet, Rebecca

206—Women in Literature

215—Intro to English Literature II*

264—Topics in Literature: Sherlock Holmes; Oscar Wilde and Sherlock Holmes

764--Master's Topics in Literature: Sherlock Holmes

290—Literary Studies*

400—English Capstone*

431—Shakespeare*

Schuetze, Sarah

216—Intro to American Literature I*

217—Intro to American Literature II*

264—Topics in Literature: Literature in Lab Coats

290—Literary Studies*

331—Major American Prose Fiction: The Gothic

336—American Ethnic Lit*

344—African American Literature (winterim)*

364—Literary Topics: Mystery of Oak Island

Van Slooten, Jessica

217—Intro to American Literature II*

436—Major Authors: Jane Austen

Wiest, Erica

212—Intro to Creative Writing*

Williams, Chris

212—Intro to Creative Writing*

301—Intermediate Creative Writing: Poetry*

303—Poetry Writing Workshop

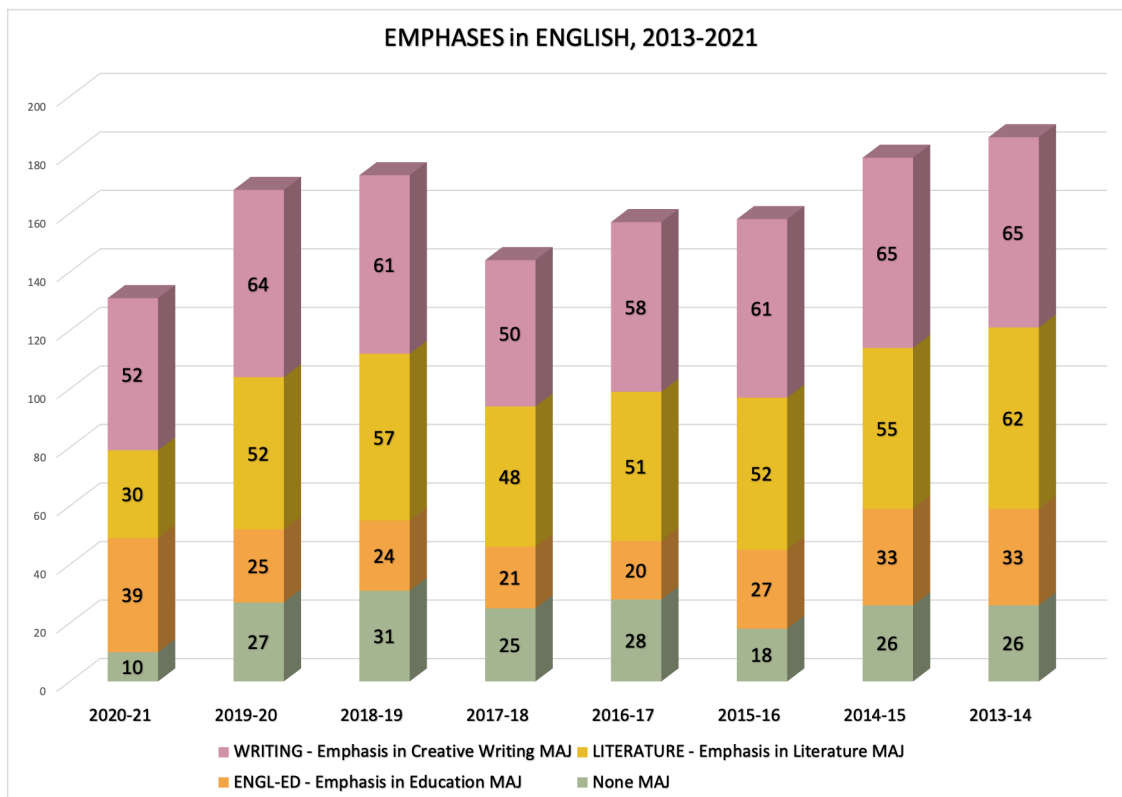
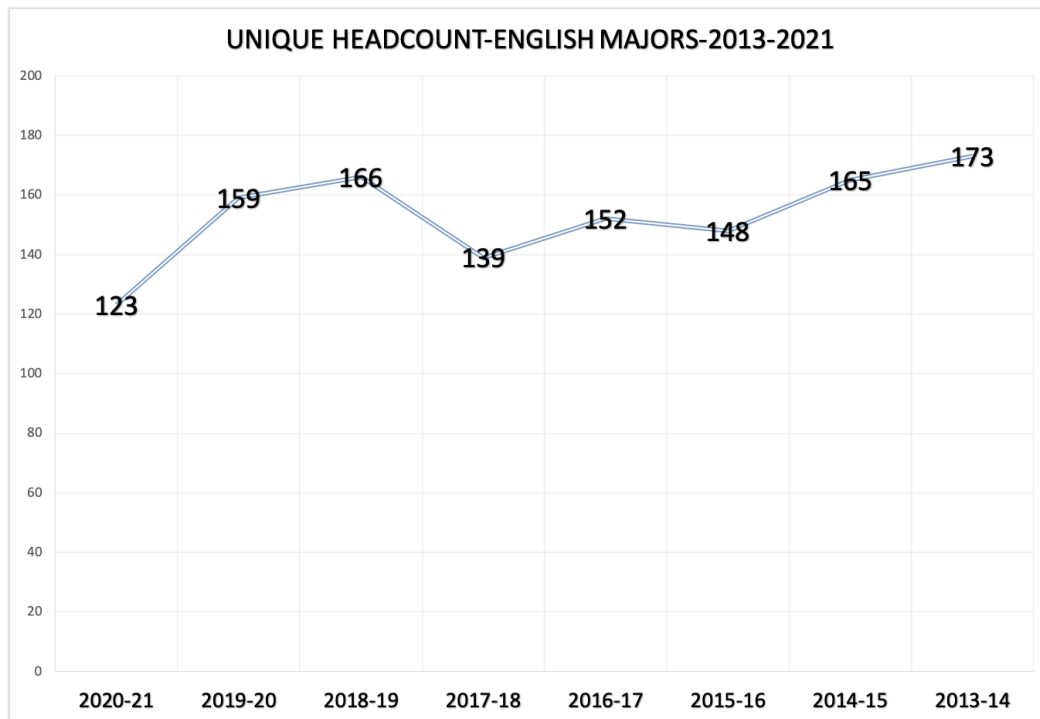
322—Major Poetry: American

