

Community College *of* Philadelphia

The Path to Possibilities™

STUDENT OUTCOMES COMMITTEE OF THE BOARD OF TRUSTEES

Thursday, November 1, 2012
1:30 p.m.
Room M2-34

AGENDA

- (1) 1:30 p.m. Executive Session
- (2) Public Session
 - 1:35 p.m. (a) Approval of the Minutes of October 4, 2012 (A)
 - 1:40 p.m. (b) Student Outcomes Performance Report (I)
 - 2:00 p.m. (c) Women's Studies Program Audit (A)
 - 2:20 p.m. (d) Creative Writing Program Audit (A)
 - 2:40 p.m. (e) Medical Assisting Program Recommendations (A)

**STUDENT OUTCOMES COMMITTEE OF THE
BOARD OF TRUSTEES**

MINUTES

Thursday, October 4, 2012

2:30 p.m. – M2-34

Presiding: Ms. Stacy Holland

Present: Dr. Stephen Curtis, Dr. Judith Gay, Dr. Samuel Hirsch, Mr. Chad Lassiter,
Dr. James Roebuck

Guests: Dr. Mary Anne Celenza, Ms. Kathy Harter, Dr. Barbara McLaughlin, Mr. John Moore

(1) Executive Session

An Executive Session was not held.

(2) Public Session

(a) Approval of Minutes of September 6, 2012

The minutes were accepted.

(b) Science Program Audit

Dr. Celenza provided an overview of the Science Program Audit. She stated that the Science Program serves a need for students as a transfer program and that students in the program do well academically. However, the issues that need to be worked on have to do with strengthening the pipeline of students who elect to pursue a course of study in the Science Program. A few years ago science faculty from all three departments (Biology, Chemistry and Physics) were engaged in discussions regarding what the next step for the College was regarding new science programs. As a result, the faculty designed a very innovative curriculum which is the Applied Science and Engineering Technology degree program (ASET). This Program complements the Science Program in that it is designed as a career program. Dr. Celenza indicated that the science faculty need to once again review the status of the science programs and outline a future direction. The Division is involved with a number of initiatives designed to strengthen both recruitment and retention efforts for students interested in science:

- Predominately Black Institutions (PBI) grant – The goals are to increase recruitment initiatives as well as retention in science classes.

- S-STEM grant – A proposal has been submitted to NSF with a focus on designing an undergraduate science course which will enable students to engage in actual research early in their academic career.
- ATE – BMET grant – A proposal is being developed to be submitted to NSF. The focus is to develop a Biomedical Equipment Technician proficiency certificate which will also include strategies to assist students entering the program develop stronger academic skills (e.g. contextualized learning, tutoring, mentoring, etc.).
- ATE – Nanotechnology grant – A proposal is being developed to partner with Immaculata University to increase students' knowledge of nanotechnology through bridge programs, summer camps, participation in College Connection for Science, Engineering and Technology (CCSET) and the development of an introduction to nanotechnology course.

In addition, efforts will continue with initiatives through the Center for Science and Engineering Education that foster student recruitment and retention. Examples include the establishment of a Science Club, participation in the Philadelphia Science Festival and connecting students to professionals working in the field of science.

Mr. Lassiter suggested that a wish list of equipment should be developed and sent to area universities to alert them to the College's needs in the event universities have available equipment for potential donation to the College.

Ms. Holland pointed out the under enrollment of the Science Program and the need to develop a plan for increasing enrollment. It was agreed that an enrollment plan would be developed to include strategy, timeline and projected outcomes.

Action: The Student Outcomes Committee recommends that the Board of Trustees accept the Science Program Audit.

(c) Nursing – Modified Academic Program Audit

Dr. Celenza provided an overview of the Nursing Program Audit. She stated the Nursing Program has a well-established history of being a quality program. Through the efforts of the nursing faculty the Program has extended its reach beyond Philadelphia out to a national audience. This has been accomplished by two recent grants with the Hartford and Hearst Foundation which focus on Geriatric Education. Faculty have shared their expertise with other schools of nursing through presentations at major conferences. They have also broadened their strong dedication to community service by sponsoring a trip to Merida Mexico. Last Spring 2012, some nursing students and two faculty members worked with the College's Center for International Understanding to travel to Merida Mexico to study a different health care system. They then presented their findings to their classmates to share their knowledge. Faculty in the

program continue to look for ways to connect with other organizations to promote nursing education.

Ms. Holland inquired about the culture of the Nursing Department and who is the driver for the Department to want to do innovative initiatives. Dr. McLaughlin responded by saying that the Nursing Department has had an established philosophical understanding that if new ideas are presented they should be supported. Beyond this, the nursing faculty view themselves as a community of learners including being open to learn from students. Dr. Curtis commented that the Nursing Department has had outstanding leadership over time and that has made a difference as well.

Ms. Holland questioned why completion of the Program is three years instead of two years. Dr. McLaughlin responded that the reason for this is that students typically need to take additional courses including pre-requisite courses and that since the Program has selective admissions requirements, such as a minimum GPA, students must first enroll in courses in order to establish an academic history and a GPA.

The Committee also had a conversation regarding the trend of employers requiring a bachelor's degree in Nursing and the implications for the associate's degree.

Action: The Student Outcomes Committee recommends that the Board of Trustees accept the Nursing Program Audit.

(3) **Next Meeting**

The next meeting of the Student Outcomes Committee of the Board is scheduled for November 1, 2012 at 1:30 p.m. in conference room M2-34.

Attachments

Minutes of September 6, 2012
Science Program Audit
Nursing – Modified Academic Program Audit

Community College of Philadelphia

*Academic Program Audit: Women's Studies and Gender Studies
Degree and Certificate Programs*

Division of Liberal Studies

Authors:

Mary T. Conway

John V Moore III

Date: September 19, 2012

I. Executive Summary

The Women's Studies/Gender Studies Programs (Degree and Certificate) have a history at the College going back over 15 years. Starting as a single course, Women's Studies grew to a concentration within Liberal Studies, to its current structure: offering both a standalone certificate and AA degree. The program has a small number of degree or certificate seeking students, but the courses the program offers are near maximum enrollment each semester. It is also only one of two options for students within the greater Philadelphia metro region where students can obtain an Associate's Degree in Women's and/or Gender Studies.

The programs' faculty hail from a variety of disciplines within the College and have contributed a number of revisions to the program in recent years. The fact that faculty for this program are pulled from other disciplines aids greatly in keeping costs low. And despite their various backgrounds, it is clear there is a dedication among them for this program.

It is unclear where the disconnect is between the number of students who take the initial women's studies course and the small number of students who go on to obtain a degree or certificate from the program. To remain viable as a degree granting program, Women's/Gender Studies will need to grow its current enrollment.

II. Program

A. Mission

The Women's Studies/Gender Studies curriculum is designed for students who want to study the implications of sex and gender, whether for personal interest or with the goal of transfer to major in women's studies, gender studies, sociology or related fields. The Women's Studies/Gender Studies program combines courses specifically related to the study of gender with a general education foundation.

B. Major Goals of the Program

Upon completion of this program graduates will be able to:

- Explain the complexities of gender and the ways in which gender roles impact the life choices available to women and men.
- Describe the significance of the diversity of women's and men's experience in their own and other cultures.
- Write coherent essays which reflect critically on the public conversation concerning gender roles and the public policy debate.
- Write in a style consistent with women's studies scholarship.

C. Brief History of the Program

- 1996, February: Women's Studies 101 course approved and written. It is noted that there is no Women's Studies Department in which to house the course so it was placed in Psychology, Education, and Health Services Department.
- 2000, October: Women's Studies/Gender Studies Curriculum approved as a Concentration Option in Liberal Arts.
- 2002, November: Revision to core course listings; Psychology 202, Human Sexuality added.
- 2005, January: Proposal for Certificate in Women's/Gender Studies approved.
- 2005: Distance Education sections offered in the introductory course and select core courses (ANTH 202, HIST 180, ENGL 260, WS 101).
- 2009, New directions include web presence, Facebook page and curriculum web page; public film screenings; The Clothesline Project; Voices Against Violence; International AIDS Day.
- 2011, October: Student Learning Outcomes and Program Outcomes revised.¹
- 2012, March: Program and Certificate Descriptions Revised.²

D. Curriculum

1a. Description of the Curriculum: Degree Program

The Women's Studies/Gender Studies curriculum is essentially a Liberal Arts curriculum with a focus on the gendered aspects of identity. It is designed for students who want to study the implications of sex and gender, whether for personal interest or with the goal of transfer to major in women's studies, gender studies, sociology or related fields. The Women's Studies/Gender Studies program combines courses specifically related to the study of gender with a general education foundation.

The Women's Studies/Gender Studies program combines a core of academic courses in the humanities and social sciences with a general education foundation.

- **Directed Electives** focus on gender issues within the various disciplines. The curriculum requires students to select four from this list:
 - HIST 180, ENGL 260, SOC 212, ANTH 202, PSYC 202, PHIL 202, SOC 115
- All **General Education** requirements are met through required courses (as indicated below) except for the Interpretive Studies requirement and the Writing Intensive requirement. Therefore, in order to graduate, students in this program must choose one course that is designated Interpretive Studies and one course that is designated Writing Intensive. The same course may be used to fulfill both requirements.
 - This program requires two sciences, one of which must have a lab component. BIOL 109-110 – Human Anatomy and Physiology, or BIOL 106 and 107 – General Biology are recommended.

¹ Proposed minor SLO changes are not yet approved by the AAC, but were made ~~the~~ "the SLOs were difficult to assess; the SLO's for the degree and certificate were not distinct from one another; and writing was omitted as an outcome for the degree."

² Proposed minor description changes are not yet approved by the AAC, but were made to ~~reflect~~ "reflect the more current and inclusive language common to other Women's and Gender Studies Programs."

- **Recommended:** PSYC 215, 211, 221; SOC 212, 231, 233; ANTH 202, ANTH 112, ENGL 116, ENGL 125, PSYC 215
- To qualify for the Associate in Arts (A.A.) degree in Women's Studies/Gender Studies a student must complete a minimum of 61 credit hours as prescribed and attain a grade point average of 2.0 (–C" average).

1b. Description of the Curriculum: Certificate Program

The academic certificate program in Women's Studies/Gender Studies is designed to provide understanding and expertise on issues of gender and of women's experience that will enhance students' performance in many career fields, such as human services, education, business, law and health care. The certificate combines a core of academic courses in the humanities and social sciences with a general education foundation and a 20 hour (minimum) service experience. Students completing the certificate may apply courses toward an Associate in Arts degree in Liberal Arts or Culture, Science and Technology.

The service-learning component can be accomplished through any of a number of venues, including course selection, curriculum-related experiences, or through special arrangement with the coordinator of the Women's Studies/Gender Studies program. A list of acceptable courses and experiences are available from the program coordinator.

To complete the service-learning component, students write a reflection paper on their experience. The coordinator of the Women's Studies/Gender Studies program will certify that the reflection paper meets the criteria for the Women's Studies/Gender Studies certificate. The paper should demonstrate that the student has developed a deeper understanding of gender issues as a result of the experience of volunteering for an organization that provides services for or that advocates for women and girls.

2a. Curriculum Sequence: Degree Program

WOMEN'S STUDIES/GENDER STUDIES COURSE SEQUENCE

Course Number and Name	Prerequisites and Corequisites	Credits	Gen Ed Req.
FIRST SEMESTER			
ENGL 101 – English Composition I		3	ENGL 101
MATH 150 -Introductory Data Analysis, or alternative ¹	MATH 118	3	Mathematics
WS 101 – Introduction to Women’s Studies		3	Am/Global Diversity
PSYC 101 – Introduction to Psychology or SOC 101 – Introduction to Sociology		3	Social Sciences
CIS 103 – Applied Computer Technology		3	Tech Comp
SECOND SEMESTER			
General Elective		3	
Directed Elective – select one of the following:		3	
HIST 180 – Women and History			
ENGL 260 –Women in Literature	ENGL 101		
SOC 212 – Marriage and Family	SOC 101		
ANTH 202 – Gender Roles in Cross-Cultural Perspective	ANTH 101 or ANTH 112 or SOC 101		
PSYC 202 – Human Sexuality	PSYC 101		
PHIL 202 - Love and Sexuality			
SOC 115 – Women and Men in American Society	ENGL 101		
Directed Elective – select one from the list above		3	
ENGL 102 – The Research Paper	ENGL 101	3	ENGL 102, Info Lit
Lab Science ²		4	Natural Science
THIRD SEMESTER			
Humanities Elective		3	Humanities
Advanced Psychology, Sociology, or Anthropology ³	PSYC 101 or SOC 101	3	
Directed Elective – select 1 from the list above		3	
Directed Elective – select 1 from the list above		3	
Science Elective ²		3-4	
FOURTH SEMESTER			
Artistic/Oral		3	
General Elective ⁴		3	
General Elective ⁴		3	
General Elective ⁴		3	
General Elective ⁴		3	

¹ Women’s Studies/Gender Studies often involves analysis of statistical and quantitative data. Therefore, MATH 150, Introductory Data Analysis, is recommended although MATH 118 will fulfill graduation requirements.

² This program requires two sciences, one of which must have a lab component. BIOL 109-110 – Human Anatomy and Physiology, or BIOL 106 and 107 – General Biology are recommended.

³ Recommended: PSYC 215, 211, 221; SOC 212, 231, 233; ANTH 202.

⁴ It is also recommended that you consider ANTH 112, ENGL 116, ENGL 125, PSYC 215 and any sociology course which relates to your own interests.

2b. Curriculum Sequence: Certificate Program

Women's Studies/Gender Studies Academic Certificate Course Sequence

Course Number and Name	Prerequisites and Corequisites	Credits
FIRST SEMESTER		
ENGL 101 – English Composition I		3
WS 101 – Introduction to Women's Studies		3
MATH 118 - Intermediate Algebra or higher ¹		3
PSYC 101 – Introduction to Psychology or SOC 101 – Introduction to Sociology		3
CIS 103 – Applied Computer Technology		3
SECOND SEMESTER		
ENGL 102 ² – The Research Paper or ENGL 112 –Report and Technical Writing	ENGL 101	3
Any four of the following:		12
ANTH 202 – Gender Roles in Cross-Cultural Perspective	ANTH 101 or ANTH 112 or SOC 101	
ENGL 260 –Women in Literature	ENGL 101	
HIST 180 – Women and History		
BHHS 151 – Family Violence, Abuse and Trauma		
PSYC 202 – Human Sexuality	PSYC 101	
SOC 212 – Marriage and Family	SOC 101	
SOC 115 – Women and Men in American Society	ENGL 101	
PHIL 202 - Philosophy of Love and Sexuality		

¹

MATH 150 – Introductory Data Analysis recommended.

