



December 3, 2020

Dr. James D. Fielder, Jr., Secretary
Maryland Higher Education Commission
6 North Liberty Street, 10th Floor
Baltimore, MD 21201

Dear Secretary Fielder,

Hood College has designed a new and exciting low residency MFA in creative writing that we are eager to submit to you for review. The proposed degree program has been developed using the Association of Writers and Writing Program's "Hallmarks of an Effective Low-Residency MFA in Creative Writing." Given that there is only one other low-residency MFA in creative writing in the state of Maryland and in only one genre (Goucher College's Low-Residency MFA in Creative Nonfiction), we believe that this program will serve an important need within our local area and across the State. Furthermore, our program will target working professionals, retirees, and life-long learners, a population that has been steadily growing in Frederick County and surrounding counties. Finally, the Low-Residency MFA in Creative Writing will draw on the talents of our current creative writing faculty, while utilizing campus resources (housing, classrooms, dining services, etc.) during the winter and summer periods between semesters.

Pending the Commission's concurrence, the College wishes to begin offering the Low-Residency MFA in Creative Writing at the beginning of the fall 2021 semester. Therefore, we formally request your review and approval of this program.

Sincerely,

Deborah D. Ricker, Ph.D.
Provost and Vice President of Academic Affairs

Enclosure



LOW-RESIDENCY MASTER OF FINE ARTS IN CREATIVE WRITING

January 31, 2020

A. Centrality to Institutional Mission and Planning Priorities:

1. *Provide a description of the program, including each area of concentration (if applicable), and how it relates to the institution's approved mission.*

Program Description and Requirements

For more than 125 years, Hood College has prepared students for successful careers and the responsibilities of citizenship. The College, located in Frederick, MD, is widely recognized for its diverse degree programs, ranging from high-caliber research in the natural sciences to several humanities and education-centered programs, like our Ceramic Arts M.F.A. and Humanities M.A. Hood College offers 33 undergraduate majors, master's degrees in 19 professional areas, 12 post-baccalaureate certificate programs and two doctoral degrees in organizational leadership. More than 1,100 undergraduates and nearly 1,000 graduate students from across the nation and the world are currently enrolled at Hood.

Hood College and the Department of English and Communication Arts are proposing a Master of Fine Arts (MFA) degree in Creative Writing, a 48-credit, low-residency program in Fiction and Poetry that immerses students in the writing life, while providing them with a solid foundation in the history, theory, and practice of literature. A non-traditional graduate creative writing program, the Low-Residency MFA involves four mentoring semesters and four on-campus residencies, culminating in a fifth and final residency. Over the course of the two-year program, students will engage in one-on-one consultations with a mentor, participate in workshops, attend lectures, panels, and readings, develop and present a craft lecture, complete a book-length creative project, and give a reading from their work. In addition to residencies at Hood College, students also have the option of attending an international summer residency through the Prague Summer Program for Writers, the nation's oldest study-abroad program for creative writers in the English language.

The program requirements for the Low-Residency MFA at Hood are as follows:

- Completion of five on-campus residencies, including an optional international summer residency (20 credit hours)
- Completion of four mentorship semesters (16 credit hours)
- Completion of a substantive research paper of at least 25 pages written during the third semester (4 credit hours)

- Completion and presentation of a book-length creative thesis of professional quality (4 credit hours)
- Development and presentation of a one-hour craft lecture (4 credit hours)
- Demonstration of broad reading in literature and contemporary letters, as evidenced by a bibliography of at least 50 entries

The Residency Experience

The cornerstone of the Low-Residency MFA in Creative Writing is the intensive residency experience. For seven days each January and June, students in the program attend on-campus residencies, during which they participate in rigorous writing workshops and attend lectures, panels, and readings by core faculty, guest authors, and graduating students. Residencies are designed to immerse students in activities and subjects central to the writing life and to foster a sense of community and fellowship with other writers; therefore, students are strongly encouraged to stay on campus for the duration of each residency. Room and board are included in the residency fees. During the January residency, students will be housed at a local hotel and shuttled back and forth to campus.

At the core of the residency is the writing workshop, in which developing writers share their work for critique and provide commentary on the work of other members. Led by a core faculty member and at least one accomplished guest writer in each genre, workshops meet daily in the mornings, and participants are guaranteed an expert and detailed review of their work.

In the afternoons, core faculty, guest authors, and graduating students present lectures and panels on a range of topics within literary history, theory, and practice, while evenings are devoted to literary readings. At the end of the residency period, students return to their individual writing lives reenergized and recommitted to the practice of writing. They then commence a period of concentrated reading and writing in the semester between residencies under the close guidance of a mentor.

For the summer residency after the third semester, students may elect to attend the Prague Summer Program for Writers, the nation's oldest study-abroad program for creative writers in the English language. Approximately 2,000 established and aspiring writers have attended the PSP since its inception in 1993. Included among the PSP's outstanding permanent faculty are two MacArthur Fellows and a National Book Award Winner in Fiction. Fees for the two-week program are equal to those for an on-campus Hood residency (\$3,000). Students are responsible for their own airfare and meals, but breakfast is provided with program housing. Two fully-funded teaching assistantships are available for each residency, one in fiction and one in poetry. Assistantships are competitive. For more information on the Prague Summer Program, visit <http://praguesummer.com/>.

The Mentorship Semester

Along with the residency experience, literary mentorship is a hallmark of the Low-Residency MFA in Creative Writing. The mentorship semester is designed to help students develop a close working relationship with an experienced teacher and published author who can direct the student in all matters of literary craft, criticism, and publishing. As immersive experiences, the mentorship semesters also provide students with a solid foundation in literary history, theory, and practice, and students are expected to read broadly and deeply both within their genre and across genres.

Under the guidance of a mentor, students will produce original creative work while simultaneously developing their own course of study within the areas of literary history, theory, and practice. At the beginning of each semester, students will confer with their mentor to create a reading list, along with a submission schedule for critical essays and original work. Over the course of each semester, students will submit to their mentor packets of original fiction or poetry and critical essays. The mentor will then provide extensive feedback, including suggestions for reading and revision. Participation in the residencies is required for enrollment in the mentorship semesters.

Centrality to Hood's Mission

Approved and adopted by the Board of Trustees in 2016, the Mission of Hood College is as follows:

Through an integration of the liberal arts and the professions, Hood College provides an education that empowers students to use their hearts, minds and hands to meet personal, professional and global challenges and to lead purposeful lives of responsibility, leadership, service and civic engagement.

The Low-Residency MFA in Creative Writing directly aligns with the College's mission. As a program centered on the reading and writing of literature, the Low-Residency MFA in Creative Writing is firmly rooted in the liberal arts, while providing students with the professional tools necessary to succeed in the publishing industry. The program also aligns with the mission of the Graduate College "to provide advanced education in specialized areas that meet individual, regional, and global needs." As a terminal degree in a specialized field, the Low-Residency MFA in Creative Writing meets "individual, regional, and global needs" by allowing working professionals and lifelong learners the opportunity to pursue an advanced degree in Creative Writing while balancing the demands of their personal and professional lives.