Yazbec, Bill

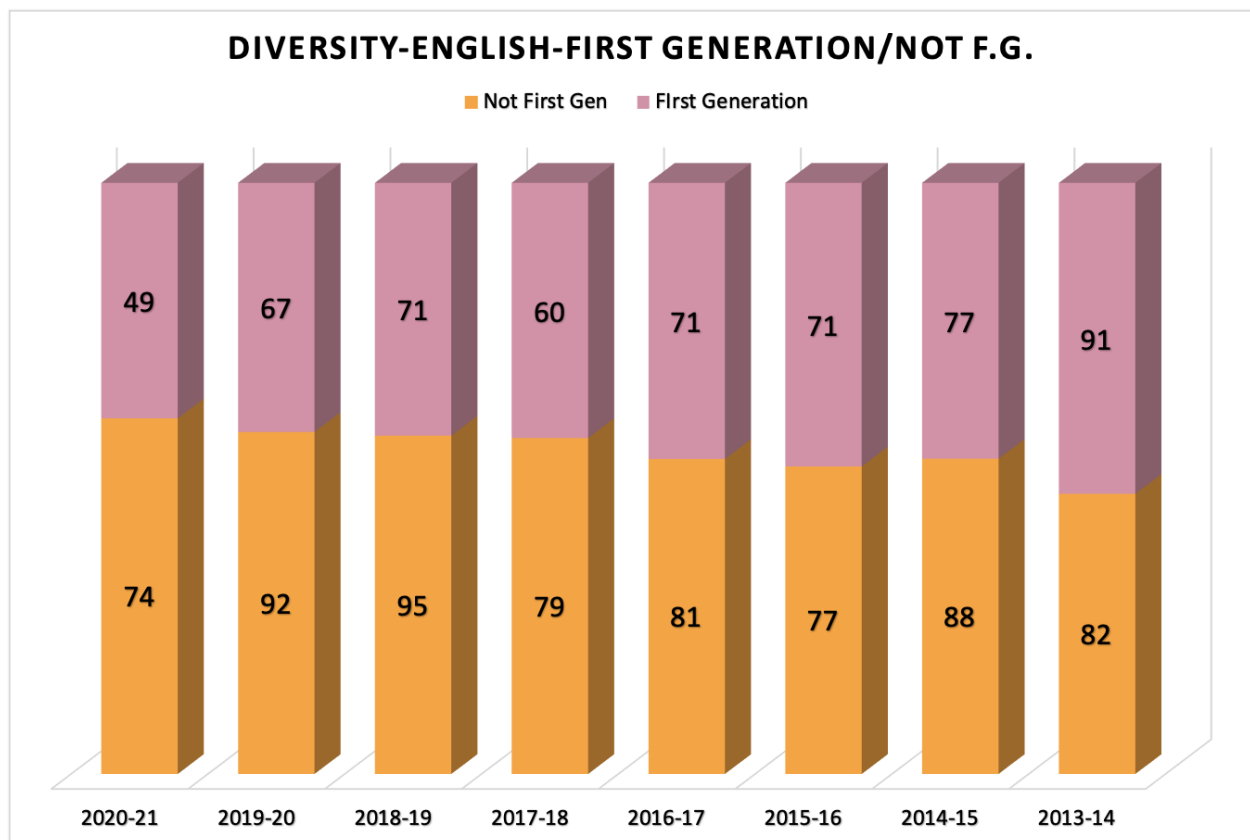
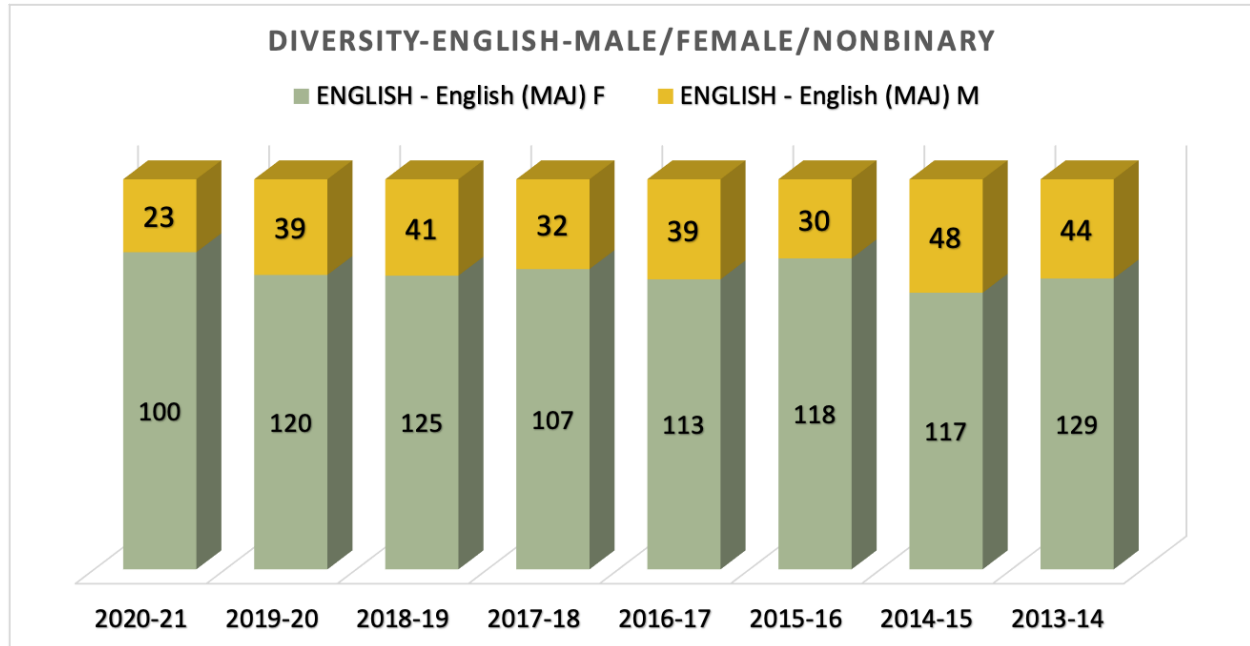
212—Intro to Creative Writing*

(Please continue to Appendix B: Charts on Demand, Diversity, etc. →)