²

ENGL 102 – Recommended for students seeking a Liberal Arts degree or transfer to some baccalaureate programs. Consult an academic advisor or counselor.

3. Curriculum Map (Associate's Degree Program)

The Women's Studies/Gender Studies curriculum prepares students to achieve the expected student learning outcomes identified in the College catalog. The following table demonstrates how learning activities in specific courses map to these learning outcomes. Given the openness of course selection intended in this curriculum, the following modified curriculum map is an appropriate tool for assessing alignment of courses with the program outcomes.

Programmatic Student Learning Outcomes				
Explain the complexities of gender and the ways in which gender roles impact the life choices available to women and men	Reflect critically on the diversity of women's and men's experience in their own and other cultures	Function more effectively in their interactions with others through a broader perspective on gender relationships	Reflect critically on the public conversation concerning gender roles and the public policy debate	Write in a style consistent with women's studies scholarship
WS 101 – Introduction to Women's Studies	WS 101 – Introduction to Women's Studies	WS 101 – Introduction to Women's Studies	WS 101 – Introduction to Women's Studies	WS 101 – Introduction to Women's Studies
Psyc 101 – Intro to Psychology or Soc 101 – Intro to Sociology	Psyc 101 – Intro to Psychology or Soc 101 – Intro to Sociology	Psyc 101 – Intro to Psychology or Soc 101 – Intro to Sociology		Engl 101 – English Composition I
				Engl 102 – The Research Paper
Students select one Humanities elective; one advanced Psychology, Sociology or Anthropology elective; and 4 directed electives from the following list: Hist 180 – Women and History, Engl 260 – Women in Literature, Soc 212 – Marriage and Family, Anth 202 – Gender Roles in Cross Cultural Perspective, Psyc 202 – Human Sexuality, Phil 202 – Love and Sexuality, Soc 115 – Women and Men in Am Society				
These disciplines/courses are specified because they support any /all of the program outcomes.				
Students select 4 general electives; depending on student choice, those courses might also support any of the program outcomes.				
The following courses support achievement of general education outcomes: CIS 103, Math 150, Science electives (2) , and Artistic/Oral				

E. Revisions to the curriculum since last audit

- 2002, November: Revision to core course listings; Psychology 202, Human Sexuality added.
- 2011, October: Student Learning Outcomes and Program Outcomes revised. (See Footnote 1, page 2)
- 2012, March: Program and Certificate Descriptions revised. (See Footnote 2, page 2)

F. Curricular innovations

Women's and Gender Studies is a truly inter-disciplinary curriculum at Community College of Philadelphia. With an excellent introductory survey course, all other required courses, including directed electives are housed in a handful of other relevant disciplines. This intentional design anticipates the inter-disciplinary nature of the programs CCP students will transfer to at 4 year schools.

Instead of re-inventing or duplicating courses from other disciplines, the curriculum takes advantage of existing courses.

Faculty teaching the Introductory course hail from a variety of disciplines, as well, including English, Sociology, Psychology, and Communication Arts. This enables them to prepare students for the more advanced directed electives housed in History, Anthropology, Sociology, Psychology and English.

Within the Introductory course, WS/GS has extended learning beyond the classroom. Using the college community as an opportunity for outreach and education, students in this class have presented on public panels regarding sex trafficking, created art for a public display regarding Domestic Violence, offered information and resources regarding HIV/AIDS in the Student Life building, presented speeches aimed at reducing violence in Philadelphia, and developed and circulated petitions concerning gender inequality. It is known that internalizing the rich concepts from the course happens best when students teach others and do so outside the classroom.³

In the Certificate program, the requirement of a reflective service learning project should also be pointed out as an original innovation. It is the only program at the College that requires that of students. An assessment of its effectiveness and administration could prove valuable to other programs at the College that may wish to incorporate similar projects.

III. Profile of Faculty

Women's Studies / Gender Studies does not have any faculty exclusively dedicated to the program, the faculty listed below are those who have taught the introductory course.

Mary T. Conway Associate Professor, English PhD, Temple University
Professor Conway has researched, presented and published a variety of subjects relevant to Women's and Gender Studies. Her work has appeared in scholarly film and cultural studies journals including *Camera Obscura*, *Wide Angle*, *Discourse*, and *Parallax*; her most recent article, "Better Keep the Egghead" (*Common Sense*) examines the intersections of multiple identities with perceptions of social class. She is the recipient of numerous awards, including from the National Communication Association's Women's Studies Division and Temple University's Graduate Assistant, First Year Writing Program. She is the curriculum's coordinator.

Amy Anu-Birge Associate Professor, English PhD, University of Texas
Professor Anu-Birge is an Eighteenth century African Americanist interested in anti-racist teaching and learning and the Health at Every Size (HAES) movement. Much of her graduate work was on early black feminist writers (Anna Julia Cooper, Pauline Hopkins, Frances E. W. Harper). She completed the Inside-Out training program and taught courses in several correctional facilities, particularly focusing on programs for women. She also worked with Rendell's Governor's Commission on College and Career Success on achieving equity in K-12 education, and is a member of the board of the Multicultural Resource Center (MRC) and has worked for them as a consultant on teaching anti-racist, gender positive, multicultural texts in K-12 classrooms in Philadelphia.

³ http://nsse.iub.edu/NSSE_2011_Results/pdf/NSSE_2011_AnnualResults.pdf#page=11

Alexine Fleck Assistant Professor, English PhD, University of Pennsylvania

Professor Fleck received her BA in English (Minor Women's Studies), at Rutgers University and her Master's in English at the University of Massachusetts-Amherst. She earned her Master's in Secondary Education and PhD in English at the University of Pennsylvania. Fleck was granted an American Association of University Women dissertation fellowship in recognition of her research on gender and addiction. She also sat on the board of Project SAFE (Sexworkers Advocating For Empowerment) and did ethnographic research with crack-using women for the Center for Studies of Addiction HIV Prevention Research Division at University of Pennsylvania. Her MA in English was particularly focused on feminist and queer theory as it pertained to trauma studies and young adult literature. She has presented a feminist analysis of girl-horse novels as well as young adult romance novels. While completing her MEd, she studied gender issues in the classroom. As an undergraduate, she was president of the Women's Action Collective and advised the Rutgers Women's Studies Curriculum committee. At Bucks County Community College she helped start, and was the faculty adviser for, the Women's Studies Club. Her recently published article, "Two People in a Room" is a feminist analysis of the ethnographic treatment of sex-for-crack exchanges.

Dianna Russell Assistant Professor, English M.A. Syracuse University

Professor Russell is a playwright and poet interested in writing and reading about women in history; genderlects (male/female communication styles), and paleoanthropology. She received her B.A. from Keuka College where she majored in English, studying work by women writers and publishing feminist poetry. At Syracuse University, she majored in Creative Writing, taking courses in 19th Century Women's Literature and Feminist Theory while continuing to produce and publish feminist poetry. Her Master's Thesis was a book of original poetry titled *Harvesting Salt and Fish*, and focused on women's roles as providers, both historically and today. Selections from it were published in the feminist creative writing magazines *Choices*, *Contemplative Journal* and *Earth's Daughters*. Her play *White Chapel Diary*, a feminist retelling of the Jack the Ripper myth, was produced by Civic Theater of Allentown; she has lectured about the play and women's roles in Victorian England at numerous venues, including at East Stroudsburg University, at public schools and libraries, and on the radio. Her two new plays include a gospel/jazz musical, *Before the Rain*, which examines the lives of African Americans living in Louisiana in the 1930s, specifically focusing on the relationships between fathers and daughters in that culture, and *Night Games*, a compilation of several of Arthur Schnitzler's novellas, including his famous, banned piece "Dream Story," which explores sexuality and gender within marriage, and was adapted into the movie *Eyes Wide Shut*. *Before the Rain* had several readings in 2010, including in New York City at The Producers Club in 2010, and *Night Games* and will be produced Off Broadway this year.

J. Alison Watts Instructor, Sociology PhD, Temple University

Ms. Watts earned her M.A. in Sociology and Ph.D. in Sociology from Temple University. She also holds an M.S. in Criminal Justice from St. Joseph's University. Her research interests include the intersections of race, gender, and sexuality in the embodied experiences of women athletes. She has presented her research on the topic at several academic conferences. She has a strong commitment to issues of diversity and social justice. Since arriving at CCP she has organized the Faculty and Staff Gay-Straight Alliance and initiated a Safe Space program to

create a supportive campus environment for the LGBTQ community. She also serves as a member of the President's Diversity Council at CCP.

IV. Learning Outcomes and Assessment

A. Student Learning Outcomes

1. Degree Program

Upon completion of this program graduates will be able to:

- Understand the complexities of gender and the ways in which gender roles impact the life choices available to women and men.
- Reflect critically on the diversity of women's and men's experience in their own and other cultures.
- Function more effectively in the workplace and in their personal lives through a broader perspective on gender relationships.
- Appreciate the diversity of women's and men's experience in their own and other cultures.
- Enter the public conversation concerning gender roles and the public policy debate.

2. Certificate Program

Upon completion of this program graduates will be able to:

- Understand the complexities of gender and the ways in which gender roles impact the life choices available to women and men.
- Appreciate the diversity of women's and men's experience in their own and other cultures.
- Function more effectively in the workplace and in their personal lives through a broader perspective on gender relationships.
- Enter the public conversation concerning gender roles and the public policy debate.

B. Student Profile

The Women's and Gender Studies program enrolls a small number of students in its programs, averaging 4 students a semester in the certificate and degree programs combined (Table 1). The students, over the past few years have been exclusively female and have been primarily African American or White (Tables 2, 3).

Although the number of students enrolled in the programs is small, the courses in Women's and Gender Studies courses consistently have been well attended. Since Fall 2007, the courses have averaged just over 100 students a semester and run, on average, at 91% of capacity--higher than both the Division and the College (Table 6).

Table 1. Headcounts

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	Headcount	--	--	--	2	--	4	3	3	4
	FTE Headcount	--	--	--	2	--	3	2	2	4
Women's/ Gender Studies Certificate	Headcount	--	--	2	3	2	1	1	1	2
	FTE Headcount	--	--	2	3	1	1	1	1	2
Liberal Studies Division	Headcount	8,685	8,762	8,442	8,779	8,892	9,122	8,712	9,051	8,720
	FTE Headcount	5,936	5,850	5,758	5,894	6,314	6,360	6,175	6,327	6,138
College	Headcount	17,334	17,661	17,327	18,024	19,047	19,963	19,503	20,170	19,756
	FTE Headcount	11,881	11,823	11,883	12,128	13,362	13,786	13,697	13,863	13,685

Table 2. Gender Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	Female	--	--	--	100% (2)	--	100% (4)	100% (3)	100% (3)	100% (4)
	Male	--	--	--	--	--	--	--	--	--
	Unknown	--	--	--	--	--	--	--	--	--
Women's/ Gender Studies Certificate	Female	--	--	100% (2)	100% (3)	100% (2)	100% (1)	100% (1)	100% (1)	100% (2)
	Male	--	--	--	--	--	--	--	--	--
	Unknown	--	--	--	--	--	--	--	--	--
Liberal Studies Division	Female	65.0%	65.2%	64.8%	64.4%	63.1%	63.2%	63.1%	62.1%	62.3%
	Male	33.8%	33.9%	34.2%	34.4%	35.8%	35.9%	36.2%	37.3%	37.3%
	Unknown	1.1%	1.0%	1.0%	1.2%	1.1%	0.9%	0.7%	0.6%	0.4%
College	Female	66.7%	66.4%	66.3%	65.9%	65.3%	65.3%	64.6%	64.2%	64.5%
	Male	32.3%	32.8%	32.8%	33.1%	33.7%	33.9%	34.8%	35.3%	35.1%
	Unknown	1.0%	0.8%	0.8%	1.0%	0.9%	0.8%	0.6%	0.5%	0.3%

Table 3. Race/Ethnicity Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	Native American	--	--	--	--	--	--	--	--	--
	Asian	--	--	--	--	--	--	--	--	--
	African American	--	--	--	50% (1)	--	75% (3)	67% (2)	67% (2)	25% (1)
	Hispanic	--	--	--	--	--	--	--	--	25% (1)
	White Non- Hispanic	--	--	--	--	--	25% (1)	33% (1)	--	--
	Other	--	--	--	--	--	--	--	--	--
	Unknown	--	--	--	50% (1)	--	--	--	33% (1)	50% (2)
Women's/ Gender Studies Certificate	Native American	--	--	--	--	--	--	--	--	--
	Asian	--	--	--	--	--	--	--	--	--
	African American	--	--	50% (1)	33% (1)	50% (1)	--	--	100% (1)	100% (2)
	Hispanic	--	--	--	--	--	--	--	--	--
	White Non- Hispanic	--	--	50% (1)	67% (2)	50% (1)	100% (1)	100% (1)	--	--
	Other	--	--	--	--	--	--	--	--	--
	Unknown	--	--	--	--	--	--	--	--	--
Liberal Studies Division	Native American	0.5%	0.5%	0.4%	0.3%	0.4%	0.3%	0.5%	0.6%	0.6%
	Asian	6.6%	6.0%	5.9%	5.8%	5.5%	5.1%	5.1%	4.8%	5.0%
	African American	46.4%	47.5%	45.7%	46.9%	47.4%	48.0%	48.3%	50.1%	50.3%
	Hispanic	6.7%	6.7%	7.5%	7.1%	7.3%	7.8%	7.0%	6.4%	5.3%
	White Non- Hispanic	27.4%	26.9%	27.2%	26.5%	26.1%	25.2%	25.4%	24.5%	25.3%
	Other	4.4%	4.4%	3.9%	3.8%	4.1%	4.4%	4.0%	3.9%	3.2%
	Unknown	8.1%	8.0%	9.3%	9.5%	9.2%	9.1%	9.7%	9.8%	10.3%
College	Native American	0.5%	0.4%	0.4%	0.4%	0.4%	0.3%	0.5%	0.5%	0.5%
	Asian	8.3%	7.9%	7.2%	7.1%	6.9%	6.8%	7.2%	6.9%	7.0%
	African American	47.1%	48.0%	46.8%	47.4%	47.2%	48.0%	47.7%	49.1%	49.2%
	Hispanic	6.5%	6.4%	7.0%	6.6%	7.0%	7.2%	6.6%	6.1%	5.2%
	White Non- Hispanic	26.1%	25.5%	26.1%	25.4%	25.4%	24.4%	24.8%	24.4%	24.9%
	Other	4.2%	4.3%	4.1%	3.9%	4.2%	4.3%	4.0%	3.8%	3.2%
	Unknown	7.4%	7.5%	8.4%	9.2%	9.1%	8.8%	9.2%	9.1%	9.9%