- 2. Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.***

Hood College's 2017 – 2022 Strategic Plan includes three areas: academic excellence and innovation, strong partnerships, and a commitment to the Hood community. Specifically, the plan includes the following institutional goals:

We will improve and strengthen academic curricular offerings and services by:

- Creating new academic programs
- Fostering innovative teaching strategies to enrich student learning
- Launching the Hood Plan – a roadmap for the student’s full academic, co-curricular and experiential opportunities
- Ensuring that all students have at least one high-impact experiential learning opportunity to foster student achievement.

We will seek partnerships to:

- attract students and foster their ongoing success
- engage our students in community-based learning activities
- enrich and serve Hood College and the Frederick community

We will strengthen the Hood community by:

- investing in our employees’ professional development and workplace satisfaction
- ensuring a culture of continuous growth, improvement and assessment
- strengthening diversity and inclusivity
- expanding branding and marketing in collaboration with community organizations

The Low-Residency MFA in Creative Writing supports the College’s strategic plan through its innovative and experiential approach to the study of Creative Writing, including a high-impact practice study-abroad experience. Furthermore, the program is specifically designed to serve members of the Frederick community and beyond, and its inclusion in our academic offerings would enrich our already thriving campus literary community and attract students to and from our undergraduate Creative Writing concentration. Finally, such a program would demonstrate the College’s commitment to the Humanities disciplines and highlight the achievements of its outstanding Creative Writing faculty, thus “ensuring a culture of continuous growth.”

The Low-Residency MFA in Creative Writing is an institutional priority for Hood College given the expertise within the Department of English and Communication Arts—including four published authors in four different genres—as well as the regional demands for this type of program, as evidenced by the market research presented later in this proposal. The President was kept apprised of the program development and provided her support for this program upon approval of the Graduate Council and faculty.

3. *Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation. (Additional related information is required in section L.)*

The Low-Residency MFA in Creative Writing will be funded by revenue generated from student tuition. For at least the first five years, and pending the approval of the new Humanities position, no additional full-time faculty will be required for the program. After the first year, 5-6 adjuncts will be needed per year, as well as an additional 3 adjuncts for the undergraduate program to cover courses that full-time faculty will no longer be teaching. Required facilities and services will include student dormitories for housing, meals in the dining hall, and classroom/event space for workshops, reading, and

lectures. After the first year, tuition generated from the program will cover these and other expenditures.

4. Provide a description of the institution's commitment to:

The College's administration has committed to funding the marketing and first year of the program, as evidenced by its inclusion in the FY 2021 Operating Budget.

B. Critical and Compelling Regional or Statewide Need as Identified in the State Plan:

1. Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:

- a) The need for the advancement and evolution of knowledge
- b) Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education
- c) The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs

According to the Association of Writers & Writing Programs' "Hallmarks of an Effective Low-Residency Program in Creative Writing:"

Students in low-residency programs tend to be older than traditional graduate students. Many students enter these programs intending to continue in their already established careers; these students find that their professional work is often improved by the skills they acquire in their artistic avocations. Low-residency programs have a strong record of preparing graduates for careers in teaching, editing, publishing, public affairs, advertising, and administration.¹

The main target population for the Low-Residency MFA in Creative Writing, working professionals, also falls within the category of lifelong learners: people with established careers who want to continue their education, sometimes in an entirely new discipline. The Low-Residency MFA in Creative Writing is the perfect solution for working professionals who want to further their creative work while maintaining a full-time job.

The second target population, retired professionals, also falls within the category of lifelong learners, a population which has provided an increasing number of students over the past few years for our M.A. in Humanities program. This is not surprising in light of recent reports from the United States Census Bureau, the State of Maryland, and Frederick County. Between 2000 and 2017, the population of persons over 65 years of age in Frederick County rose from 9.7% of the total to 14.1%, a 45% percent increase.² The Hood College Board of Trustees has encouraged the Graduate School to examine

¹ AWP Hallmarks of an Effective Low-Residency MFA Program in Creative Writing: https://www.awpwriter.org/guide/directors_handbook_hallmarks_of_an_effective_low_residency_mfa_program_in_creative_writing

² United States Census Bureau: <https://www.census.gov/quickfacts/fact/table/frederickcountymaryland/AGE775218>

ways to meet the demands of this growing community of lifelong learners, and the Low-Residency MFA in Creative Writing, like the M.A. in Humanities, answers this call.

2. ***Provide evidence that the perceived need is consistent with the Maryland State Plan for Postsecondary Education.***

The perceived needs addressed above are consistent with the Maryland State Plan for Postsecondary Education (2017 – 2021):

SUCCESS: Promote and implement practices & policies that will ensure student success.

Strategy 4: Continue to ensure equal educational opportunities for all Marylanders by supporting all postsecondary institutions.

Strategy 5: Ensure that statutes, regulations, policies, and practices that support students and encourage their success are designed to serve the respective needs of both traditional and non-traditional students.

Strategy 6: Improve the student experience by providing better options and services that are designed to facilitate prompt completion of degree requirements.

Strategy 7: Enhance career advising and planning services and integrate them explicitly into academic advising and planning.

Foster innovation in all aspects of Maryland higher education to improve access & student success.

Strategy 11: Encourage a culture of risk-taking and experimentation.

C. Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

As AWP’s “Hallmarks of an Effective Low-Residency Program in Creative Writing” states, a low-residency MFA in Creative Writing will prepare graduates for a variety of different professions, including “careers in teaching, editing, publishing, public affairs, advertising, and administration.” While many students will enter low-residency programs as professionals already established in their fields, the skills they acquire from these programs will help them further their careers, regardless of discipline. Crafting a narrative is a skill necessary in many professions, and proficiency in editing, story design, and polished language usage can be important in areas ranging from business to marketing and public relations.

The U.S. Bureau of Labor Statistics Occupational Outlook Handbook includes the following expectations for creative writing careers:³

³ U.S. Bureau of Labor Statistics Occupational Outlook Handbook: <https://www.bls.gov/ooh/home.htm>

Profession	2018 Median Salary	Growth through 2028
Post-Secondary Teachers	\$78,470	11%
Advertising, Promotions, and Marketing Managers	\$132,620	8%
Public Relations and Fundraising Managers	\$114,800	8%
Technical Writers	\$71,850	8%
Public Relations Specialists	\$60,000	6%

In addition to giving working professionals the skills they need to enhance their existing careers, the low-residency MFA also prepares recent college graduates to enter the workforce in these and many other professions (see head count projections in Table 1).

Finally, one of our target populations, retired professionals, is expected to grow in the coming decades, continuing the recent growth trend. Between 2000 and 2017, the population of persons over 65 years of age in Frederick County experienced a 45% percent increase.⁴ Thus, our applicant pool from this demographic should continue to be robust for years to come and has been included in our head count projections in Table 1.