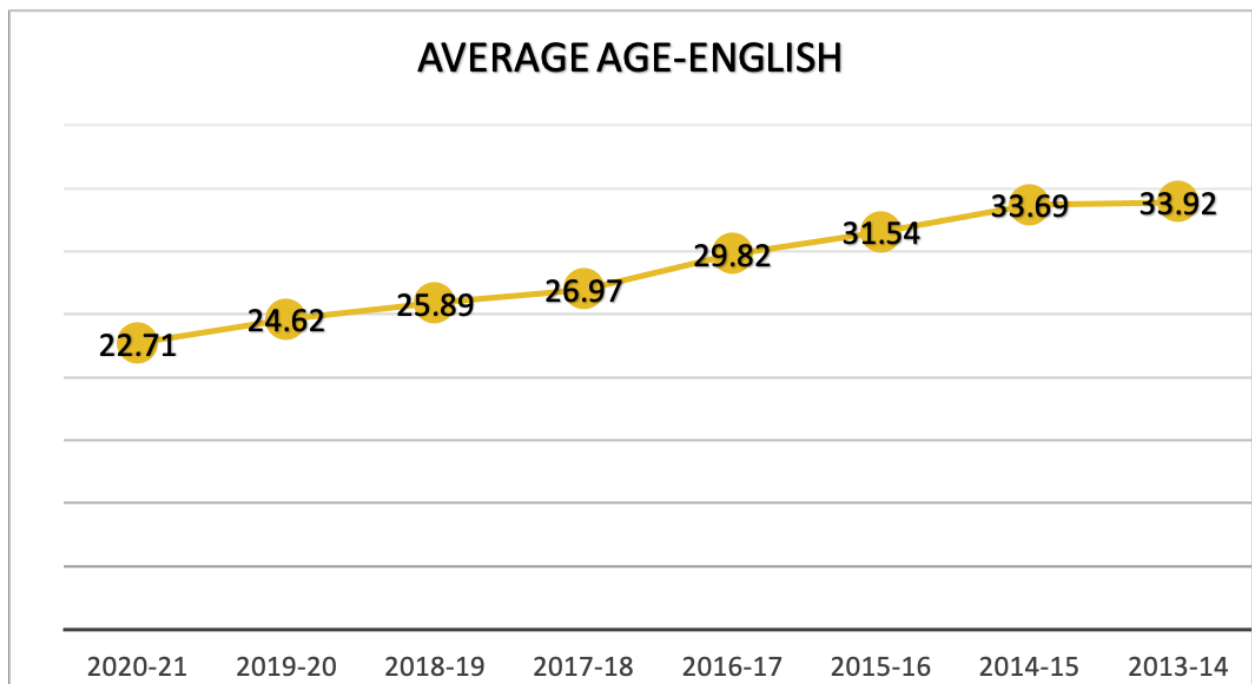
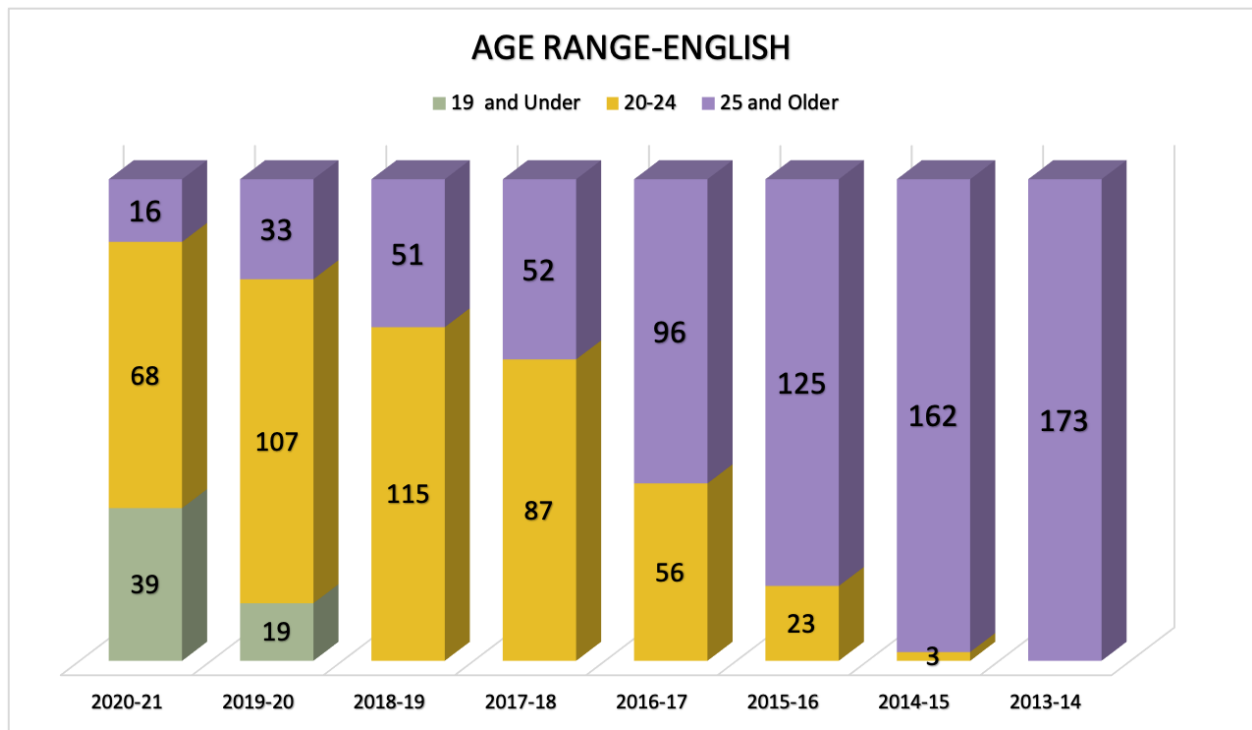
APPENDIX B: Charts on DIVERSITY and DEMAND