Table 4. Age Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	16 - 21	--	--	--	50% (1)	--	25% (1)	33.3% (1)	--	50% (2)
	22 - 29	--	--	--	--	--	50% (2)	33.3% (1)	66.7% (2)	50% (2)
	30 - 39	--	--	--	50% (1)	--	--	--	33.3% (1)	--
	40 +	--	--	--	--	--	25% (1)	33.3% (1)	--	--
	Unknown	--	--	--	--	--	--	--	--	--
Women's/ Gender Studies Certificate	16 - 21	--	--	50% (1)	33.3% (1)	--	--	--	--	50% (1)
	22 - 29	--	--	50% (1)	66.7% (2)	50% (1)	100% (1)	100% (1)	--	--
	30 - 39	--	--	--	--	--	--	--	100% (1)	50% (1)
	40 +	--	--	--	--	50% (1)	--	--	--	--
	Unknown	--	--	--	--	--	--	--	--	--
Liberal Studies Division	16 - 21	35.8%	29.1%	35.4%	28.4%	35.6%	29.6%	35.6%	29.0%	36.5%
	22 - 29	29.2%	34.6%	29.4%	35.0%	31.1%	36.1%	32.4%	36.9%	32.4%
	30 - 39	15.2%	16.1%	15.5%	16.7%	15.7%	16.4%	15.0%	15.9%	14.6%
	40 +	16.6%	17.2%	17.1%	17.6%	16.0%	16.6%	15.6%	17.0%	15.5%
	Unknown	3.3%	3.0%	2.5%	2.3%	1.6%	1.3%	1.4%	1.1%	0.9%
College	16 - 21	36.9%	30.7%	36.7%	29.7%	35.5%	29.6%	36.0%	29.4%	35.8%
	22 - 29	30.4%	35.1%	30.8%	36.2%	33.0%	37.3%	33.6%	38.1%	34.3%
	30 - 39	15.9%	16.8%	15.9%	17.4%	16.2%	17.8%	16.5%	17.7%	16.2%
	40 +	13.8%	14.6%	14.3%	14.6%	13.7%	14.0%	12.6%	13.7%	12.7%
	Unknown	3.0%	2.7%	2.4%	2.2%	1.5%	1.3%	1.3%	1.1%	0.9%

Table 5. Enrollment Status

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	Full Time	--	--	--	--	--	25% (1)	--	--	75% (3)
	Part Time	--	--	--	100% (2)	--	75% (3)	100% (2)	100% (2)	25% (1)
Women's/ Gender Studies Certificate	Full Time	--	--	50% (1)	66.7% (2)	--	--	--	--	50% (1)
	Part Time	--	--	50% (1)	33.3% (1)	100% (2)	100% (1)	100% (1)	100% (1)	50% (1)
Liberal Studies Division	Full Time	33.3%	30.3%	34.0%	31.3%	38.2%	34.9%	36.7%	33.6%	34.1%
	Part Time	66.7%	69.7%	66.0%	68.7%	61.8%	65.1%	63.3%	66.4%	65.9%
College	Full Time	32.8%	29.2%	32.7%	30.0%	35.3%	32.2%	34.2%	30.5%	31.2%
	Part Time	67.2%	70.8%	67.3%	70.0%	64.7%	67.8%	65.8%	69.5%	68.8%

C. Student Outcomes

Information about student success in the Women's and Gender Studies Programs are difficult to interpret given the small number of students. When between one and three students are enrolled in a given semester, a net gain or loss of a single student may be misleading in terms of the percent change. While the numbers below will be in percentages for the College and Liberal Studies Division, the numbers for the Women's and Gender Studies Programs will be presented both as percentages and then as raw numbers immediately following in parentheses. Comparisons, semester to semester, are challenging to make given the size of the program and any attribution of a trend in the data should be done with caution.

As noted in Table 6, enrollments are generally high within the program's course. The Women's and Gender Studies programs have averaged 3.4 sections over the past 10 semesters. Enrollment in those sections has averaged 30.0 students. And the percent filled (calculated by dividing the maximum occupancy of the sections by the number of seats actually filled) has averaged 91% over the same time period. This is higher than both the Division (83%) and the College as a whole (84%) (Table 6). So despite the small number of graduates (3) in recent years (Table 7), there appears to be a strong demand for the courses offered.

Tables 8 through 12 deal with student success, retention, and graduation. They are included as a normal part of the audit process, but no true meaning can be derived from them in the case of this program. As noted above, the numbers are too small to make comparisons. (A good example of this is the wide fluctuations in the semester to semester GPAs presented in Table 10—the variation from 3.50 to 1.44 in one semester, while normally noteworthy, could easily be the result of a single student (out of the three)

with a very low GPA rather than the indication of a broader, departmental issue.)

Table 6. Course Enrollments

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012
Women's / Gender Studies	Courses	3	4	3	4	3	4	3	4	3	3
	Avg Enrollment	30.0	27.5	30.3	30.8	31.3	28.8	31.3	26.5	30.7	33.0
	Percent Filled	93%	85%	94%	95%	97%	89%	92%	82%	90%	92%
Liberal Studies Division	Courses	1426	1411	1441	1520	1551	1674	1711	1721	1581	1577
	Avg Enrollment	20.3	20.7	20.2	20.6	21.5	21.3	20.9	21.3	20.4	20.2
	Percent Filled	81%	82%	81%	82%	86%	86%	83%	84%	81%	81%
College	Courses	2620	2664	2694	2829	2881	3096	3023	2941	2939	3007
	Avg Enrollment	21.2	21.1	21.2	21.2	22.3	22.0	21.9	22.1	21.8	21.6
	Percent Filled	83%	83%	83%	83%	87%	86%	85%	85%	84%	83%

Table 7. Degrees Awarded

		2008	2009	2010	2011
Women's/ Gender Studies	AA	1		2	
	Cert				
Liberal Studies		1080	1158	957	1184
College		1984	2126	1908	2277

Table 8. Fall to Spring Persistence

		Fall 2007	Fall 2008	Fall 2009	Fall 2010
Women's/ Gender Studies Degree	Returned Same Program	--	--	--	66.7% (2)
	Returned Different Program	--	--	--	--
	Graduated Fall	--	--	--	--
	Did not Return Spring	--	--	--	33.3% (1)
Women's/ Gender Studies Certificate	Returned Same Program	--	100% (2)	50% (1)	--
	Returned Different Program	--	--	--	100% (1)
	Graduated Fall	--	--	--	--
	Did not Return Spring	--	--	50% (1)	--
Liberal Studies Division	Returned Same Program	62.3%	63.0%	65.1%	66.3%
	Returned Different Program	6.6%	6.2%	6.1%	5.8%
	Graduated Fall	2.0%	2.1%	2.1%	2.7%
	Did not Return Spring	29.0%	28.7%	26.7%	25.3%
College	Returned Same Program	64.2%	64.6%	66.8%	66.9%
	Returned Different Program	5.2%	5.1%	4.8%	4.9%
	Graduated Fall	2.1%	1.8%	2.0%	2.2%
	Did not Return Spring	28.6%	28.5%	26.4%	25.9%

Table 9. Fall to Fall Persistence

		Fall 2007	Fall 2008	Fall 2009	Fall 2010
Women's/ Gender Studies Degree	Returned Same Program	--	--	--	33.3% (1)
	Returned Different Program	--	--	--	--
	Graduated	--	--	--	--
	Did not Return Fall	--	--	--	66.7% (2)
Women's/ Gender Studies Certificate	Returned Same Program	--	50% (1)	50% (1)	--
	Returned Different Program	--	50% (1)	--	100% (1)
	Graduated	--	--	--	--
	Did not Return Fall	--	--	50% (1)	--
Liberal Studies Division	Returned Same Program	33.9%	35.9%	38.4%	36.1%
	Returned Different Program	9.6%	9.8%	8.4%	10.2%
	Graduated	7.4%	8.1%	7.4%	9.1%
	Did not Return Fall	49.1%	46.2%	45.8%	44.6%
College	Returned Same Program	35.0%	37.1%	38.5%	37.0%
	Returned Different Program	8.2%	8.5%	7.6%	9.1%
	Graduated	8.1%	8.3%	8.1%	8.5%
	Did not Return Fall	48.8%	46.1%	45.8%	45.3%

Table 10. Course Completion and GPA

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	Completion				100% (2)		100% (4)	55.6% (3)	100% (3)	75% (4)
	GPA				3.33		3.04	1.44	3.50	2.00
Women's/ Gender Studies Certificate	Completion			100% (2)	66.7% (3)	100% (2)	100% (1)	100% (1)	100% (1)	100% (2)
	GPA			2.67	2.14	3.33	3.50	4.00	3.00	1.75
Liberal Studies Division	Completion	88.6%	87.4%	89.7%	88.8%	87.6%	86.8%	87.7%	87.0%	85.2%
	GPA	2.68	2.64	2.71	2.71	2.67	2.64	2.65	2.63	2.55
College	Completion	88.8%	87.8%	89.9%	89.0%	88.5%	87.7%	88.8%	87.7%	85.8%
	GPA	2.65	2.63	2.69	2.68	2.66	2.64	2.67	2.63	2.54

Table 11. Academic Standing

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Women's/ Gender Studies Degree	Good Standing	--	--	--	100% (2)	--	100% (4)	100% (3)	66.7% (2)	75% (3)
	Dropped	--	--	--	--	--	--	--	--	--
	Probation	--	--	--	--	--	--	--	33.3% (1)	25% (1)
Women's/ Gender Studies Certificate	Good Standing	--	--	100% (2)	66.7% (2)	100% (2)	100% (1)	100% (1)	100% (1)	50% (1)
	Dropped	--	--	--	--	--	--	--	--	--
	Probation	--	--	--	33.3% (1)	--	--	--	--	50% (1)
Liberal Studies Division	Good Standing	83.2%	81.8%	84.1%	82.5%	84.7%	82.4%	83.0%	83.0%	82.5%
	Dropped	3.6%	5.6%	3.9%	5.9%	1.2%	1.6%	1.9%	1.9%	2.3%
	Probation	13.3%	12.6%	12.0%	11.7%	14.1%	15.9%	15.0%	15.1%	15.2%
College	Good Standing	83.8%	82.2%	85.0%	83.0%	85.6%	83.6%	84.4%	84.1%	83.8%
	Dropped	3.4%	5.5%	3.7%	5.5%	1.2%	1.7%	1.9%	1.9%	2.1%
	Probation	12.7%	12.2%	11.2%	11.5%	13.3%	14.8%	13.7%	14.0%	14.1%

Table 12. Success at Departure

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009
Women's/ Gender Studies Degree	Graduated	--	--	--	50% (1)	--
	Long Term Success	--	--	--	--	--
	Short Term Success	--	--	--	--	--
	Unsuccessful	--	--	--	50% (1)	--
Women's/ Gender Studies Certificate	Graduated	--	--	--	--	--
	Long Term Success	--	--	--	--	100% (1)
	Short Term Success	--	--	--	--	--
	Unsuccessful	--	--	--	--	--
Liberal Studies Division	Graduated	6.2%	12.6%	6.7%	13.0%	7.1%
	Long Term Success	36.3%	37.5%	35.2%	36.5%	38.2%
	Short Term Success	16.9%	15.8%	17.9%	16.7%	15.1%
	Unsuccessful	40.6%	34.0%	40.1%	33.8%	39.6%
College	Graduated	6.5%	13.7%	6.0%	14.4%	7.2%
	Long Term Success	34.2%	36.1%	35.9%	35.5%	36.9%
	Short Term Success	18.8%	17.2%	18.4%	17.3%	18.2%
	Unsuccessful	40.5%	33.0%	39.8%	32.8%	37.7%

Table 13. Transfer by Departure Status

	Women's Studies/ Gender Studies		Liberal Studies		College	
	Count	Percent	Count	Percent	Count	Percent
Graduate	1	50.0%	842	62.7%	1,697	61.1%
Earned 45 or more credits	0	0.0%	491	54.9%	1,024	56.0%
Earned 24 to 44 credits	0	0.0%	782	43.9%	1,551	42.9%
Earned 12 to 23 credits	0	0.0%	598	33.4%	1,303	34.9%
Earned less than 12 credits	1	16.7%	2,578	22.3%	5,906	24.8%
Grand Total	2	25.0%	5,291	30.5%	11,481	32.1%

D. Student Surveys

Surveys were sent via SurveyMonkey® to current students of both degree and certificate programs (7),

because the number was so small, the data were combined. Surveys were also mailed to students who completed programs offered by Women's and Gender Studies (4) and to those who were enrolled in the program but who left before completing their program (13).

Only one (1) student completed the survey. From the department of Institutional Research, data were gleaned from CCP's graduation surveys distributed between 2008 and 2011. However, the number of graduates is quite small and only one additional student was picked up with this data. It would be inappropriate to include information from students with such a small number.

V. Resources

Smart classrooms are used.

VI. Demand and Documented Need for the Program/Program Benefits

While most faculty and administrators understand the role gender plays in our lives, our students have not had the benefit of this education. While race is often a subject of study in our students' pre-college educations, gender is mostly absent from any type of analysis. Faculty believe that students consistently leave WSGS courses with a new, deeper understanding of an aspect of identity that shapes their lives, and with this knowledge are more empowered, compassionate and knowledgeable.