D. Reasonableness of Program Duplication:

- 1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.*

Goucher College offers the only low-residency MFA program in the state of Maryland and in only one genre—Creative Nonfiction. Since our program will include only Fiction and Poetry for the first five years (and later playwriting and screenwriting), there is no overlap between programs. The below table provides a fairly comprehensive summary of comparable low-residency MFA programs in the U.S., which further supports the single occurrence of such programs in Maryland (i.e., Goucher). The average number of total credits for comparable programs is 45.5. The average total program tuition is \$35,347, which in some cases does not include residency fees. In comparison, the proposed 48-credit Low-Residency MFA in Creative Writing at Hood (including residency fees) is \$34,200.

⁴ United States Census Bureau: <https://www.census.gov/quickfacts/fact/table/frederickcountymaryland/AGE775218>

Program	Year Established	Genres	Duration	Residency Requirements	Location	Credits	Tuition
Arcadia University	2011	P, F	2 years	Three weeklong residencies in January, July, and August	Glenside, PA (January and August); Edinburgh, Scotland (July)	39	\$29,250
Ashland University	2007	P, F, N	2 years	One 2-week residency in July	Ashland, OH	45	\$32,940
Augsburg College	2013	P, F, N+	2 years	One 10-day residency in July	Minneapolis, MN	46	\$31,234
Chatham University	2009	P, F, N	2 years	One 10-day residency in July	Gibsonia, PA	42	\$40,236
Converse College	2009	P, F, N+	2 years	Two 9-day residencies in January and June	Spartanburg, SC	48	\$31,440
Farleigh Dickinson University	2002	P, F, N, T+	2-3 years	Two 10-day residencies in January and August	Wroxton, England (January); Madison, NJ	8 modules	\$39,990
Goucher College	1997	N	2 years	Two 10-day residencies in January and July	Baltimore, MD	43	\$39,609
Lesley University	2003	P, F, N+	2 years	Two 9-day residencies in January and June	Cambridge, MA	49	\$45,230
Miami University	2016	P, F, N	2 years	Two 8-day residencies in January and July	Oxford, OH	42	\$31,878
Seton Hill University	1999	F	3 years	Two 5-day residencies in January and June	Greensburg, PA	54	\$41,256
Stetson University	2015	P, F	2 years	Two 10-day residencies in January and June	New Smyrna Beach, FL (January); Canada, Mexico, Central/South America (June)	44-45	\$41,085
West Virginia Wesleyan College	2011	P, F, N	2 years	Two 10-day residencies in January and July	Buckhannon, WV; Ireland	49	\$25,925

Key

Genres: P = Poetry, F = Fiction, N = Nonfiction, T = Translation, + = Additional genres, such as playwriting, screenwriting, young adult fiction, etc.

Size: The total number of students in the incoming class each year across all genres. XS = 2-9 students; S = 10-19; M = 20-30; L = 31-49

2. *Provide justification for the proposed program.*

Over the last four decades, higher education has witnessed an explosion of interest in creative writing programs, the low-residency MFA in particular. The following table from the Association of Writers & Writing Programs demonstrates the proliferation of creative writing degree-conferring programs from 1975 to 2018:⁵

Year	AA	BA/BS Minor	BFA/BA Major	MA	MFA	PhD	Total
2018	17	543	574	149	212	37	1,532
2012	13	362	163	113	191	38	880
2010	12	347	157	116	184	36	852
2009	11	326	161	146	169	37	850
2004	10	318	86	154	109	42	719
1994	6	287	10	139	64	29	535
1984	4	155	10	99	31	20	319
1975	0	24	3	32	15	5	79

Of the 64 MFA programs that existed in 1994, only four were low-residency. As of today, there are 64 low-residency MFAs in the United States and abroad. Furthermore, according to the latest AWP Survey of Creative Writing Programs, 46% of low-residency MFA programs noted slight or substantial increases in enrollment from 2015-2016.⁶ This growth is remarkable, because programs typically cap enrollment once their target number of students is reached in order to maintain a low faculty-to-student ratio.

The growth of this market represents a significant opportunity for Hood, since Goucher College offers the only low-residency MFA in Maryland, and in only one genre—Creative Nonfiction. Furthermore, Hood’s name recognition, academic reputation, and strategic location near Baltimore and Washington D.C. will enhance our program, especially for students who would like to do their residencies close to home. Most importantly, a low-residency MFA will meet the growing demand for graduate writing programs that allow working professionals to maintain their careers while pursuing their degree. Hood is ideally located for tapping into this population of working professionals and life-long learners throughout the mid-Atlantic region, particularly Northern Virginia and the suburbs of D.C. With Amazon’s recent opening of a second headquarters in Crystal City in Arlington County, the region is anticipating an increase of 59,000 new jobs by 2030, a development that will dramatically widen our pool of prospective students.⁷

A distinctive feature of the Low-Residency MFA in Creative Writing is the summer residency opportunity in Prague, one of Europe’s most historically important, scenic, and

⁵ AWP Official Guide to Writing Programs: https://www.awpwriter.org/careers/career_advice_view/2625

⁶ AWP 2015 Survey of Creative Writing Programs: https://www.awpwriter.org/magazine/media/writers_news_view/3989/awp_releases_its_2015_survey_of_creative_writing_programs

⁷ Virginia Chamber Foundation: “Economic Impact of Amazon’s Major Corporate Headquarters”: <https://www.vachamber.com/wp-content/uploads/2018/12/Final-Amazon-Study-120718.pdf>

affordable cities. Currently, the only low-residency MFA program that offers a study-abroad opportunity in Eastern or Central Europe is Vermont College of Fine Arts, which hosts a summer residency in Slovenia. The Prague Summer Program (praguesummer.com), the nation's oldest study-abroad program for writers, is partnering with Hood to allow our Low-Residency MFA students to attend the 2-week program for academic credit at the same cost as an on-campus residency (\$3,000, including room and board). Students will be responsible for airfare and meals, although a full breakfast is included with housing. Students will also have the opportunity to gain invaluable experience as fully-funded teaching assistants for the PSP, an opportunity which would be of particular interest to those planning to pursue careers in education. Two assistantships will be available for each Prague residency, one in fiction and one in poetry. Assistantships are competitive.

Since its inception in 1993, approximately 2,000 established and aspiring writers have attended the Prague Summer Program. Included among the PSP's outstanding permanent faculty are two MacArthur Fellows and a National Book Award Winner in Fiction. The PSP's reputation along with its location make it the ideal partner for our new Low-Residency MFA in Creative Writing with a study-abroad option. Furthermore, our undergraduates will also have the opportunity to attend the PSP at a significantly discounted rate, another advantage of the partnership.