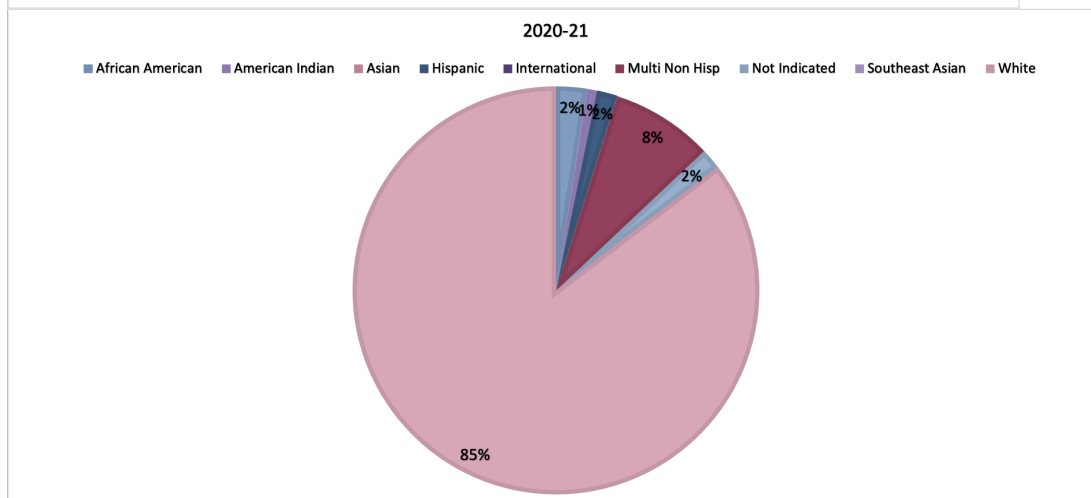
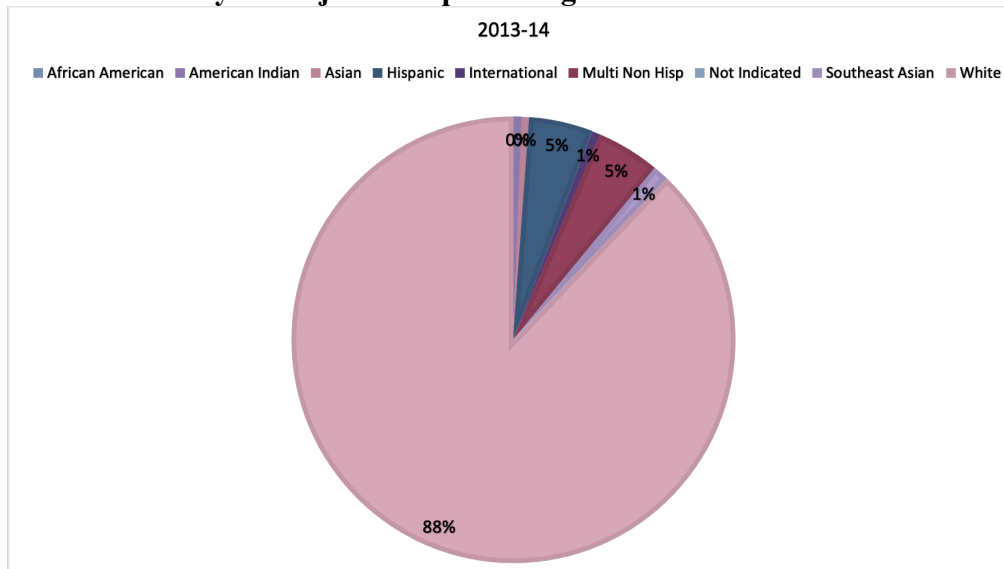
Diversity of Majors (Note: the data points in 2013-14 seem anomalous but are included)