Historically, enrollment in this course at Main, NWRC, and on -line has been at capacity. Each year the seven sections of WS 101 reach two-hundred fifty-two students. A few of these students become Women's and Gender Studies degree seekers; others become certificate seekers (choosing to minor in the curriculum).

The degree granting program is one of only two in the general area at the community college level (the other being Bucks County). For students geographically limited to public transit within the Philadelphia metro area, this program is literally the only affordable option for pursuing an Associate Degree in Women's and Gender Studies. If students wish to complete a BA in Women's Studies, they can take half of their credits with at CCP, and then transfer to finish a Bachelor's program elsewhere. If they do so, they can save substantially over taking all of their coursework at a traditional, four-year institution. Some transfer students' institutions include Temple, West Chester, Bryn Mawr and the University of Pennsylvania. Currently, enrollment for both degree students (majors) and for certificate seekers (minors) is six per option, with a total of twelve.⁴ Some certificate seekers are as of yet uncounted as their submitted forms are not included.

The College mission includes a commitment to diversity, which implies a desire to explore minority viewpoints and experiences. An understanding of sex and gender as they relate to minority perspectives is essential for students learning to navigate an increasingly complex social world.

In Table 6, above, it is clear that there is a demand for the program's introductory course. Despite this, it is not clear how many students go on to take additional courses (see recommendations, below); the

⁴ This difference in the number of students enrolled in the program (4 AA and 2 Certificate according to Institutional Research (Table 1, above) and 6 in each according to the WSGS department hits upon a potential growth point. Students may be taking the courses required for the program but not completing the requisite paperwork for formally entering the program.

small number of majors certainly call into question to the demand beyond the primary course. That said, the programs' uniqueness in the region and theoretical perspective should not be discounted.

VIII. Operating Costs and Efficiency

Because all of the faculty in the program have other disciplines as their "home" department (see faculty profiles), the relative cost per FTE is low in the Women's Studies/Gender Studies Program relative to other programs in the College. It was, in fact, the 10th least expensive program per FTE for the 2010-11 academic year. Its \$2,745 was notably lower (18%) than the median cost per credit of \$3,243.

Table 13: Direct Costs and Cost per FTE

Women's/Gender Studies		
2007-2008	Direct Cost	\$ -
	# FTEs	-
	Cost/FTE	\$ -
2008-2009	Direct Cost	\$ -
	# FTEs	-
	Cost/FTE	\$ -
2009-2010	Direct Cost	\$ 8,794.92
	# FTEs	3
	Cost/FTE	\$2,931.64
2010-2011	Direct Cost	\$9,059.00
	# FTEs	3.3
	Cost/FTE	\$2,745.15

VIII. Findings and Recommendations

The Women's Studies / Gender Studies programs at CCP offer students the opportunity to explore a personal interest, specialize within what is, essentially, a general studies or liberal arts curriculum, or – with the certificate program – to supplement another degree program with courses that address issues of gender and sexuality. With a very popular introductory course and dedicated faculty, the programs still struggle to achieve a critical mass of students pursuing, and completing, either degree or certificate. While the generally low cost per FTE of the program does not mean that a small number of students formally in the WS/GS is a particular concern, the additional programmatic expenses in terms of faculty and administrative time must also be considered when thinking about the long term viability of the program. Counterbalancing this is a clear value that the program brings to both CCP and the region. It offers students an opportunity to examine issues through a unique lens and affords them chances to develop a facility with applying theories to traditional curricula.

Given this situation, the recommendations below focus on exploring who the students are who have an interest in women's or gender studies and why so few go on to option the degree or certificate programs.

1. Data from Bantasks should be requested to find the course taking patterns of students who have taken the WS/GS 101 course. What additional courses have these students taken? It may be possible from this analysis to determine whether these students go on to take additional courses

in the program without declaring the major or if, for example, they are following a favored professor from an earlier course.

This analysis should be completed by the end of the Spring 2013 semester.

2. Concurrent with this, the faculty need to explore the discrepancy between the official count of students in the degree and certificate programs (four and two, respectively) and the counts that the program is maintaining (six in each program). If there are students who are unaware of the paperwork that needs to be completed to enroll in the program or that they are not, in fact, in WS/GS this issue should be rectified. Some additional questions that may be worth answering include: do students understand that they can simultaneously complete two programs? (If they are interested in WS/GS, they may complete that degree concurrently or effectively minor in WS/GS by completing the certificate.)

This analysis should be completed by the end of the Spring 2013 semester.

3. The program should embark on a 'marketing campaign' of sorts with the data gleaned from the two studies above. After an understanding of what encourages students to major (or not) in WS/GS, the department should hold meetings with academic advising to see if there are particular reasons the WS/GS programs are not popular with students. Within courses, faculty could actively encourage students who demonstrate an interest in relevant courses to not only take more classes, but officially declare a major or certificate.

This would take place over the next two academic years.

4. If, within two years, these procedures do not lead to a stronger enrollment pattern within the programs, the Dean of the Division of Liberal Studies should make a recommendation about whether to close either or both of the programs. The popular introductory course could still be offered, but the degree or the certificate could be terminated. If this were to happen, then normal procedures for terminating a program would need to occur.

This decision would be made by end of Spring semester 2014.

5. Faculty in the program should design an assessment of the service learning requirement in the WS/GS Certificate program to determine if it is meeting the desired outcomes. This should be added to the schedule for the Programmatic Student Learning Outcomes and assessed within the next academic year (2012-13), with results by Fall 2013. If the service learning is deemed successful, the requirement should be added to the WS/GS AA program as well—it is unusual to have a more stringent set of requirements for a certificate than for a degree program. If it is not deemed successful, the program should consider dropping the requirement from the certificate.

This assessment should occur by the end of Fall 2013.

Community College of Philadelphia

Academic Program Audit: Creative Writing Certificate

Division of Liberal Studies

Authors:

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Date: August 15, 2012

I. Executive Summary

The Creative Writing Certificate is a small, but rapidly growing, program within the Division of Liberal Studies. It has a large number of associated faculty that contribute to the program; they come with a wide array of professional accomplishments within the field. It is clear the faculty associated with the Academic Certificate put significant amounts of time into crafting experiences for the students, which should be commended; however, students are still slightly more likely to depart early and without completing the Certificate or transferring. Some form of relationship with stopped out students should be established to promote their eventual return. English faculty are developing a curriculum that will allow students the opportunity to complete their certificate concurrently with a degree in English. Once this is completed, it will allow for the cultivation additional articulation agreements; these should certainly be continued.

II. Program

- A. The Certificate Program in Creative Writing was a response to growing interest in Creative Writing.¹ By presenting Creative Writing courses as part of a cohesive program, the College can hope to attract and retain dedicated student writers, showcase students' many Creative Writing activities, encourage enrollment in literature courses, and make full use of an outstanding Creative Writing faculty as advisors and mentors. As one of a small but growing number of two-year institutions offering such a program, Community College of Philadelphia has an opportunity to distinguish itself by offering one of only 12 Creative Writing Certificates in the country that can be part of a transferable degree.²

The Certificate Program in Creative Writing, however, is more than just a sequence of courses. The rich creative writing activities at the College, such as the Spring Poets and Writers Festival, two Creative Writing clubs, three Literary Magazines and faculty connections to the wider Philadelphia literary community are all critical to the program's success. Certificate Program students use these clubs, on campus events, and additional co-curricular activities as an opportunity to form a community of writers within the College.

B. Goals of the Program

The certificate program in Creative Writing is a 33-credit program designed to help students grow as writers and readers. Guided by accomplished faculty, students will take a sequence of literature and creative writing courses, have opportunities to interact with visiting writers, and attend readings, workshops, festivals and other special events. The program culminates in a capstone course, Portfolio Development, designed to help

¹ http://www.nj.com/news/index.ssf/2009/07/colleges_around_the_state_expa.html
<http://insidesu.syr.edu/2011/09/19/english-department-adds-film-creative-writing-tracks/>
<http://www.awpwriter.org/careers/klane01.htm>

² <http://nces.ed.gov/collegenavigator/?s=all&p=23.1302&l=13>

students prepare to apply to four-year writing programs and develop manuscripts for publication. Students earning the certificate in Creative Writing may elect to continue their education at the College by earning the A.A. degree in Liberal Arts by completing 28 additional credits.

C. Brief History of the Program

- 2005 English Department revises the criteria that Creative Writing faculty must meet
- 2006 Certificate Program in Creative Writing established
- 2007 English 285: Portfolio Development approved. The course runs the following semester
- 2008 Program receives Community College of Philadelphia mini-grant to take Portfolio Development students to the Associated Writers and Writing Convention in New York
- 2008 Program graduates first students
- 2008 Criteria revised for the teaching of Poetry, Fiction, Scriptwriting or Portfolio Development, requiring faculty with specific skill-sets to teach these courses
- 2008/2009 All Creative Writing courses are all offered during day and evening times
- 2009 Recruitment event, “A Gathering of Writers,” invites both new and former students to discuss Creative Writing at the college and the city
- 2010 SLOs created for all Creative Writing courses by faculty
- 2011 New course, English 283: Nonfiction: Creative Journalism and Memoir, is offered for the first time

D. Curriculum

1. Description of Curriculum

The Certificate Program in Creative Writing is designed not only to encourage students to take a sequence of Creative Writing courses, but to stress the relationship between reading and writing. Thus, in order to complete the Certificate, students not only take three Creative Writing courses, but two literature courses.

The core begins with English 205, Creative Writing, a course where instructors give an overview of Creative Writing which may include fiction, poetry, creative nonfiction, and scriptwriting. English 205 serves as a prerequisite for English 280, 281 and 282 and 283 (Poetry, Fiction, Scriptwriting and Nonfiction) each of which is genre specific and assumes the students have a basic critical vocabulary and familiarity with the dynamics of a Creative Writing classroom. Students must complete English 205 and two of the following: English 280, 281, 282 and 283 before enrolling in English 285; one of those courses may be taken concurrently. See the attached curriculum map for additional details.

The Certificate Program in Creative Writing also requires students to take two Literature courses, after consultation with an advisor who will guide them towards a literary discipline that will enrich their work. These classes are 200 level, with one exception: students taking English 283 Scriptwriting are recommended to take English 137 Introduction to Theater.

2. Curriculum Sequence

CREATIVE WRITING ACADEMIC CERTIFICATE COURSE SEQUENCE

Course Number and Name	Pre- and Corequisites	Credits
SUMMER SESSION		
ENGL 101 - English Composition I		3
FIRST SEMESTER		
MATH 118 - Intermediate Algebra or higher		3
CIS 103 - Applied Computer Technology		3
Social Science Elective		3
ENGL 205 - Creative Writing	ENGL 101	3
SECOND SEMESTER		
Select one of the following:		3
ENGL 208 - Introduction to Literature: Prose	ENGL 101	
ENGL 209 - Introduction to Literature: Poetry or any other literature course	ENGL 101	
ENGL 102 - The Research Paper	ENGL 101	3
Directed Elective - Select one of the following:		3
Literature course or	ENGL 101	
ENGL 137 - Introduction to Theatre ¹	ENGL 101	
Select one of the following:		3
ENGL 280 - Poetry Writing	ENGL 205	
ENGL 281 - Fiction Writing	ENGL 205	
ENGL 282 - Scriptwriting	ENGL 102 or ENGL 205	
ENGL 283 - Nonfiction Writing: Memoir and Literary Journalism	205	
THIRD SEMESTER		
Select one of the following:		3
ENGL 280 - Poetry Writing	ENGL 205	
ENGL 281 - Fiction Writing	ENGL 205	
ENGL 282 - Scriptwriting	ENGL 205	
ENGL 283 - Nonfiction Writing: Memoir and Literary Journalism	ENG 102 or ENGL 205	
ENGL 285 - Portfolio Development	Prerequisite ²	3

¹ Recommended for students taking ENGL 282

² Enrollment in the certificate program in Creative Writing. Two of the following: ENGL 280, 281, 282, 283 one of which may be taken concurrently

3. Curriculum Map

The Creative Writing Academic Certificate program prepares students to achieve the expected student learning outcomes identified in the College catalog. The following table demonstrates how learning activities in specific courses map to these learning outcomes.

Programmatic Student Learning Outcomes

		Examine literature as a model for their original work.	Understand and use techniques necessary for the mastery of the craft of creative writing.	Improve their creative writing skills through feedback and continued revision.	Gain insight into local and national resources for writers and the publication process.	Complete a portfolio of original work for publication or submission to other creative writing programs.
Required Course	ENGL 205	I	IA	IA	I	I
	ENGL 280	R	RA	RA	R	R
	ENGL 281	R	RA	RA	R	R
	ENGL 282	R	RA	RA	R	R
Directed Elective Courses ¹	ENGL 283	R	RA	RA	R	R
	Literature Course	R	R			
	ENGL 208	R	R			
	ENGL 209	R	R			
	ENGL 137	R	R			
Required Course	ENGL 285	M	M	MA	MA	MA

¹May be electives or general education courses, this will vary by curriculum. I: Introduced
R: Reinforced and opportunity to practice
M: Mastery at exit level
A: Assessment evidence collected

E. Revisions to the Curriculum

Since its inception, The Certificate Program in Creative Writing has added one course to its curriculum: English 283: Nonfiction: Creative Journalism and Memoir. The following is the catalog description:

This course will allow students who have already been introduced to expository writing to concentrate on nonfiction writing projects, research, and workshops with a community of writers. Students will complete a variety of non-fiction writing projects, including memoir and literary journalism, and will engage in research, editing, revision, and textual

analysis. Students will develop a critical vocabulary relevant to nonfiction and study models in nonfiction from the perspectives of writers rather than readers. Prerequisites: ENGL 102 or ENGL 205. *Fulfills Writing Intensive requirement.*

F. Future directions in the field/program

When the Certificate Program in Creative Writing (CRWC) was created, the trend towards two-year college Certificate Programs in Creative Writing was a new one. According to the 2005 website of Phoenix College, there were only eight in the country. However, since that time, the number of Certificate Programs has increased. The CRWC at CCP has shared materials with colleagues through the Associated Writers and Writing Program's two-year college caucus.

Along the same lines, in 2006, there were limited opportunities to study creative writing on the undergraduate and graduate level in the Philadelphia area. Since then, Rutgers-Camden launched its well-regarded Master of Fine Arts program, Rosemont established its undergraduate and M.F.A. degrees. Our primary transfer institution, Temple University, is in the process of developing a concentration in Creative Writing, as is true of Arcadia. Both also have established MFA degrees.