Another unique aspect of the Low-Residency MFA in Creative Writing is its access to exceptional writers in and around the D.C./Baltimore area. Over the years, we have had the opportunity to host a variety of notable local writers, including award-winning poets and novelists, many of whom we plan to invite to Hood again to serve as guest authors during our residencies, where they will co-teach workshops with our permanent faculty and give craft talks and readings. Some of the writers we plan to invite include:

Sandra Beasley, author of *Count the Waves; I Was the Jukebox*, winner of the Barnard Women Poets Prize; and *Theories of Falling*, winner of the New Issues Poetry Prize. She edited the anthology *Vinegar and Char: Verse from the Southern Foodways Alliance*. She is also the author of *Don't Kill the Birthday Girl: Tales from an Allergic Life*, a memoir of living with disability and a cultural history of food allergy. Her prose has appeared in such venues as the *New York Times*, *The Washington Post*, and *The Oxford American*. She lives in Washington, D.C., and teaches as part of the University of Tampa's low-residency MFA program.

Jessica Anya Blau, whose novels have been featured on The Today Show, CNN and NPR, and in *Cosmo*, *Vanity Fair*, *Bust*, *Time Out*, and other national publications. Her short stories and essays have been published in numerous magazines, journals and anthologies. Jessica co-wrote the script for *Love on the Run* starring Frances Fisher and Steve Howey. She has taught writing at Johns Hopkins University, Goucher College, and The Fashion Institute of Technology. Currently, Jessica divides her time between Baltimore and New York.

Robert Eversz, author of six novels that have been translated into 15 languages. His books have been named to best-of-year lists at the *Washington Post*, *Oslo Aftenposten*, *Manchester Guardian*, *BookPage*, and *January Magazine*. A graduate of the UCLA School of Theater, Film, and Television, Robert teaches advanced fiction workshops at the UCLA Extension Writers' Program, and is a member of the permanent faculty of the Prague Summer Program. He was our Nora Roberts Writer in Residence in 2019.

James Allen Hall, author of *Now You're the Enemy*, which won awards from the Lambda Literary Foundation, the Texas Institute of Letters, and the Fellowship of Southern Writers. His second book, *I Liked You Better Before I Knew You So Well*, a collection of personal lyric essays, won Cleveland State University Poetry Center Press's 2016 Essay Collection Competition and the 2018 Devil's Kitchen Reading Award for Nonfiction Prose. He is the recipient of fellowships from the National Endowment of the Arts, the New York Foundation of the Arts, and the University of Arizona Poetry Center, as well as the Bread Loaf Writers' Conference and the Sewanee Writers' Conference. He is Associate Professor of English and Director of the Rose O'Neill Literary House at Washington College.

Christopher Kondrich, author of *Valuing* (University of Georgia Press, 2019), selected by Jericho Brown as a winner of the National Poetry Series, and *Contrapuntal* (Free Verse Editions, 2013). A winner of The Iowa Review Award for Poetry and The Paris-American Reading Series Prize, he has published poems in *The Antioch Review*, *Boston Review*, *Conjunctions*, *Crazyhorse*, *Harvard Review*, *The Iowa Review*, *The Kenyon Review*, *Witness*, and elsewhere. He holds an MFA from Columbia University's School of the Arts and a PhD from the University of Denver. An Associate Editor for *32 Poems*, he lives and works in Maryland.

Dolen Perkins-Valdez, author of *The New York Times* bestselling novel *Wench*, chosen as a Top 10 Pick of the Month by *O, The Oprah Magazine* and a Top 5 Book Club Pick of 2010 by NPR. Her second novel, *Balm*, for which she received a DC Commission on the Arts Grant, was published in 2015. In 2011, she was a finalist for two NAACP Image Awards and the Hurston-Wright Legacy Award for fiction. She was also awarded the First Novelist Award by the Black Caucus of the American Library Association. A graduate of Harvard and a former University of California President's Postdoctoral Fellow at UCLA, she is currently Assistant Professor in the Literature Department at American University.

Elly Williams, author of the *This Never Happened* (Random House, 1998). She is a primary faculty member of the M.A. in Writing program at Johns Hopkins University and an adjunct professor of English at Hood College. Her essays, interviews, and short stories have appeared in local and national journals including *Confessions*, *Fact or Fiction?*, *The Missouri Review*, *Five Points*, and *CEA Forum*. Her awards include the Walter E. Dakin Fellowship at the Sewanee Writers' Conference, a Writing Fellowship to the Virginia Center for the Creative Arts, and a Jakobsen Scholarship to the Wesleyan Writers' Conference. She has taught at the Sewanee Young Writers' Conference and directed the Hood College Young Writers' Conference. She has a novel-in-progress entitled *H-Man*.

Yet another notable aspect of our Low-Residency MFA in Creative Writing is the Nora Roberts Writer in Residence program, which brings an acclaimed author to campus every other year for a semester of readings, lectures, and workshops with our undergraduates. The Low-Residency MFA in Creative Writing will utilize the person in this role to serve as a guest author, which will bring additional talent and visibility to the program.

While the Low-Residency MFA in Creative Writing as a whole fulfills the administration's call for ways to generate revenue and utilize campus resources during the summer, this particular model also responds to the administration's High-Impact Practices initiative through its writing-intensives courses, study abroad/global learning component, and capstone project/culminating experience. Furthermore, this model also meets the eight criteria for HIPs as outlined by the National Society for Experiential Education: intention and integration; preparedness and planning; authenticity; reflection; orientation and training; monitoring and continuous improvement; assessment and evaluation; and acknowledgment.

E. Relevance to High-demand Programs at Historically Black Institutions (HBIs)

1. *Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's.*

Not applicable, as currently, there are no HBIs anywhere in the country that offer a low-residency MFA in Creative Writing.

F. Relevance to the identity of Historically Black Institutions (HBIs)

1. *Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.*

Not applicable, as currently, there are no HBIs anywhere in the country that offer a low-residency MFA in Creative Writing.

G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in COMAR 13B.02.03.10):

1. *Describe how the proposed program was established, and also describe the faculty who will oversee the program.*

The Low-Residency MFA in Creative Writing was developed by Dr. Elizabeth Knapp, Associate Professor of English, in consultation with Dr. Amy Gottfried, Professor of English; Dr. Mark Sandona, Professor of English and Chair of the Department of English and Communication Arts; and members of the Department of English and Communication Arts. Elizabeth Knapp will direct the program and teach courses in Poetry; Amy Gottfried will teach courses in Fiction. The Humanities Council is currently developing a new Humanities position that will include administrative duties, and we propose that the person in this role also serve as program assistant. After the first five

years, we plan to expand the program to include Playwriting and Screenwriting in order to take advantage of the talents of our faculty working in those genres, Joe Brady and Katherine Orloff.

2. *Describe educational and learning outcomes appropriate to the rigor, breadth, and (modality) of the program.*

Objectives:

- Students will become fluent in the discipline of creative writing through a profound engagement with great literature.
- Students will demonstrate mastery of analytical writing by developing a substantive critical paper.
- Students will improve their public speaking skills through oral presentations and readings of their work.
- Students will participate in a community of writers, who will support and enrich each other's work.
- Students will gain experience and knowledge about the publishing world and the business of writing and selling books.
- Students will complete a book-length original manuscript of publishable quality.
- Students will become creative writers capable of professional achievement through consistent, focused practice and revision.