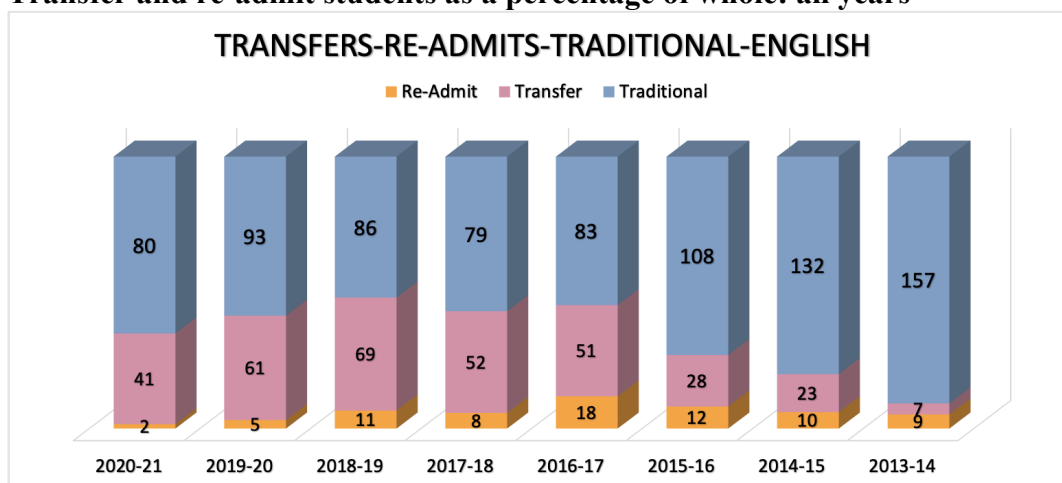
Diversity of Majors (Note: the data points in 2013-14 seem anomalous but are included)