As these developments continue, the Certificate Program will work on establishing the possibility of articulation agreements with these institutions, a process that has already begun informally through discussions with relevant faculty. Articulation will be a simpler process once the Creative Writing Certificate will be taken concurrently with an English Degree, a new program that will be ready for approval by the end of the academic year.

III. Profile of Faculty

The Creative Writing Certificate does not have any faculty exclusively dedicated to the program, the faculty listed below are those who have taught relevant courses within the program.

A. Faculty Biographies and Professional Development³

Crystal Bacon earned an MFA in Poetry from the Warren Wilson MFA Program. Her first book was published by BOA Editions, and her poems have appeared in various US and Canadian journals. As a Geraldine R. Dodge Poet, she has performed at schools and at the biennial poetry festival. In addition, she has advised a college literary magazine, developed creative writing curricula, and judged academic and small press contests.

³ For information on adjunct and emeritus faculty, see Appendix C.

Ari Bank earned an MA in Creative Writing from Temple University. In addition to teaching at the Community College of Philadelphia, he coordinates creative writing workshops for the Philadelphia Writers Conference and the Writers' Room. His fiction and poetry have appeared in journals such as *Virginia Adversaria* and *The Berkeley Fiction Review*.

Aliya Barnhill earned her M.Hum. degree with a specialization in film and fiction writing from Wright State University. She is an actor, writer and poet. As a performing poet/actor she has been featured in several local and nationally touring venues. Her short fiction has been published by a university press and she was the winner of the "Set in Philly" Screenplay Competition.

Alex Bove received his MA in Creative Writing from Temple University. He has taught creative writing and literature courses at the Community College of Philadelphia, Cabrini College, Widener University, and others. His fiction and poetry have appeared in *Mississippi Review*, *Schuylkill*, *Kudzu Review*, and *Elephants and Other Gods*, and his play Three Non-Dramas was performed in Tallahassee, Florida.

J. Rufus Caleb is a well-established playwright whose work has been produced by the Playwrights Theatre of New Jersey, the People's Light and Theatre Company, and WNYC's "Radio Stage," among others. His play Benny's Place received the Eugene O'Neill National Playwrights Conference ABC Theatre Award and was produced for ABC television, featuring Louis Gossett, Jr. and Cecily Tyson. He is also a three-time recipient of fellowships from the Pennsylvania Council on the Arts.

Vijay Chauhan (Lakshmi), PhD, did her post-doctoral work at Yale University and has been teaching at the Community College of Philadelphia since 1991. Her publications include the collection Pomegranate Dreams and Other Stories and short stories in *Wasafiri*, *Orbis*, *Amelia*, and *Short Story*. She has given readings of her work at international conferences in the US and abroad and has been awarded a Writer-in-Residence fellowship at Can Serrat, Spain.

Quinn Eli has received a Fellowship in Literature [Nonfiction] from the Pennsylvania Council on the Arts. His books include African-American Wisdom, Many Strong and Beautiful Voices, and Homecoming: The Story of African-American Farmers, a companion volume to the PBS film. His work has appeared in *Essence*, *The Philadelphia Inquirer*, and elsewhere. He has taught creative writing at Bryn Mawr College and Temple University, as well as at the Community College of Philadelphia.

Alan Elyshevitz earned an MFA in Writing and Literature from Bennington College. His stories and poems have been widely published, and his fiction has won awards from *Yemassee* and *Pebble Lake Review*, among others. Twice he has received a Fellowship in Literature [Fiction] from the Pennsylvania Council on the Arts. At the Community College of Philadelphia, he has taught creative writing, both in the classroom and online, and has served as Coordinator of the Certificate Program in Creative Writing.

Leslye Friedberg is the founder and faculty advisor of *the CAP literary magazine* and the founder of The Mid-Atlantic College Student Literary Magazine Conference. She has participated in and co-chaired numerous panels at academic conferences in which she and students collaborated on presentations about the connection between creative writing,

developmental English, and academic success.

Barry George received an MFA in Poetry from Spalding University. His work has appeared in leading international haiku and tanka journals, as well as numerous anthologies, and in Japanese, German, French, and Romanian translations. A winner of the 2009 AWP Intro Poetry Contest, he has also won competitions sponsored by Haiku Society of America, Haiku Canada, and *The Mainichi Daily News* (Tokyo). He is the author of Wrecking Ball and Other Urban Haiku.

Shawne Johnson received her master's degree in English literature at Temple University. She is the author of two novels, Getting Our Breath Back (2002) and Eden, Ohio (2004). A former Peace Corps volunteer, she is a full time faculty member in the English department at the Community College of Philadelphia. She has taught creative writing for Art Sanctuary and the Philadelphia School District, as well as at the Community College of Philadelphia.

Marissa Johnson-Valenzuela earned an MFA in fiction from the University of Wyoming. She has been a recipient of a Leeway Foundation Transformation Award and the Community College of Philadelphia's Judith Stark fiction award. She has worked extensively with the Voices of Our Nations Arts Foundation (VONA), an annual writer workshop for writers of color. In addition, she is the founder of Thread Makes Blanket, a chapbook press.

Joseph P. Kenyon has been writing and teaching writers for over 20 years. His short stories, poetry, and essays have appeared in a variety of literary journals, and lines from one poem "At Rest" were selected to be inscribed on a public monument in Ann Arbor, Michigan. Before coming to the Community College of Philadelphia, he taught at colleges in Pennsylvania, New Jersey, and Michigan.

Suzanne Lang holds a BA in Literature and Creative Writing from Dartmouth College and an MFA in Poetry from Emerson College. Her poems have appeared in national and international journals, and she has given public readings at professional and community events. She is an Assistant Professor at the Community College of Philadelphia, where she teaches in the Honors Program and the English Department. In addition, she serves as the faculty co-advisor of the Creative Writing Club and the co-coordinator of the Poets and Writers Festival.

Michael Loughran has a BA in English from Ithaca College and an MFA in Poetry from the University of Florida. His poems have appeared in *Tin House*, *Harvard Review*, *jubilat*, *Lit*, and *American Letters and Commentary*. He taught English and creative writing at the University of Florida, Saint Joseph's University, and the University of the Arts before joining the Community College of Philadelphia as a full-time faculty member.

Larry MacKenzie earned an MFA in Writing from the University of Oregon. His play *Oiseau Wazzat?* was performed at the Community College of Philadelphia, and his Café for the Mind poetry reading at the Free Library won a "Best Lecture of the Year" prize. At the college, he has initiated reading series, student publications and the writing club; he has also won the Alana Collos Award for Teaching Excellence and the Lindback Award for Distinguished Teaching.

Jeff Markovitz has had poetry, short fiction, and creative non-fiction published in national journals and anthologies. His first novel Into the Everything was published in 2011 by Punkin House Press. He also writes a travel column for *Toujours Magazine*. He is the Coordinator of the Certificate Program in Creative Writing at the Community College of Philadelphia and the faculty advisor for the Creative Writing Club.

Bill McCardell is a prolific playwright whose recent works include The Troops in Virginville, Styrofoam, Prelude to Jack Shit, and Holly and Molly. His plays have been produced in Philadelphia, Los Angeles, New York City, Edinburgh, Liverpool, and London. A three-time recipient of a Pennsylvania Playwrights Fellowship, he is a member of Circle East in New York City and a former member of the Dramatists Guild and the Theatre Association of Pennsylvania.

Elisa McCool completed her MFA in Poetry at the University of Michigan. Currently, she teaches poetry at Temple University and has taught creative writing at the University of Michigan, in a Detroit elementary school as an InsideOut Writer-in-Residence, and in a men's prison as a volunteer teacher. Her work has been published in a variety of online and print magazines.

Kelly McQuain holds an MA from Temple University and an MFA from the University of New Orleans. He is a two-time recipient of a Pennsylvania Council on the Arts Fellowship. His writing has appeared in *The Philadelphia Inquirer*, *The Painted Bride Quarterly*, *American Writing*, *Kansas Quarterly/Arkansas Review*, *The Harrington Gay Men's Fiction Quarterly*, and elsewhere. Locally, his performance pieces have appeared in the Fringe Festival and Writing Aloud. At the Community College of Philadelphia, he co-coordinates the Poets & Writers Festival.

Julie Odell holds an MA in English and Creative Writing from the University of Southern Mississippi. Her stories have appeared in *Crab Creek Review*, *Berkeley Fiction Review* and *Philadelphia Stories*. She has been a commentator on National Public Radio and a MacDowell Colony fellow. At the Community College of Philadelphia, she has served as faculty advisor for the creative writing club, a Judith Stark judge, and faculty advisor for Limited Editions.

Jonathan Pappas earned an MFA in Fiction Writing from the New School. He has published in various journals and literary magazines, including *The Broad Street Review*, *The Rumpus*, and *Communications: the Journal for the International Brecht Society*. He writes fiction and screenplays, and has taught creative writing workshops in high schools and colleges in New York, Massachusetts, and Pennsylvania.

Andrea Ross earned an MA in Creative Writing at the University of California, Davis. She has taught creative writing at the University of California, Davis, with California Poets in the Schools, and has three times been awarded Writer in Residence grants by the California Arts Council. She teaches creative writing courses in Philadelphia at the University of Pennsylvania's Morris Arboretum, through the Mount Airy Learning Tree, and in other community venues. Her award-winning work has been published in various literary magazines.

Dianna Russell received her MA in Poetry from Syracuse University and has taught creative writing at several colleges. Her poetry has appeared in *The Denver Quarterly*, *Earth's Daughters*, and *Whiskey Island*. Her play, Whitechapel Diary was performed at

Civic Theatre of Allentown and will be read in New York City. She is currently workshopping a second play, compiling a chapbook of poetry, and finishing two novels.

Paul Wright developed his lyrical skills as an “MC” on reggae dancehall sound systems in his birthplace, London, England. His published lyrics have been released in Europe, South America, and Asia. He currently performs as part of the spoken-word/singer-songwriter duo Nagohead. He has started two community based poetry/spoken-word series, Soul Speak, at The Nile Bookstore in Germantown, and Acoustically Speaking, a summer series held at Robin’s Bookstore.

Simone Zelitch is the author of three novels, including *Louisa*. Her work has also appeared in *The Lost Tribe Anthology* and has been featured in the NPR broadcast and the published anthology *Hannukah Lights*. Recent honors include a 2010 National Endowment for the Arts grant in Fiction, and residencies at the Edward Albee Barn and Yaddo. She has taught in Michigan, Illinois, Hungary and at the University of Pennsylvania, and directs the Certificate Program in Creative Writing at the Community College of Philadelphia.

B. Level of Engagement of Program Faculty

The following faculty are most actively engaged in the program:

- Jeffrey Markovitz advises Creative Writing Club and has led trips to conferences and readings for Creative Writing Certificate Students
- Jeffrey Markovitz and Kelly McQuain co-direct the Spring Poets and Writers Series
- Every semester, Creative Writing Faculty judge the Judith Stark Creative Writing Contest, most recently: Jeffrey Markovitz, Toni Cavello, and Katherine Delhagen
- Simone Zelitch, who directed the program for several years, had served as primary academic advisor for CRWC students, but that work has been shared by John Rufus Caleb, Michael Loughran and Jeffrey Markovitz, who now served as program director and primary academic advisor.
- Julie Odell serves as faculty advisor for the Student Literary Magazine, Limited Editions
- Curriculum Development work has been done most recently by Dianna Russell who wrote the document for English 283 Nonfiction
- Creation of SLOs for all classes was the collective work of Crystal Bacon, Quinn Eli, Dianna Russell, Rufus Caleb, Kelly McQuain and Michael Loughran, Alex Bove and Simone Zelitch
- A rubric for assessing Creative Writing SLOs was written by Lawrence Mackenzie and Alex Bove.

IV. Learning Outcomes and Assessment

A. Student Learning Outcomes

Graduates of the Certificate Program in Creative Writing will:

- Examine literature as a model for their original work.
- Understand and use techniques necessary for the mastery of the craft of creative writing.
- Improve their creative writing skills through feedback and continued revision.
- Gain insight into local and national resources for writers and the publication process.
- Complete a portfolio of original work for publication or submission to other creative writing programs.

See Appendix A for the three-year plan for assessing student outcomes.

The program is fulfilling its assessment plan, having gathered data on a number of Student Learning Outcomes from their core courses including ENGL 205, ENGL 285, ENGL 281, ENGL 280, ENGL 283.

B. Student Profile

The headcount of students in the certificate has grown significantly in the past 9 semesters, increasing more than seven times over (Table 1). The program enrolls a slightly higher percentage of males (43%) and white students (35%) than the Division (37%, 25%) or the College (35%, 25%) (Tables 2, 3). The age distribution tilts slightly younger (Table 4) and there are a greater percentage of part time students (84%) than in the Division (66%) or the College (69%) (Table 5). And even as the number of sections has increased by about 50%, the percentage of enrollment has maintained itself at a solid 80%. The inclusion of the capstone course decreases this number slightly to 77% (Table 6).