3. *Explain how the institution will:*

- a) provide for assessment of student achievement of learning outcomes in the program***
- b) document student achievement of learning outcomes in the program***

Rigorous, ongoing assessment will be conducted to determine the learning outcomes of students against scoring rubrics using various evaluation activities, such as creative manuscripts, research papers, and oral presentations. Collected data and feedback from these ongoing assessment activities will be evaluated on an annual basis to ensure continuous improvement and guide any necessary curricular adjustments.

Plans for program assessment include both formative and summative assessment, using direct and indirect assessment strategies.

Procedures for evaluating courses:

- Direct assessment of program courses will include review of a course matrix or table that maps each class assignment to course objectives.
- Direct assessment of program courses also will include a review of grading rubrics with clear grading criteria for each assignment, so students may evaluate their own work (formative) before submitting that work for a summative assessment.
- Indirect assessment of courses will occur via course evaluations completed by students and student interviews or questionnaires.

Procedures for evaluating faculty:

- Direct assessment of program faculty will include a review and documentation of faculty credentials such as degrees, awards, years of professional experience, publications, conference presentations, course retention rates, grade distributions, and faculty rank.
- Direct assessment of program faculty also will include classroom observations of faculty to assess classroom climate, rapport of faculty with students, actual instructional strategies used, and student response to such instructional strategies.
- Indirect assessment of program faculty will be obtained through student surveys, course evaluations, and/or student interviews upon students' completion of the program.

Procedures for evaluating student learning outcomes:

- Direct assessment will also occur using a sample of student papers and projects with subsequent modification of course content, based on these periodic reviews.
- Indirect assessment of student learning outcomes will occur via student surveys, course evaluations, and/or student interviews upon students' completion of the course and/or program.

4. *Provide a list of courses with title, semester credit hours, and course descriptions, along with a description of program requirements.*

Program Requirements:

- Completion of five on-campus residencies, including an optional international summer residency and required graduating winter residency (20 credit hours)
- Completion of four mentorship semesters (16 credit hours)
- Completion of a substantive research paper of at least 25 pages written during the third semester (4 credit hours)
- Completion and presentation of a book-length creative thesis of professional quality (4 credit hours)
- Development and presentation of a one-hour craft lecture (4 credit hours)
- Evidence of broad reading in literature and contemporary letters, as demonstrated by a bibliography of at least 50 entries

Required Courses:

Course Number/Title	Credits	Number of Required Courses	Total Credit Hours
CW 500: Creative Writing Residency	4.0	5	20.0
CW 501F or CW 501P: Mentorship Semester I	4.0	1	4.0
CW 502F or CW 502P: Mentorship Semester II	4.0	1	4.0
CW 503F or CW 503P: Mentorship Semester III	4.0	1	4.0
CW 504F or CW 504P: Mentorship Semester IV	4.0	1	4.0
CW 505: Research Project	4.0	1	4.0
CW 506: Creative Writing Thesis	4.0	1	4.0
CW 507: Oral Presentation	4.0	1	4.0

Course Sequence:

Semester	Courses
First	CW 500: Creative Writing Residency; CW 501F or CW 501P: Mentorship Semester I
Second	CW 500: Creative Writing Residency; CW 502F or CW 502P: Mentorship Semester II
Third	CW 500: Creative Writing Residency; CW 503F or 503P: Mentorship Semester III; CW 505: Research Project
Fourth	CW 500: Creative Writing Residency (optional PSP summer residency); CW 504F or 504P: Mentorship Semester IV; CW 506: Creative Writing Thesis
Fifth and Final Residency	CW 500: Creative Writing Residency; CW 507: Oral Presentation

Five-Year Projected Course Sequence:

Semester	Projected Courses
Spring 2022	CW 500; CW 501F; CW 501P
Fall 2022	CW 500; CW 502F; CW 502P
Spring 2023	New Cohort = CW 500; CW 501F; CW 501P; Returning Cohort = CW 500; CW 503F; CW 503P; CW 505
Fall 2023	New Cohort = CW 500; CW 502F; CW 502P Returning Cohort = CW 500; CW 504F; CW 504P; CW 506
Spring 2024	New Cohort = CW 500; CW 501F; CW 501P; Returning Cohort 2 = CW 500; CW 503F; CW 503P; CW 505 Returning Cohort 1 = CW 500; CW 507
Fall 2024	New Cohort = CW 500; CW 502F; CW 502P Returning Cohort = CW 500; CW 504F; CW 504P; CW 506
Spring 2025	New Cohort = CW 500; CW 501F; CW 501P; Returning Cohort 2 = CW 500; CW 503F; CW 503P; CW 505 Returning Cohort 1 = CW 500; CW 507
Fall 2025	New Cohort = CW 500; CW 502F; CW 502P Returning Cohort = CW 500; CW 504F; CW 504P; CW 506
Spring 2026	New Cohort = CW 500; CW 501F; CW 501P; Returning Cohort 2 = CW 500; CW 503F; CW 503P; CW 505 Returning Cohort 1 = CW 500; CW 507
Fall 2026	New Cohort = CW 500; CW 502F; CW 502P Returning Cohort = CW 500; CW 504F; CW 504P; CW 506

Course Descriptions:

CW 500: Creative Writing Residency

The cornerstone of the Low-Residency MFA in Creative Writing is the intensive residency experience. During the 7-day winter and summer residencies on the Hood College campus, students participate in rigorous daily writing workshops and attend lectures, panels, and readings by faculty, guest authors, and graduating students. Students may also attend the Prague Summer Program for two weeks in July to complete the residency requirement. Fully-funded teaching assistantships in the Prague Summer Program are available by application. Participation in the residencies is required for enrollment in the mentorship semesters.

Prerequisite: Admission into the program.

CW 501F: Mentorship Semester I (Fiction)

Along with the residency experience, close literary mentorship is a hallmark of the Low-Residency MFA in Creative Writing. Under the guidance of a mentor, students will develop a reading list and write original fiction and critical essays. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the first semester. *Prerequisites: Admission into the program and CW 500.*

CW 501P: Mentorship Semester I (Poetry)

Along with the residency experience, close literary mentorship is a hallmark of the Low-Residency MFA in Creative Writing. Under the guidance of a mentor, students will develop a

reading list and write original poetry and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the first semester. *Prerequisites: Admission into the program and CW 500.*

CW 502F: Mentorship Semester II (Fiction)

This course is designed to help students further develop the creative and critical work produced during the previous semester while generating new work. Under the guidance of a mentor, students will develop a reading list and write original fiction and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the second semester. *Prerequisites: CW 500 and CW 501F.*

CW 502P: Mentorship Semester II (Poetry)

This course is designed to help students further develop the creative and critical work produced during the previous semester while generating new work. Under the guidance of a mentor, students will develop a reading list and write original poetry and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the second semester. *Prerequisites: CW 500 and CW 501P.*

CW 503F: Mentorship Semester III (Fiction)

This course is designed to help students further develop the creative and critical work produced during the previous semester while generating new work. Under the guidance of a mentor, students will develop a reading list and write original fiction and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the third semester. *Prerequisites: CW 500 and CW 502F.*