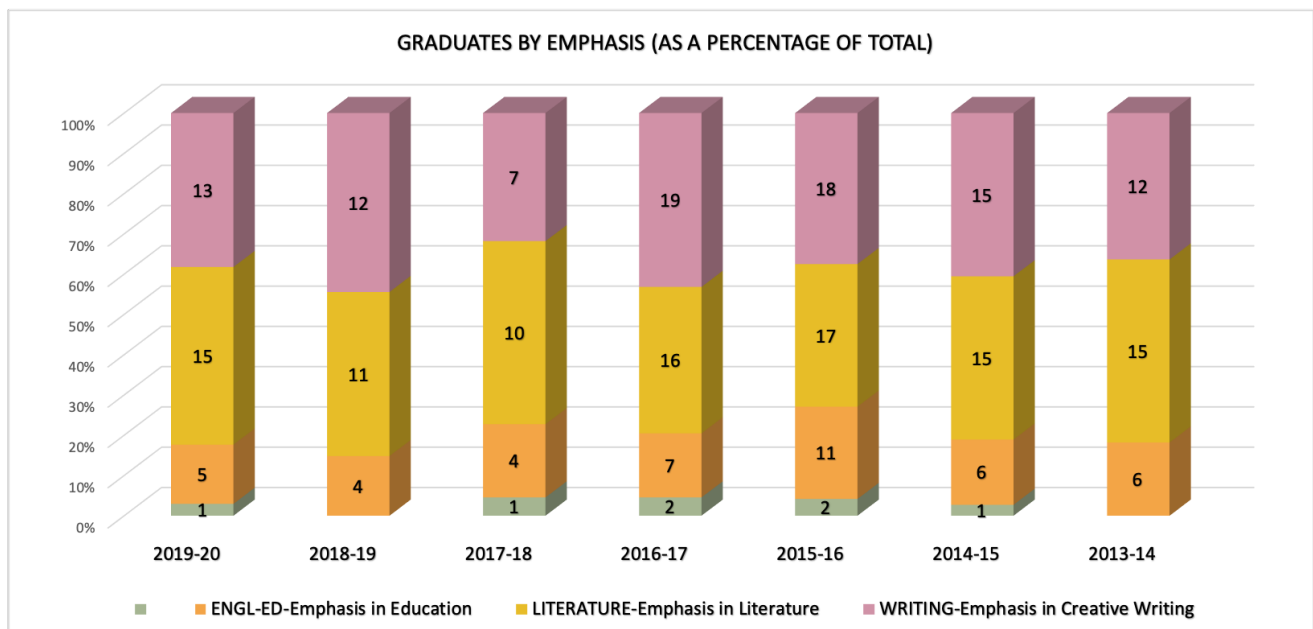
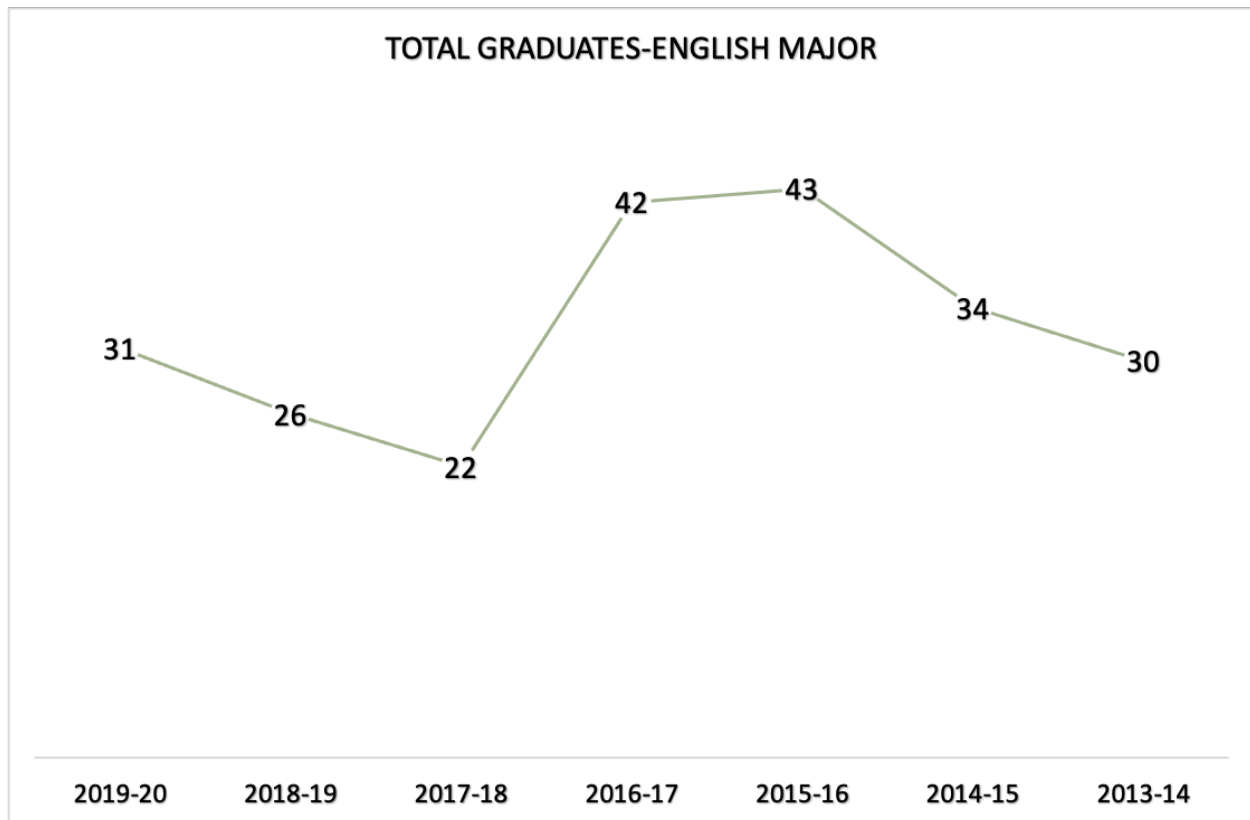
Ethnic Diversity of Majors as a percentages of whole: 2013 vs 2021