Table 1. Headcounts

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	Headcount	5	11	23	33	33	29	37	32	37
	FTE Headcount	3	6	18	22	24	20	23	20	22
Liberal Studies Division	Headcount	8,685	8,762	8,442	8,779	8,892	9,122	8,712	9,051	8,720
	FTE Headcount	5,936	5,850	5,758	5,894	6,314	6,360	6,175	6,327	6,138
College	Headcount	17,334	17,661	17,327	18,024	19,047	19,963	19,503	20,170	19,756
	FTE Headcount	11,881	11,823	11,883	12,128	13,362	13,786	13,697	13,863	13,685

Table 2. Gender Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	Female	60.0% (3)	63.6% (7)	65.2%	60.6%	75.8%	58.6%	59.5%	65.6%	54.1%
	Male	40.0% (2)	27.3% (3)	30.4%	36.4%	21.2%	37.9%	35.1%	31.3%	43.2%
	Unknown	--	9.1% (1)	4.3%	3.0%	3.0%	3.4%	5.4%	3.1%	2.7%
Liberal Studies Division	Female	65.0%	65.2%	64.8%	64.4%	63.1%	63.2%	63.1%	62.1%	62.3%
	Male	33.8%	33.9%	34.2%	34.4%	35.8%	35.9%	36.2%	37.3%	37.3%
	Unknown	1.1%	1.0%	1.0%	1.2%	1.1%	0.9%	0.7%	0.6%	0.4%
College	Female	66.7%	66.4%	66.3%	65.9%	65.3%	65.3%	64.6%	64.2%	64.5%
	Male	32.3%	32.8%	32.8%	33.1%	33.7%	33.9%	34.8%	35.3%	35.1%
	Unknown	1.0%	0.8%	0.8%	1.0%	0.9%	0.8%	0.6%	0.5%	0.3%

Table 3. Race/Ethnicity Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	Native American	--	--	--	--	--	--	--	--	--
	Asian	--	--	--	--	--	--	--	--	2.7%
	African American	40.0% (2)	36.4% (4)	39.1%	45.5%	48.5%	48.3%	45.9%	65.6%	35.1%
	Hispanic	--	9.1% (1)	4.3%	3.0%	6.1%	3.4%	5.4%	9.4%	5.4%
	White Non- Hispanic	60.0% (3)	45.5% (5)	39.1%	36.4%	36.4%	34.5%	24.3%	15.6%	35.1%
	Other	--	--	--	--	3.0%	--	2.7%	--	--
	Unknown	--	9.1% (1)	17.4%	15.2%	6.1%	13.8%	21.6%	9.4%	21.6%
Liberal Studies Division	Native American	0.5%	0.5%	0.4%	0.3%	0.4%	0.3%	0.5%	0.6%	0.6%
	Asian	6.6%	6.0%	5.9%	5.8%	5.5%	5.1%	5.1%	4.8%	5.0%
	African American	46.4%	47.5%	45.7%	46.9%	47.4%	48.0%	48.3%	50.1%	50.3%
	Hispanic	6.7%	6.7%	7.5%	7.1%	7.3%	7.8%	7.0%	6.4%	5.3%
	White Non- Hispanic	27.4%	26.9%	27.2%	26.5%	26.1%	25.2%	25.4%	24.5%	25.3%
	Other	4.4%	4.4%	3.9%	3.8%	4.1%	4.4%	4.0%	3.9%	3.2%
	Unknown	8.1%	8.0%	9.3%	9.5%	9.2%	9.1%	9.7%	9.8%	10.3%
College	Native American	0.5%	0.4%	0.4%	0.4%	0.4%	0.3%	0.5%	0.5%	0.5%
	Asian	8.3%	7.9%	7.2%	7.1%	6.9%	6.8%	7.2%	6.9%	7.0%
	African American	47.1%	48.0%	46.8%	47.4%	47.2%	48.0%	47.7%	49.1%	49.2%
	Hispanic	6.5%	6.4%	7.0%	6.6%	7.0%	7.2%	6.6%	6.1%	5.2%
	White Non- Hispanic	26.1%	25.5%	26.1%	25.4%	25.4%	24.4%	24.8%	24.4%	24.9%
	Other	4.2%	4.3%	4.1%	3.9%	4.2%	4.3%	4.0%	3.8%	3.2%
	Unknown	7.4%	7.5%	8.4%	9.2%	9.1%	8.8%	9.2%	9.1%	9.9%

Table 4. Age Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	16 - 21	60.0% (3)	27.3% (3)	47.8%	42.4%	48.5%	31.0%	35.1%	28.1%	29.7%
	22 - 29	--	36.4% (4)	13.0%	24.2%	9.1%	37.9%	35.1%	37.5%	48.6%
	30 - 39	40.0% (2)	9.1% (1)	17.4%	12.1%	15.2%	6.9%	8.1%	12.5%	8.1%
	40 +	--	18.2% (2)	17.4%	18.2%	24.2%	20.7%	13.5%	18.8%	10.8%
	Unknown	--	9.1% (1)	4.3%	3.0%	3.0%	3.4%	8.1%	3.1%	2.7%
Liberal Studies Division	16 - 21	35.8%	29.1%	35.4%	28.4%	35.6%	29.6%	35.6%	29.0%	36.5%
	22 - 29	29.2%	34.6%	29.4%	35.0%	31.1%	36.1%	32.4%	36.9%	32.4%
	30 - 39	15.2%	16.1%	15.5%	16.7%	15.7%	16.4%	15.0%	15.9%	14.6%
	40 +	16.6%	17.2%	17.1%	17.6%	16.0%	16.6%	15.6%	17.0%	15.5%
	Unknown	3.3%	3.0%	2.5%	2.3%	1.6%	1.3%	1.4%	1.1%	0.9%
College	16 - 21	36.9%	30.7%	36.7%	29.7%	35.5%	29.6%	36.0%	29.4%	35.8%
	22 - 29	30.4%	35.1%	30.8%	36.2%	33.0%	37.3%	33.6%	38.1%	34.3%
	30 - 39	15.9%	16.8%	15.9%	17.4%	16.2%	17.8%	16.5%	17.7%	16.2%
	40 +	13.8%	14.6%	14.3%	14.6%	13.7%	14.0%	12.6%	13.7%	12.7%
	Unknown	3.0%	2.7%	2.4%	2.2%	1.5%	1.3%	1.3%	1.1%	0.9%

Table 5. Enrollment Status

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	Full Time	20.0% (1)	36.4% (4)	56.5%	33.3%	36.4%	37.9%	21.6%	18.8%	16.2%
	Part Time	80.0% (4)	63.6% (7)	43.5%	66.7%	63.6%	62.1%	78.4%	81.3%	83.8%
Liberal Studies Division	Full Time	33.3%	30.3%	34.0%	31.3%	38.2%	34.9%	36.7%	33.6%	34.1%
	Part Time	66.7%	69.7%	66.0%	68.7%	61.8%	65.1%	63.3%	66.4%	65.9%
College	Full Time	32.8%	29.2%	32.7%	30.0%	35.3%	32.2%	34.2%	30.5%	31.2%
	Part Time	67.2%	70.8%	67.3%	70.0%	64.7%	67.8%	65.8%	69.5%	68.8%

Table 6. Course Enrollments

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012
Creative Writing Certificate	Courses ¹	6	7	7	9	8	9	7	11	9	11
	Avg Enrollment	21.3	20.4	19.9	19.8	21.6	22.3	19.4	18.3	18.0	18.6
	Percent Filled	85%	82%	79%	79%	87%	89%	81%	73%	70%	71%
Creative Writing Certificate	Courses ²	6	9	7	11	9	9	8	13	10	13
	Avg Enrollment	21.3	19.0	19.9	18.5	20.4	22.3	18.5	17.0	17.7	17.5
	Percent Filled	85%	76%	79%	74%	82%	89%	77%	68%	69%	67%
Liberal Studies Division	Courses	1426	1411	1441	1520	1551	1674	1711	1721	1581	1577
	Avg Enrollment	20.3	20.7	20.2	20.6	21.5	21.3	20.9	21.3	20.4	20.2
	Percent Filled	81%	82%	81%	82%	86%	86%	83%	84%	81%	81%
College	Courses	2620	2664	2694	2829	2881	3096	3023	2941	2939	3007
	Avg Enrollment	21.2	21.1	21.2	21.2	22.3	22.0	21.9	22.1	21.8	21.6
	Percent Filled	83%	83%	83%	83%	87%	86%	85%	85%	84%	83%

¹Includes ENGL 205, 280, 281, 282, 283 (ENGL 285 was not included as it is for Certificate seekers only).

²Includes all courses above and ENGL 285

C. Student Outcomes

Students succeed at a slightly lower rate across the board in the Creative Writing Certificate program than the College as a whole. They are less likely to return to the same program after one semester (46%) or one year (16%) than students in other programs at the College (67%, 37%). However, they make up about half of that difference when staying at the College (in either their

own program or another) is examined (62% Fall to Spring, 35% Fall to Fall for CRWC. 72% Fall to Spring, 46% Fall to Fall for College) (Tables 8, 9). In this way, the CRWC may serve as a gateway into other programs at the College.

Students in the CRWC achieve rates good academic standing and course completion that are about 10% lower than students in other programs (Tables 10, 11). However, this may be an artifact of the much larger percentage of students who are part time within the program.

Table 7. Degrees Awarded

	2008	2009	2010	2011
Creative Writing Certificate	5	1	3	18
Liberal Studies	1080	1158	957	1184
College	1984	2126	1908	2277

Table 8. Fall to Spring Persistence

		Fall 2007	Fall 2008	Fall 2009	Fall 2010
Creative Writing Certificate	Returned Same Program	40.0% (2)	69.6%	45.5%	45.9%
	Returned Different Program	20.0% (1)	8.7%	12.1%	16.2%
	Graduated Fall	--	--	--	2.7%
	Did not Return Spring	40.0% (2)	21.7%	42.4%	35.1%
Liberal Studies Division	Returned Same Program	62.3%	63.0%	65.1%	66.3%
	Returned Different Program	6.6%	6.2%	6.1%	5.8%
	Graduated Fall	2.0%	2.1%	2.1%	2.7%
	Did not Return Spring	29.0%	28.7%	26.7%	25.3%
College	Returned Same Program	64.2%	64.6%	66.8%	66.9%
	Returned Different Program	5.2%	5.1%	4.8%	4.9%
	Graduated Fall	2.1%	1.8%	2.0%	2.2%
	Did not Return Spring	28.6%	28.5%	26.4%	25.9%

Table 9. Fall to Fall Persistence

		Fall 2007	Fall 2008	Fall 2009	Fall 2010
Creative Writing Certificate	Returned Same Program	--	43.5%	21.2%	16.2%
	Returned Different Program	20.0% (1)	8.7%	18.2%	18.9%
	Graduated	--	--	--	13.5%
	Did not Return Fall	80.0% (4)	47.8%	60.6%	51.4%
Liberal Studies Division	Returned Same Program	33.9%	35.9%	38.4%	36.1%
	Returned Different Program	9.6%	9.8%	8.4%	10.2%
	Graduated	7.4%	8.1%	7.4%	9.1%
	Did not Return Fall	49.1%	46.2%	45.8%	44.6%
College	Returned Same Program	35.0%	37.1%	38.5%	37.0%
	Returned Different Program	8.2%	8.5%	7.6%	9.1%
	Graduated	8.1%	8.3%	8.1%	8.5%
	Did not Return Fall	48.8%	46.1%	45.8%	45.3%

Table 10. Course Completion and GPA

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	Completion	100.0% (5)	77.8% (8)	78.6%	75.9%	75.6%	90.6%	88.0%	70.7%	74.0%
	GPA	3.11 (5)	3.21 (11)	2.52	2.00	2.44	2.67	2.58	3.13	2.33
Liberal Studies Division	Completion	88.6%	87.4%	89.7%	88.8%	87.6%	86.8%	87.7%	87.0%	85.2%
	GPA	2.68	2.64	2.71	2.71	2.67	2.64	2.65	2.63	2.55
College	Completion	88.8%	87.8%	89.9%	89.0%	88.5%	87.7%	88.8%	87.7%	85.8%
	GPA	2.65	2.63	2.69	2.68	2.66	2.64	2.67	2.63	2.54

Table 11. Academic Standing

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Creative Writing Certificate	Good Standing	80.0% (4)	81.8% (9)	78.3%	81.8%	81.8%	72.4%	86.5%	78.1%	73.0%
	Dropped	0.0%	0.0%	0.0%	3.0%	0.0%	3.4%	2.7%	0.0%	0.0%
	Probation	20.0% (1)	18.2% (2)	21.7%	15.2%	18.2%	24.1%	10.8%	21.9%	27.0%
Liberal Studies Division	Good Standing	83.2%	81.8%	84.1%	82.5%	84.7%	82.4%	83.0%	83.0%	82.5%
	Dropped	3.6%	5.6%	3.9%	5.9%	1.2%	1.6%	1.9%	1.9%	2.3%
	Probation	13.3%	12.6%	12.0%	11.7%	14.1%	15.9%	15.0%	15.1%	15.2%
College	Good Standing	83.8%	82.2%	85.0%	83.0%	85.6%	83.6%	84.4%	84.1%	83.8%
	Dropped	3.4%	5.5%	3.7%	5.5%	1.2%	1.7%	1.9%	1.9%	2.1%
	Probation	12.7%	12.2%	11.2%	11.5%	13.3%	14.8%	13.7%	14.0%	14.1%

Table 12. Success at Departure

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009
Creative Writing Certificate	Graduated	11.1% (1)				
	Long Term Success	50.0% (2)	44.4% (4)	20.0%	10.0%	33.3%
	Short Term Success	33.3% (3)			40.0%	16.7%
	Unsuccessful	50.0% (2)	11.1% (1)	80.0%	50.0%	50.0%
Liberal Studies Division	Graduated	6.2%	12.6%	6.7%	13.0%	7.1%
	Long Term Success	36.3%	37.5%	35.2%	36.5%	38.2%
	Short Term Success	16.9%	15.8%	17.9%	16.7%	15.1%
	Unsuccessful	40.6%	34.0%	40.1%	33.8%	39.6%
College	Graduated	6.5%	13.7%	6.0%	14.4%	7.2%
	Long Term Success	34.2%	36.1%	35.9%	35.5%	36.9%
	Short Term Success	18.8%	17.2%	18.4%	17.3%	18.2%
	Unsuccessful	40.5%	33.0%	39.8%	32.8%	37.7%

Table 13. Transfer by Departure Status⁴

Departure Status	Creative Writing Certificate		Liberal Studies		College	
	Count	Percent	Count	Percent	Count	Percent
Graduated	2	66.7%	842	62.7%	1,697	61.1%
Earned 45 or more credits	1	100.0%	491	54.9%	1,024	56.0%
Earned 24 to 44 credits	4	66.7%	782	43.9%	1,551	42.9%
Earned 12 to 23 credits	2	25.0%	598	33.4%	1,303	34.9%
Earned less than 12 credits	9	20.9%	2,578	22.3%	5,906	24.8%
Grand Total	18	29.5%	5,291	30.5%	11,481	32.1%

D. Student Surveys

Surveys were sent out to current students via SurveyMonkey®. No current students responded to the survey.