CW 503P: Mentorship Semester III (Poetry)

This course is designed to help students further develop the creative and critical work produced during the previous semester while generating new work. Under the guidance of a mentor, students will develop a reading list and write original poetry and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the third semester. *Prerequisites: CW 500 and CW 502P.*

CW 504F: Mentorship Semester IV (Fiction)

This course is designed to help students further develop the creative and critical work produced during the previous semester while generating new work. Under the guidance of a mentor, students will develop a reading list and write original fiction and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the fourth semester. *Prerequisites: CW 500 and CW 503F.*

CW 504P: Mentorship Semester IV (Poetry)

This course is designed to help students further develop the creative and critical work produced during the previous semester while generating new work. Under the guidance of a mentor, students will develop a reading list and write original poetry and critical essays, with page counts and schedule to be mutually determined by the mentor and student. The mentor will provide substantial feedback, including suggestions for reading and revision. This course is taken during the fourth semester. *Prerequisites: CW 500 and CW 503P.*

CW 505: Research Project

In consultation with a mentor, students will conduct substantive research within the areas of literary history, theory, and practice and write a critical paper of at least 25 pages, including bibliography, on their chosen topic. This course is taken during the third semester. *Prerequisites: CW 500 and CW 502F or P.*

CW 506: Creative Writing Thesis

As the culmination of the creative work produced during the program, this course is designed to allow students to focus on the completion of an original, book-length manuscript. A mentor will provide substantial feedback, including suggestions for revision. Students will read from their work at the final residency. This course is taken during the fourth semester. *Prerequisites: CW 500, CW 504F or P, and CW 505.*

CW 507: Oral Presentation

In consultation with a mentor, students will prepare and deliver at the graduating residency an oral presentation of approximately one hour on a literary craft topic. Topics may include or overlap with those for the research project. This course is taken during the final residency. *Prerequisites: CW 500, CW 504F or P, and CW 506.*

5. ***Discuss how general education requirements will be met, if applicable.***
Not applicable.
6. ***Identify any specialized accreditation or graduate certification requirements for this program and its students.***
Not applicable.
7. ***If contracting with another institution or non-collegiate organization, provide a copy of the written contract.***
See attached contract with the Prague Summer Program (Appendix A).
8. ***Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.***

As with all of Hood College's academic programs, information regarding curriculum, course and degree requirements will be available and updated in the College Catalog and will be published on the college website (www.hood.edu). Program information drafted for the College Catalog appears in question G.4 above.

In regards to the nature of faculty/student interactions, the current student/faculty ratio at Hood College is 10/1 (a goal of 14/1 is projected in the College's strategic plan). This ratio, as well as small class sizes, facilitates close interaction between faculty and students which further ensures personalized attention. Additionally, students are supported by faculty advisors in their chosen field which fosters formative interactions with students.

Information regarding Hood College's information technology capabilities and requirements is available at www.hood.edu. Hood's learning management system is Blackboard and is accessible via username and password. Assessment of student learning is facilitated by Chalk and Wire. Individual instructors provide guidance regarding assignments, rubrics and evaluation requirements for Chalk and Wire.

Academic support services are available to all Hood College students—both undergraduate and graduate—through the Center for Academic Achievement and Retention (CAAR). Graduate-level writing support in all disciplines and academic accommodations are also provided both in-person and online for busy professionals in the program. Finally, Hood College's tuition and fees, as well as information regarding payment policies, are available at www.hood.edu.

9. *Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.*

We have centralized admissions for all graduate programs through The Graduate School at Hood College. As with all of our existing programs, the admission requirements and advertising/recruiting materials for the proposed MFA herein will be regularly updated and available on our webpage. They are accessible to students located either locally or remotely—outside of the Frederick area and/or the state of Maryland. From inquiry and application to course enrollment and degree progress, all of the materials for our proposed MFA will be available online at www.hood.edu, as is the case with all of our graduate programs.

H. Adequacy of Articulation

1. *If applicable, discuss how the program supports articulation with programs at partner institutions. Provide all relevant articulation agreements.*

Not applicable.

I. Adequacy of Faculty Resources (as outlined in COMAR 13B.02.03.11).

- 1. Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.**

The Department of English and Communication Arts will form an advisory committee for the Low-Residency MFA composed of full-time and adjunct faculty members in Creative Writing, all of whom are currently teaching or have previously taught at Hood College, and all of whom will teach in the Low-Residency MFA program at some point within or after the first five years. The members of this committee will include the following:

Aaron Angello, Ph.D. in English, is the Sophia M. Libman NEH Professor of the Humanities and Visiting Assistant Professor at Hood College (full-time, 2016 – 2020). His areas of academic study include digital humanities, experimental American poetry and poetics, digital literature, modern and contemporary poetry and poetics, digital pedagogy, creative writing, and digital art. His poetry and creative works have appeared in numerous journals, and he is involved in digital humanities projects such as Contemporary Poets on Film and The Denver Poetry Map.

Joe Brady, MFA in Directing, Assistant Professor of Theater and Director of the Theater program at Hood College (full-time) is the Producing Artistic Director of two production companies in Baltimore: Big Blue Umbrella and Temple of Improv! As a playwright, he has had his works produced at La Mama in NYC: *Bow Down*; at Collaboration in Chicago: *The Vestibule*; and in Baltimore with Mother Lode Productions: *Abbie/Other Works of Art/Lee*, *Radio Free Baltimore*. His recent directorial credits include *The Importance of Being Earnest* and *It's a Wonderful Life* (Maryland Ensemble Theatre). He is an Equity actor and is also a graduate of the training programs at The Second City, iO (formerly Improv Olympic) and The Annoyance in Chicago; and UCB (Upright Citizens Brigade) in NYC. Professor Brady will teach courses in Playwriting after the first five years of the program.

Robert Eversz, MFA in Film, is the author of six novels that have been translated into 15 languages. His books have been named to best-of-year lists at the *Washington Post*, *Oslo Aftenposten*, *Manchester Guardian*, *BookPage*, and *January Magazine*. He currently teaches advanced fiction workshops at the UCLA Extension Writers' Program and is a member of the permanent faculty of the Prague Summer Program. In 2019, he served as the Nora Roberts Writer in Residence at Hood College. Professor Eversz will serve as a Guest Writer and teach CW 500, 501F, 502F, 503F, 504F, 505, 506, and 507.

Amy Gottfried, Ph.D. in English, Professor of English, and Co-Director of the Creative Writing concentration at Hood College (full-time), advises the college's literary magazine, *Wisteria*, and is an accomplished creative writer. Her most recent work, "Patron Saint," was published by *Passager* in winter 2017. Her short stories have also

appeared in *Adirondack Review*; *Blunderbuss*; *Brain, Teen*; *Glimmer Train*; and *Quarry West* magazines. She is currently working on her third novel. Professor Gottfried will teach CW 500, 501F, and 505.