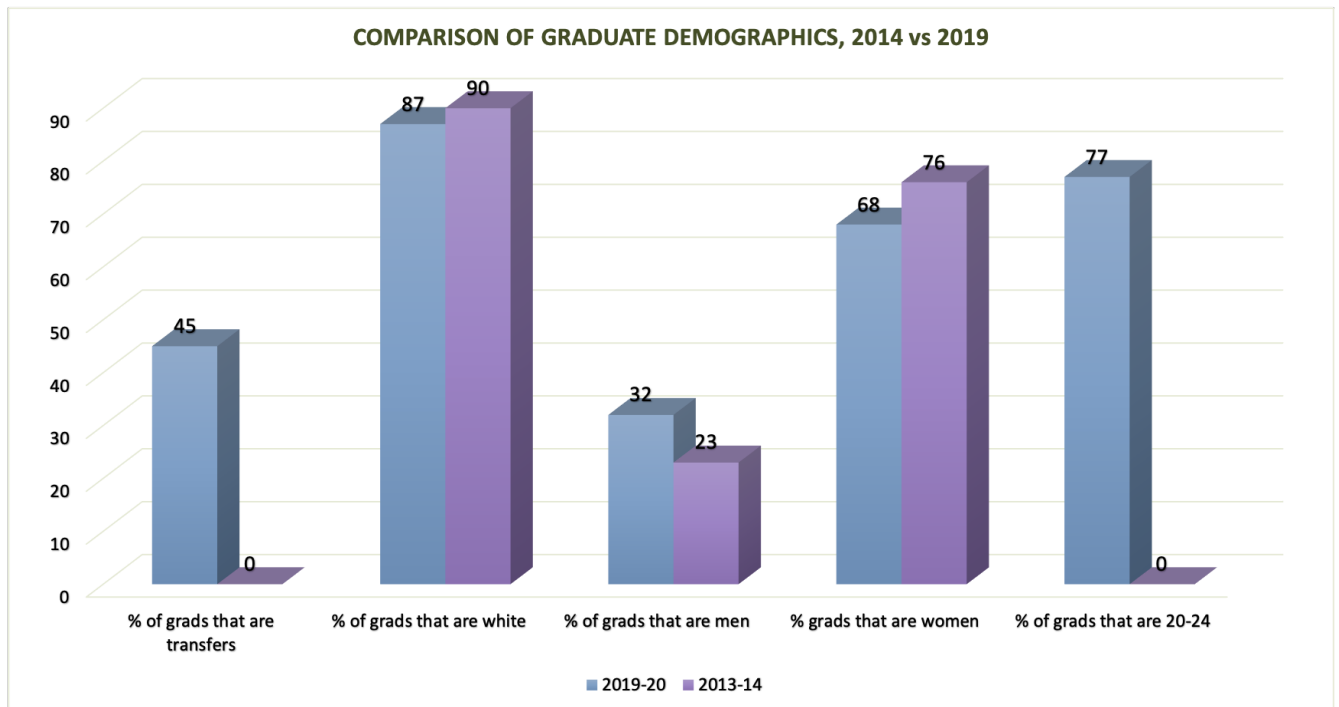
Transfer and re-admit students as a percentage of whole: all years



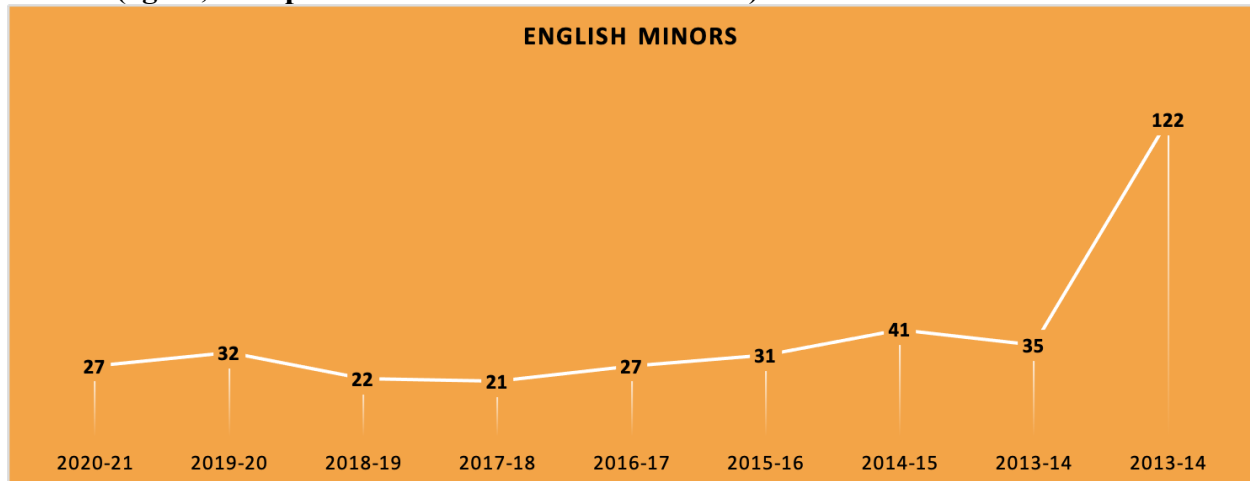
Data on English Major Graduates



Typical Graduating English Major Qualities, 2014 vs 2019
Note: the data points in 2013-14 seem anomalous but are included)



Minors (again, data point in 2013-14 seems anomalous)



(Please continue to Appendix C: Gen Ed Enrollment Trends, etc. →)

APPENDIX C: ENROLLMENT in Gen Eds

(with projected enrollment through Spring 2021)
includes data for ENG 104*, 206, 212, 214, 215, 216, 217, 236, 264
(*Data for ENG 104 includes CCIHS, per supplied data)