Paper surveys were sent to graduated students and those who left prior to graduation. Two graduated students returned surveys. Nine students who left the program did, and although this is not an appropriate number for complex analysis, some information from their responses can be gleaned (Appendix B). Most students indicated that they left for some combination of financial, family, and personal issues. None indicated that they were dissatisfied with the program. Several transferred to other institutions (4) and almost all of those that did not (4), expressed a desire to return to the program when their various life situations allowed them to.

Both students who graduated from the program transferred into four year programs; one continued in journalism, and the other did not indicate a major. Both mentioned the diversity of faculty experiences as an important component of the program.

V. Resources

Since the courses meet in standard classrooms, there are no special facilities required.

VI. Demand

As is clear in the enrollment and course increases, there is a growing demand for this program at CCP (Table 6).

Additionally, CCP is the only college in the area that offers a program in creative writing (or writing at all) at the two year (AA or AS) or less (certificate) level, meaning that it

⁴ 2005 Cohort to Present

serves a clear role in the greater Philadelphia Community. In the area, Arcadia, Bryn Mawr, and Widener have 4 year programs in either writing or creative writing.⁵ These represent potential transfer institutions for CCP students, particularly (as noted above) when the Creative Writing Certificate is combined with the AA degree in English.

The Bureau of Labor Statistics projects slow job growth in the area of creative writing, estimating about 6% growth in the decade between 2010 and 2020.⁶ However, strong writing skills are a foundation of many disciplines. And related fields such as technical writing and public relations show stronger growth rates of 17% and 22%, respectively.

VII. Operating Costs

Data were not available separately for the Creative Writing Certificate.

Funding for the three Literary Magazines comes from Student Affairs.

VIII. Findings and Recommendations

The Creative Writing Program at CCP is staffed with a diverse group of faculty with a wealth of experience in the field. The program has had strong growth in recent years. And despite the fact that a smaller percentage of students who start in the program are retained than the average at CCP, there are a growing number of graduates who obtain the Certificate. The disproportionate number of part time students may be a challenge for this program in terms of students who need to stop out of the program for a time before returning to it. By the time of the next audit, we may see that many of these students return when they are able.

The recommendations center mainly on practices that the program already have in process, with some additional suggestions of avenues for growth should the program wish to expand.

1) Once a Degree in English is established, the curriculum coordinator should pursue the feasibility of articulation agreements with local transfer institutions (either at the Certificate only level or with the concurrent degree program in English). NCES indicated Arcadia, Bryn Mawr, and Widener as colleges with writing or creative writing degree programs; many other schools have writing or creative writing concentrations within their English degree. The department has also indentified Rutgers-Camden, Rosemont, and Temple as other potential future partners. These should be pursued within a year of the establishment of the degree program in English.

2) The faculty should develop activities to reach out to students who have stopped out to encourage their continued interaction with the program and to promote their eventual return. This take several forms including soliciting former students to contribute to the Literary Magazines, reminding them of upcoming writing courses, encouraging them to provide updates on their

⁵ <http://nces.ed.gov/collegenavigator/?s=all&zc=19122&zid=50&of=3&p=23.1302+23.1301&l=5>

⁶ <http://www.bls.gov/ooh/media-and-communication/writers-and-authors.htm>

work, or even inviting them readings or free workshops on campus. A plan for these interactions should be developed in 2012-13 with implementation beginning in 2013-2014.

3) The English Department should consider expanding the certificate to include not just creative writing, but other forms of writing as well. Courses such as ENGL 112: Report and Technical Writing, ENGL 122: Writing for Mass Media, ENGL 195H/196H: Writing in the Humanities and Social Sciences I/II, and ENGL 283: Nonfiction Writing: Memoir and Literary Journalism could form the core of an alternate writing track within the Certificate. The draw for such a concentration might have appeal for a broader range of students within the College. This discussion should take place among the program's associated faculty within the next two semesters.

4) The program should develop a system for soliciting feedback from current students as part of the assessment process, as no students responded to this audit's outreach. The program director, in consultation with the Director for Academic Assessment and Evaluation, should report on the student feedback about the program as part of the QVI for the 2012-2013 academic year. The ability to parse out students that are interested in a certificate from those who are interested only in preparatory coursework for an MFA program (as an example) should be pursued.

5) The recommendation, above, should be part of a larger effort to develop a retention/enrollment management system for the program. The retention in the program is quite low and understanding the reasons for this and addressing it are integral to the continued success of the Certificate. This program should be designed and implemented by the 2013-2014 academic year.

6) The Program Director should meet with the Department Head for English, Dean of Liberal Studies, and Director for Academic Assessment to aid with the interpretation of data gathered as part of the Recommendation 4 and from their Student Learning Outcomes. This should happen during the Fall 2012 semester.

Appendix A:

THREE-YEAR ASSESSMENT OF CREATIVE WRITING OUTCOMES

ENGLISH 205 CREATIVE WRITING OUTCOME	TIMELINE	ASSESSMENT MEASURES	SATISFACTORY OUTCOME	Comments
Gain an aesthetic appreciation of literary works and the process by which they are produced	<p>Start Fall, 2011</p> <p>Fall, 2011 – Collect data</p> <p>Spring, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from every section of English 205</p> <p>Assess students’ success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve fulfill the learning outcome in consonance with standards of grading rubric.	
Gain an understanding of the critical vocabulary appropriate to each genre	<p>Start Spring, 2012</p> <p>Spring, 2012 – Collect data</p> <p>Fall, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of English 205</p> <p>Assess students’ success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve fulfill the learning outcome in consonance with standards of grading rubric.	
Analyze and critique literary works by professional authors, peers and themselves	<p>Start Fall, 2012</p> <p>Fall, 2012 – Collect data</p> <p>Spring, 2013 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of English 205.</p> <p>Assess students’ success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve fulfill the learning outcome in consonance with standards of grading rubric.	
Produce, in more than one genre, original work and revision that reflect an understanding of each genre and demonstrate response to critique	<p>Start Spring, 2013</p> <p>Spring, 2013 – Collect data</p> <p>Fall, 2013 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of English 205.</p> <p>Assess students’ success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve fulfill the learning outcome in consonance with standards of grading rubric.	

ENGLISH 280: POETRY OUTCOMES	TIMELINE	ASSESSMENT MEASURES	SATISFACTORY OUTCOME	Comments
Recognize the poem as the end result of a deliberate creative process	<p>Start Fall, 2011</p> <p>Fall, 2011 – Collect data</p> <p>Spring, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Poetry.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the creative writing and literature unit early in the semester.</p>	70% of samples achieve fulfill the learning outcome in consonance with standards of grading rubric.	
Analyze published poetry and critique the work of their peers using the vocabulary of the craft of poetry writing	<p>Start Spring, 2012</p> <p>Spring, 2012 – Collect data</p> <p>Fall, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Poetry.</p> <p>Assess students' success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve fulfill the learning outcome in consonance with standards of grading rubric.	
Apply and integrate the elements of craft into their own work	<p>Start Fall, 2012</p> <p>Fall, 2012 – Collect data</p> <p>Spring, 2013 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Poetry.</p> <p>Assess students' success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Produce a portfolio of substantive length that demonstrates a response to feedback and reflects creative and aesthetic development	<p>Start Spring, 2013</p> <p>Spring, 2013 – Collect data</p> <p>Fall, 2013 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Poetry.</p> <p>Assess students' success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Participate in the larger creative community by appending readings	<p>Start Fall 2013</p> <p>Fall, 2013 – Collect data</p>	<p>Randomly collect five relevant assignments from each section of Poetry.</p> <p>Assess students' success in achieving this outcome via a</p>	70% of samples achieve the learning outcome in consonance with standards of grading	

and submitting their work to publications and contests	Spring, 2014 – Analyze and report data, and if results are unsatisfactory, issue recommendations.	grading rubric approved by the literature and creative writing unit early in the semester.	rubric. standards of grading rubric.	
ENGLISH 281 FICTION OUTCOMES	TIMELINE	ASSESSMENT MEASURES	SATISFACTORY OUTCOME	Comments
Recognize fiction as the end result of a deliberate creative process	Start Fall, 2011 Fall, 2011 – Collect data Spring, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.	Randomly collect five relevant assignments from each section of Fiction. Assess students’ success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Analyze published fiction and critique the work of their peers using the vocabulary of the craft of fiction writing	Start Spring, 2012 Spring, 2012 – Collect data Fall, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.	Randomly collect five relevant assignments from each section of Fiction. Assess students’ success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Apply and integrate the elements of craft in their own work	Start Fall, 2012 Fall, 2012 – Collect data Spring, 2013– Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.	Randomly collect five relevant assignments from each section of Fiction. Assess students’ success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Produce a portfolio of substantive length that demonstrates a response to feedback and reflects creative and aesthetic development	Start Spring, 2013 Spring, 2013– Collect data Fall, 2013 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature and creative writing unit.	Randomly collect five relevant assignments from each section of Fiction. Assess students’ success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	

Participate in the larger creative community by attending readings and submitting to publications or contests	<p>Start Fall, 2013</p> <p>Fall 2013-- Collect data</p> <p>Spring, 2014—Analyze and report data, and if results are unsatisfactory, issue recommendations to the literature and creative writing unit.</p>	<p>Randomly collect relevant five assignments from each section of Fiction.</p> <p>Assess students' success in achieving this outcome via a grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
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ENGLISH 282 SCRIPTWRITING OUTCOMES	TIMELINE	ASSESSMENT MEASURES	SATISFACTORY OUTCOME	Comments
Differentiate how script structure, content and formats differ from other types of creative writing	<p>Start Fall, 2011</p> <p>Fall, 2011 – Collect data</p> <p>Spring, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature units.</p>	<p>Randomly collect five relevant assignments from each section of Scriptwriting.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Break down the scriptwriting process and collaborative environment of script production	<p>Start Spring, 2012</p> <p>Spring, 2012 – Collect data</p> <p>Fall, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Scriptwriting.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Analyze and appraise professional script-works using the vocabulary of the craft of scriptwriting	<p>Start Fall, 2012</p> <p>Fall, 2012 – Collect data</p> <p>Spring, 2013– Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Scriptwriting.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Produce a portfolio of substantive length that demonstrates a response to feedback and reflects creative and aesthetic	<p>Start Spring, 2013</p> <p>Spring, 2013 – Collect data</p> <p>Fall, 2013 – Analyze and</p>	<p>Randomly collect five relevant assignments from each section of Scriptwriting.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	

development.	report data, and if results are unsatisfactory, issue recommendations to literature and creative writing units.	writing unit early in the semester.		
Participate in the larger creative community by attending plays, and submitting scripts to contests and for production	Start Fall, 2013 Fall 2013-- Collect data Spring, 2014—Analyze and report data, and if results are unsatisfactory, issue recommendations to the lit. and creative writing unit.	Randomly collect five relevant assignments from each section of Scriptwriting Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	

ENGLISH 283 NONFICTION OUTCOME	TIMELINE	ASSESSMENT MEASURES	SATISFACTORY OUTCOME	Comments
Recognize nonfiction as the end result of a deliberate creative and research-based process	Start Fall, 2011 Fall, 2011 – Collect data Spring, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.	Randomly collect five relevant assignments from each section of Nonfiction. Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Analyze published nonfiction and appraise the work of their peers using the vocabulary of the craft of nonfiction writing	Start Spring, 2012 Spring, 2012 – Collect data Fall, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.	Randomly collect five relevant assignments from each section of Nonfiction. Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Apply and integrate the elements of craft in their own work	Start Fall, 2012 Fall, 2012 – Collect data Spring, 2013– Analyze and report data, and if results are unsatisfactory, issue recommendations to literature unit.	Randomly collect five relevant assignments from each section of Nonfiction. Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	

Produce a portfolio of substantive length that demonstrates a response to feedback and reflects creative and aesthetic development	<p>Start Spring 2013</p> <p>Spring 2013 – Collect data</p> <p>Fall, 2013– Analyze and report data, and if results are unsatisfactory, issue recommendations to literature and creative writing unit.</p>	<p>Randomly collect five relevant assignments from each section of Nonfiction.</p> <p>Assess students’ success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Participate in the larger creative community by attending readings and submitting to nonfiction publications and contests.	<p>Start Fall, 2013</p> <p>Fall 2013—Collect data</p> <p>Spring, 2014—Analyze and report data, and if results are unsatisfactory, issue recommendations to the literature and creative writing unit.</p>	<p>Randomly collect five relevant assignments from each section of Nonfiction.</p> <p>Assess students’ success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	

ENGLISH 285 PORTFOLIO DEVELOPMENT OUTCOME	TIMELINE	ASSESSMENT MEASURES	SATISFACTORY OUTCOME	Comments
Expand their vocabulary and understanding of literary terminology began in previous writing courses	<p>Start Fall, 2011</p> <p>Fall, 2011 – Collect data</p> <p>Spring, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Portfolio Development.</p> <p>Assess students’ success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	
Read, analyze and learn from core texts about the craft of writing and the effective work habits of writers	<p>Start Spring, 2012</p> <p>Spring, 2012 – Collect data</p> <p>Fall, 2012 – Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Portfolio Development.</p> <p>Assess students’ success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	70% of samples achieve the learning outcome in consonance with standards of grading rubric.	