Elizabeth Knapp, Ph.D. in English, Associate Professor of English and Co-Director of the Creative Writing concentration at Hood College (full-time), is the author of *The Spite House*, which won the 2010 De Novo Poetry Prize, and *Requiem with an Amulet in Its Beak*, which won the 2019 Jean Feldman Poetry Prize. Her other honors include the 2018 Robert H. Winner Memorial Award from the Poetry Society of America and a 2017 Maryland State Arts Council Individual Artist Award. She has recently published poems in *Kenyon Review*, *The Massachusetts Review*, *North American Review*, and *Quarterly West*, among others. Professor Knapp will serve as Director of the Low-Residency MFA in Creative Writing and teach CW 500, 501P, 502P, 505, 506, and 507.

Christopher Kondrich, Ph.D. in English, is the author of *Valuing* (University of Georgia Press, 2019), selected by Jericho Brown as a winner of the National Poetry Series, and *Contrapuntal* (Free Verse Editions, 2013). A winner of The Iowa Review Award for Poetry and The Paris-American Reading Series Prize, he has published poems in *The Antioch Review*, *Boston Review*, *Conjunctions*, *Crazyhorse*, *Harvard Review*, *The Iowa Review*, *The Kenyon Review*, *Witness*, and elsewhere. An Associate Editor for *32 Poems*, he lives and works in Maryland. Professor Kondrich will serve as a Guest Writer and teach CW 500, 501P, 502P, 503P, and 504P, 506, and 507.

Katherine Orloff, M.A. in Journalism, Associate Professor of Communication Arts, Director of the Communication Arts program and Co-Director of the Integrated Marketing Communications major at Hood College (full-time), has written on music and popular culture for *Rolling Stone*, *The Los Angeles Times*, *The Chicago-Sun Times*, and *The Hollywood Reporter*. She has also been a senior executive at Columbia Pictures Studios and a field producer for the “Today Show” at NBC News. She is a second-generation member of the Academy of Motion Picture Arts & Sciences. Professor Orloff will teach courses in Screenwriting after the first five years of the program.

Elly Williams, Ph.D. in English, is a primary faculty member of the M.A. in Writing program at Johns Hopkins University and an adjunct professor of English at Hood College (part-time). Her essays, interviews, and short stories have appeared in local and national journals including *Confessions*, *Fact or Fiction?* *The Missouri Review*, *Five Points*, and *CEA Forum*. Her novel, *This Never Happened*, was released in 1998 by Random House. Her awards include the Walter E. Dakin Fellowship at the Sewanee Writers’ Conference, a Writing Fellowship to the Virginia Center for the Creative Arts, and a Jakobsen Scholarship to the Wesleyan Writers’ Conference. She has taught at the Sewanee Young Writers’ Conference and directed the Hood College Young Writers’ Conference. Professor Williams will serve as a Guest Writer and teach CW 500, 501F, 502F, 503F, 504F, 506, and 507.

2. *Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidenced-based best practices, including training in:*

All faculty have access to a small research stipend to advance individual research and creative work in their field, in addition to a block of travel funds for attending and presenting new material at conferences. Faculty are also supported in pedagogical training through the Office of the Provost and the Center for Teaching and Learning. The mission of the latter is to “provide support and encouragement to explore, develop and refine teaching pedagogy to promote academic excellence, and it is committed to promoting teaching and learning as ongoing and collaborative processes of inquiry, experimentation and reflection.” Further, the Center’s mission is to:

- Promote the value and practice of excellent teaching both in and out of the classroom to facilitate student learning and growth;
- Serve as an on-campus resource that provides professional development opportunities to promote teaching and learning;
- Provide opportunities for faculty to reflect on their work, share and learn from the experiences and expertise of their colleagues;
- Encourage faculty collaboration to enhance and refine their teaching;
- Promote active engagement and innovation in teaching and learning; and
- Act as a hub for knowledge of effective, evidence-based practices as well as a conduit to bring faculty together.”
- The advisory members of the Center for Teaching and Learning includes faculty and our full-time instructional technologist who provides support for the College’s learning management system: Blackboard.

J. Adequacy of Library Resources (as outlined in COMAR 13B.02.03.12)

1. *Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.*

Hood College opened the Beneficial-Hodson Library and Information Technology Center in 1992. The facility is being renovated in 2020 to implement a learning commons, complete with centralized support services, collaborative learning spaces, and new technology.

The library holdings include over 400,000 e-book titles through ProQuest’s e-book Central and EBSCO’s Academic collection, annual subscriptions to over 150 databases, including multidisciplinary databases such as EBSCO’s Academic Search Ultimate collection and JSTOR, and over 120,000 monographs, with access to the print holdings of more than 70,000 libraries around the globe through interlibrary loan.

One of the library’s key partnerships includes its participation in MD-SOAR, the Maryland Shared Open Access Repository. This institutional repository enables the library to preserve, showcase, and make available the College’s intellectual assets, from doctoral dissertations, to master’s theses, to undergraduate departmental honors papers.

K. Adequacy of Physical Facilities, Infrastructure, and Instructional Equipment (as outlined in COMAR 13B.02.03.13)

- 1. Provide an assurance that physical facilities, infrastructure, and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences.***

Because the residencies occur between semesters in January and in June, the Low-Residency MFA will not conflict with any other College programs or activities. The program will occupy student dormitories, classrooms in Rosenstock Hall, Hodson Auditorium, and Whitaker Campus Commons. Students will also have access to Coblentz Dining Hall, where three meals a day will be provided during residencies. Full-time faculty in the program will maintain their current offices. The current program will be taught using existing resources and standard classroom facilities.

The network infrastructure at Hood College needed to run the proposed MFA courses is more than adequate. The College has already established sufficient hardware and software capacity to support this program. Throughout each semester (fall, spring, and summer) the College's IT department and Graduate Registrar fully and effectively support faculty in their use of the Blackboard and Self-Service (student portal) systems, as well as in their use of the Office 365 services and apps. There is a dedicated IT Help Desk phone line, webpage, and email to support all faculty and students.

On the College's website, the IT department has carefully culled resources for faculty and students as well as updated information on new Blackboard features. IT ensures that all enrolled students have full access to all online resources and tools. They also support faculty and students with any online tool or system issues and troubleshoot technology problems as they arise.

L. Adequacy of Financial Resources with Documentation (as outlined in COMAR 13B.02.03.14)

1. Table 1: Program Resources and Narrative Rationale.

TABLE 1: PROGRAM RESOURCES					
Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds	0	0	0	0	0
2. Tuition/Fee Revenue (c + g below)					
a. Number of F/T Students	10	19	32	37	42
b. Annual Tuition/Fee Rate	\$84,000	\$206,800	\$299,000	\$384,000	\$425,000
c. Residency Fees (a x \$3,000)	\$30,000	\$57,000	\$96,000	\$111,000	\$126,000
d. Total F/T Revenue (a x b + c)	\$114,000	\$263,800	\$395,000	\$495,000	\$551,000
e. Number of P/T Students	0	0	0	0	0
f. Credit Hour Rate	0	0	0	0	0
g. Annual Credit Hour Rate	\$525	\$550	\$575	\$600	\$625
h. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	0	\$7,200	0	\$7,200	0
4. Other Sources (R)	0	0	0	0	0
TOTAL REVENUE (Add 1 – 4)	\$114,000	\$271,000	\$395,000	\$502,200	\$551,000

2a. Target cohort size is 15, but a minimum of 8 students is required to run a new cohort. Includes attrition of two students per year.

2b. Annual tuition is based on the annual credit hour rate and projected number of F/T students.

2c. Includes meals and both off-campus housing (during January residency) and on-campus housing (during summer residency).

3. The Nora Robert Writer in Residence Fund was established to bring one notable writer to campus for a semester to work with students and give a reading. In addition to teaching in the undergraduate program, the Nora Roberts Writer in Residence will serve as a guest writer for one residency and teach one course.

2. Table 2: Program Expenditures and Narrative Rationale.

TABLE 2: PROGRAM EXPENDITURES					
Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty (b + c + e + f below)					
a. Number of FTE	0	0	0	0	0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
d. Number of PTE	5	10	11	11	11
e. Total Salary	\$24,419	\$59,987	\$90,967	\$94,967	\$94,967
f. Total Benefits	\$0	\$0	\$0	\$0	\$0
2. Admin. Staff (b + c below)					
a. Number of FTE	0	0	0	0	0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
3. Support Staff (b + c below)					
a. Number of FTE	0	0	0	0	0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
4. Technical Support and Equipment	\$0	\$0	\$0	\$0	\$0
5. Library	\$0	\$0	\$0	\$0	\$0
6. New or Renovated Space	\$30,000	\$57,000	\$96,000	\$111,000	\$126,000
7. Other Expenses	\$10,000	\$10,000	\$10,000	\$6,000	\$6,000
TOTAL EXPENSES (Add 1 – 7)	\$64,419	\$126,987	\$196,967	\$211,967	\$226,967
Net Surplus (Revenues - Expenditures)	\$49,581	\$144,013	\$198,033	\$290,233	\$324,033

1d. Number of PTE includes both guest writers for the residencies and adjunct faculty for the mentorship semesters.

6. Includes off-campus housing (during January residency) and on-campus housing (during summer residency), as well as meals in the dining hall.

7. Program marketing, including advertisements, conference participation, membership fees, etc.

M. Adequacy of Provisions for Evaluation of Program (as outlined in COMAR 13B.02.03.15)

1. *Discuss procedures for evaluating courses, faculty, and student learning outcomes.*

All Hood College departments and academic programs are review on a five-year cycle. In between these larger, comprehensive reviews, which include external input, the college has a robust assessment process that is analyzed annually and includes recruitment, academic performance and retention. In order to facilitate this process, Chalk and Wire, a portfolio management system, is used to track student performance with respect to the different course and program level student learning outcomes.

Procedures for evaluating courses:

- Direct assessment of program courses will include review of a course matrix or table that maps each class assignment to course objectives.
- Direct assessment of program courses also will include a review of grading rubrics with clear grading criteria for each assignment, so students may evaluate their own work (formative) before submitting that work for a summative assessment.
- Indirect assessment of courses will occur via course evaluations completed by students and student interviews or questionnaires.

Procedures for evaluating faculty:

- Direct assessment of program faculty will include a review and documentation of faculty credentials such as degrees, awards, years of professional experience, publications, conference presentations, course retention rates, grade distributions, and faculty rank.
- Direct assessment of program faculty also will include classroom observations of faculty to assess classroom climate, rapport of faculty with students, actual instructional strategies used, and student response to such instructional strategies.
- Indirect assessment of program faculty will be done through student surveys, course evaluations, and/or student interviews upon students' completion of the program.

Procedures for evaluating student learning outcomes:

- Direct assessment will also occur using a sample of student papers and projects with subsequent modification of course content, based on these periodic reviews.
- Indirect assessment of student learning outcomes will occur via student surveys, course evaluations, and/or student exit interviews upon degree completion.

N. Consistency with the State's Minority Student Achievement Goals (as outlined in COMAR 13B.02.03.05)

1. *Discuss how the proposed program addresses minority student access and success, and the institution's cultural diversity goals and initiatives.*

From the Hood College Catalog, 2019-2020:

The Office of Diversity and Inclusion provides support for underrepresented student populations. The director of diversity and inclusion advocates for populations such as

students of color, veteran students, students with disabilities and LGBTQ+ students. The office also advocates for social justice and equity for all students, faculty, staff and guests through campus policy review and reform and the inclusion of best practices. Throughout the year, students are provided with a variety of services to help foster a more inclusive community. Such services include diversity training, workshops, seminars, referrals, on- and off-campus resources and professional staff who support and advocate for issues of awareness, equality and inclusivity.

O. Relationship to Low Productivity Programs Identified by the Commission:

Not applicable.

P. Adequacy of Distance Education Programs (as outlined in COMAR 13B.02.03.22)

- 1. Provide affirmation and any appropriate evidence that the institution is eligible to provide Distance Education.***

Not applicable.

- 2. Provide assurance and any appropriate evidence that the institution complies with the C-RAC guidelines, particularly as it relates to the proposed program.***

Not applicable.

APPENDIX A



1/7/2020

Dear Dr. Elizabeth Knapp:

The Prague Summer Program for Writers is going into its 27th consecutive year. Approximately 2,000 established and aspiring writers have attended the PSP since its inception in July of 1993. It was affiliated, in the beginning, with the University of New Orleans, and then, in 2002, became a Western Michigan University study-abroad program. Since 2013 it has been a limited-liability company that my daughters and I own, and that my oldest, Ema, and I administer. Our permanent faculty is composed of 2010 National Book Award winner Jaimy Gordon, MacArthur “genius” Award winners Stuart Dybek and Patricia Hampl, the fabulous fiction/nonfiction writer Mark Slouka, the editor of *BODY* and terrific poet and critic Joshua Mensch, and a fabulous fellow and terrific fiction writer, as well as co-founder of the program, Robert Eversz.

Let this missive be a good-faith indicator of my family’s and my desire to work with you and your colleagues at Hood College to develop a relationship centered on a low-residency MFA program. I should remind you, and inform your colleagues, that I conceived and developed the first low-residency MFA associated with a study-abroad program. The University of New Orleans’s low-residency program that I developed and for which I was the primary administrator and mentor from 1997 to 2002, continues to thrive at UNO. Allow me to note here an extremely important feature of the low-residency MFA, one that I’ve witnessed repeatedly: the constituency for the “low-res” are “non-traditional” students almost without exception. Nearly all of my students in the UNO program, as is true regarding all low-residency programs of which I’m aware, were adults ensconced in non-academic careers; the folks who desire admittance to such programs rarely harbor ambitions beyond their writing projects; that is, they tend to be mature adults uninterested in academic employment.

Please encourage your colleagues to contact me directly with any queries or concerns they may have, and to visit the PSP website, praguesummer.com.

Respectfully,



Richard Katrovas
Professor of English
Western Michigan University
Founding Director
Prague Summer Program for Writers, LLC
richardkatrovas.info