<p>Create a student reading list of texts by authors whose works are likely to inform the student's individual portfolio</p>	<p>Start Fall, 2012</p> <p>Fall, 2012 – Collect data</p> <p>Spring, 2013– Analyze and report data, and if results are unsatisfactory, issue recommendations to creative writing and literature unit.</p>	<p>Randomly collect five relevant assignments from each section of Portfolio Development.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	<p>70% of samples achieve the learning outcome in consonance with standards of grading rubric.</p>	
<p>Improve their skills in polishing and/or completing their portfolios through feedback and continued revision</p>	<p>Start Spring, 2013</p> <p>Spring, 2013 – Collect data</p> <p>Fall, 2013 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature and creative writing unit.</p>	<p>Randomly collect five relevant assignments from each section of Portfolio Development.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	<p>70% of samples achieve the learning outcome in consonance with standards of grading rubric.</p>	
<p>Complete a portfolio of original works of some literary merit which embodies significant ideas and exhibits professional presentation</p>	<p>Start Spring, 2013</p> <p>Spring 2013 – Collect data</p> <p>Fall, 2013– Analyze and report data, and if results are unsatisfactory, issue recommendations to literature and creative writing unit.</p>	<p>Randomly collect five relevant assignments from each section of Portfolio Development.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	<p>70% of samples achieve the learning outcome in consonance with standards of grading rubric.</p>	
<p>Demonstrate familiarity with the publication process</p>	<p>Fall 2013</p> <p>Fall, 2013 – Collect data</p> <p>Spring, 2014 – Analyze and report data, and if results are unsatisfactory, issue recommendations to literature and creative writing unit.</p>	<p>Randomly collect five relevant assignments from each section of Portfolio Development.</p> <p>Assess students' success in achieving this outcome via grading rubric approved by the literature and creative writing unit early in the semester.</p>	<p>70% of samples achieve the learning outcome in consonance with standards of grading rubric.</p>	

Appendix B. Former Students

Question #	Question	Answer(s)	#	%	Student Explanations (if applicable)
1	When did you enter the Creative Writing Program at CCP?				<ul style="list-style-type: none"> • Fall 09 • Fall 11 • Fall 2010 • FALL 2008 • Fall 2009 • 10 • Never entered • SP 09
	a. Did you transfer credits into CCP from another college/university?	Yes	1	11.11%	
		No	8	88.89%	
	If yes, how many credits?				<ul style="list-style-type: none"> • 15
2	When did you leave the Creative Writing Program at CCP?				<ul style="list-style-type: none"> • December, 2009 • SPRING 12 • Spring 2011 • SPRING 2009 • Spring 2010 • Never entered
3	The following are reasons that students may list as important to them when they initially enrolled in the Creative Writing Program at CCP. Please number them in order of importance to you				
		To earn an Associate degree			
		To prepare for transfer to a four year college/university			
		To learn skills needed to enter the job market immediately after CCP			

		To improve my skills for the job that I now have			
		To take course that interested me			
		Other			
4	What factors led you to leave the Creative Writing Program before completing it?	I learned skills that I wanted to know	3	33.33%	
		Conflict with work schedule	2	22.22%	
		Conflict with family responsibilities	3	33.33%	
		Transferred to another college	4	44.44%	
		Financial Reasons	2	22.22%	
		Problems with Financial Aid	1	11.11%	
		Personal reasons/Illness	2	22.22%	
		Academic Difficulties	0	0.00%	
		Courses that I needed were not offered when I needed them	1	11.11%	
		Courses were not required at transfer institution	0	0.00%	
		Did not like the program	0	0.00%	
		No longer interested in the field	1	11.11%	
		Changed major	0	0.00%	
		Other	2	22.22%	<ul style="list-style-type: none"> Failed Reading + Writing Class Exceeded the credit requirement
		Comments			<ul style="list-style-type: none"> I work very hard for 13 weeks and I do not think I had the best instructor for this time of day. My instructor was from the old school I would like to come back but my Depression Overcomes me a lot I am seeking Professional help I thought That The program was great, but life changes left me with not enough free time to continue I want to return to the program if possible.

5	Do you plan to return to CCP?	Yes	5	55.56%	
		No	3	33.33%	
	a. If yes, to what program?				<ul style="list-style-type: none"> • Creative Writing • Not sure • CREATIVE Writing/ Liberal Arts • Continue with creative writing Certificate • Creative Writing Program
	b. What will enable you to return to CCP?				<ul style="list-style-type: none"> • I'm Attending Another College CCP WAS Very Unorganized And Crowded. • Transferred to Temple • Being able to complete my Creative Writing Program through Financial Aid assistance. • Desire to continue learning • GRANTS • More evening courses • Health and & family well being
6	Which of the following describe what you have done since leaving CCP?	Secured employment	1	11.11%	
		Secured part-time employment	1	11.11%	
		Attended another 2-year college part time	0	0.00%	
		Attended another 2-year college full time	0	0.00%	
		Graduated from another 2-year college	0	0.00%	
		Attended a 4 year college full time	1	11.11%	
		Attended a 4-year college part time	1	11.11%	
		Graduated from a 4-year college	0	0.00%	
		Attended a graduate school	1	11.11%	
		Other	3	33.33%	<ul style="list-style-type: none"> • Enrolled at Temple • MEDICAL problems (Depression) • Caring for family and self

7	What do you think were the strengths of the CCP Creative Writing Program?				<ul style="list-style-type: none"> • The Professors, class, Comerady • It gave me the skills to pursue my writing. • Very helpful with my wanting to have a career in writing • I really cannot answer this question due to the fact that I did not complete many courses. • I took a class that helped me develop my writing and story in preparation to apply to graduate school. I benefited from the classroom structure. • _____ was great • Variety of courses; personable nature of professors; center city location • I was enjoying everything, its been 30 years since I was a student, my job was paying for me to attend. I never made it pass the basic required classes to start the program • All English courses, esp Portfolio Development course, were exceptional. Teaching staff is well- rounded.
8	What do you think needs to be changed or added to the Creative Writing Program in order to improve the program?				<ul style="list-style-type: none"> • N/A • I would love to see more courses dedicated to creative non-fiction- • I liked my program and have no recommendations to improve it • Don't have any recommendation. • I don't think that Math 118 should be a requirement for completing this program. I would prefer an applied science course, just to give an opinion. • More resources, more tutoring. • None • More flexible hours. • Remove non-English courses that are irrelevant to the certificate, eg, Math courses.

Appendix C. Adjunct and Emeritus Faculty Biographies

Anne Abel earned her MFA in Creative Non-Fiction from The New School. As a student at the Community College of Philadelphia, she won a Judith Stark Creative Writing Award. Her work has been published in *The Daily News*, *Lilith*, *Main Line Today*, and *The Jewish Exponent*. She has also been a columnist for *Philadelphia Weekly*. With her husband she has established the Anne and Andrew Abel Creative Writing Scholarship at the Community College of Philadelphia.

Ned Bachus has had fiction published in literary magazines and in the anthology Meridian Bound. Twice he has been awarded fellowships from the Pennsylvania Council on the Arts, and his fiction has been featured in InterAct Theatre's Writing Aloud series. In addition, he has won the Alana Collos Award for Teaching Excellence and the Lindback Award for Distinguished Teaching.

Toni Calvello teaches writing at Rowan University, University of the Sciences, and Temple University. As a graduate assistant at Rowan, she worked on the program series The Legacy of Language and served as an editor of *Asphodel*, the university's literary journal. Her work has appeared both domestically and abroad in such literary magazines as *Poetry Life and Times* (Great Britain), *Arabesques Review* (Algeria), *Voices of Israel*, *Frogpond-Haiku Society of America*, *Paterson Literary Review*, and *Chiron Review*.

Sharon Rees Eiferman has published two poetry chapbooks, Statements from the Crystal Cave and Dances in Dialogue. In addition, her poems have appeared in various journals, including *Schuylkill Valley Journal of the Arts* and *Philadelphia Poets*. Her reading venues have included the Poets and Writers Faculty Showcase and Voices and Visions bookstore. She facilitates the Community College of Philadelphia Faculty Poetry Workshop.

William Esposito received an MFA in Poetry from the University of Massachusetts and the Joseph Langland Prize from the Academy of American Poets. His poems have appeared in *Gettysburg Review*, *Indiana Review*, *Antioch Review*, and elsewhere. A collection of his poems is forthcoming from Katalanche Press. He has taught creative writing at the University of Massachusetts—Amherst and Temple University.

Emilie C. Harting holds an MFA in creative nonfiction from Bennington College. Her articles and essays have appeared in *The New York Times*, *The Washington Post*, *The Philadelphia Inquirer*, and others. She is also the author of literary guides to England/Scotland and the New England States, both of which have been translated into Japanese. At the Community College of Philadelphia, she has taught creative writing both in the classroom and on the Internet.

Jeffrey E. Lee earned a PhD and an MFA from New York University. He has published two books of poetry, the most recent of which was a finalist for the Colorado Book Award. In addition, he has published two chapbooks and numerous poems in such literary magazines as *North American Review* and *X-Connect*. He has taught creative writing both in the classroom and online at a variety of institutions, including the Community College of Philadelphia and the University of Northern Colorado.

Tracey Levine earned a BFA in Screenwriting from the University of the Arts and an MFA in Fiction from Syracuse University where she was on fellowship. She has worked at WHYY on several documentary projects, and her creative writing work has appeared in *Verbal Seduction*. She has done readings at 2nd Story Books and at the Kelly's Writer's House and was involved in the Living Writer's Reading Series at Syracuse University.

Tracey M. Lewis-Giggetts holds a BA in Communication from the University of Kentucky, an MBA from Montclair State University, and is completing an MFA in Creative Writing from Fairleigh-Dickinson University. She is the author of three poetry collections, one of which won the SBDC Poetry Award, two fiction novels, and one non-fiction book. She is also co-writer and producer of Khepera, a stage play that ran

for four weeks off-Broadway in New York City. Currently, she teaches writing and public speaking at the Community College of Philadelphia.

James Miller received an MFA in Poetry from New York University where he studied under Philip Levine, Sharon Olds, and Yusef Komunyakaa. He also worked on the university's literary journal, *Washington Square Review*. His poetry has appeared in *Simbaa*, published by Franklin University.

Nick Moudry received his MFA in Creative Writing from the University of Massachusetts—Amherst. He has published three chapbooks of poetry, a collaborative chapbook, and translated a book by the Romanian-born French poet Tristan Tzara. His poems, translations, essays, and reviews have appeared in numerous journals and anthologies. He has taught creative writing at such institutions as the University of Massachusetts—Amherst and Temple University.

Don Rutberg received his MFA in Professional Writing from the University of Southern California. In addition to teaching at the Community College of Philadelphia, he teaches advanced writing at Holy Family University. His work has been published in a variety of genres and formats, including books, children's books, comic books, blogs, and stage plays. He has also optioned screenplays. His most recent book, about surviving the writing life, is *A Writer's First Aid Kit*, available at Barnes & Noble.

Lex Sonne earned his MFA in fiction from Columbia College, Chicago. His stories have appeared in journals such as *Eleven Eleven*, *Night Train*, and *New Madrid*. On three occasions, he was accepted to the Appalachian Writers Workshop. In addition, a book of his short stories is forthcoming from Lark Sparrow Press.

Carla Spataro earned an MFA in creative writing from Rosemont College. In addition to teaching at the Community College of Philadelphia, she also teaches English and creative writing at Rowan University and Rosemont College. She is a Pennsylvania Council on the Arts Fellowship recipient and fiction editor and co-publisher of *Philadelphia Stories*. Her short fiction has been published in a variety of literary journals, most recently in *The Baltimore Review*.

Elaine Terranova has published five books of poetry, the most recent of which is the chapbook, *Elegiac: Footnotes to Rilke's Duino Elegies*. Her writing awards include the Walt Whitman Award, a Pew Fellowship, and a National Endowment in the Arts Fellowship. In addition to teaching at the Community College of Philadelphia, she teaches in the MFA Creative Writing Program at Rutgers University, Camden.

***Recommendation to Close the A.A.S. Degree in
Medical Assisting***

Proposed by:

***Deborah Rossi, M.A., C.M.A.
Allied Health Department Head/Medical Assisting Curriculum Coordinator***

***Mary Anne Celenza, Ph.D.
Dean: Mathematics, Science and Health Careers***

October 25, 2012

Recommendation to Close the Medical Assisting Program

History of the Program

The Medical Assisting and Office Management (MAOM) Program admitted its first class in 1974. The Program received its initial accreditation in 1979, and subsequently maintained continuing accreditation in 1985, 1991, 1997, and 2003. The most recent accreditation review yielded a maximum of ten years with no deficiencies cited. The next scheduled on-site re-accreditation visit is tentatively scheduled for November 2013.

The 2009 Program Audit of the Medical Assisting Program remarked on the strengths of the Program as follows:

- Consistent accreditation approval.
- Updated curriculum that meets the needs of current students.
- Evidence based decision making for improvement of the Program.
- Multiple outcome measures supporting the academic quality of the Program.
- Well constituted and participative Advisory Committee.

Despite the educational quality of the program there have been several concerns about the viability of the Medical Assisting Program. Multiple initiatives targeting marketing, recruitment and retention have not been significantly effective in addressing the concerns related to the continuance of the Program.

Rationale for Closing the Medical Assisting Program

A comprehensive review of both internal and external factors has led to the recommendation by the Department Head for Allied Health/Curriculum Coordinator for the Medical Assisting Program to phase out the Medical Assisting Program for the following reasons:

1. The 2009 audit of the program identified low enrollment in the Program with accompanying low retention and graduation rates.
2. The Medical Assisting Education Review Board (MAERB) cited the Program for failing to meet the retention rate of 70% for 2007, 2008 and 2009.
3. Competition from 14+ proprietary schools in the region offering short-term medical assisting programs has impacted enrollment in the College's Program.
4. Salaries for Medical Assistants are among the lowest average salaries for health care occupations.
5. Counselors and academic advisors have encountered great difficulty in trying to gain students' interest in enrolling in the MA Program.
6. With the exception of Fall 2011, most first year class enrollments have been below the maximum of 24 as evidenced by the following chart.

The table below provides a snapshot of only the first year MA students enrolled in the first clinical course, MA 110, and the number of students who continued in the second clinical course, MA 115, in the following spring semester.

Fall Semester MA 110	# of Students Enrolled	Spring Semester MA 115	# of Students Enrolled	Retention Rate
Fall 2008	16	Spring 2009	10	63%
Fall 2009	13	Spring 2010	8	62%
Fall 2010	14	Spring 2011	9	64%
Fall 2011	27	Spring 2012	14	52%
Fall 2012	16	Spring 2013		

7. The most recent Quality-Viability Index decreases in enrollment by 12% from Fall 2008 to Fall 2009, and a decrease of 23% from Fall 2009 to Fall 2010. From Fall 2008 to Spring 2012, the average total Program enrollment was 27 students. The retention rate for the Program was 54% from Fall to Fall and 75% persistence from Fall to Spring. The number of Medical Assisting graduates has decreased over the past three years.
8. The Medical Assisting Program's attrition rate has been impacted by the Health Services Management (HSVM) and Patient Services Representative (PSVR) Programs due to students changing their major from Medical Assisting to those programs.
9. This first year class began with 16 students and it is expected that by the end of the Fall 2012 semester, only 12 individuals will continue in the Spring 2013 semester.
10. Physicians in the community have indicated that they are willing to hire individuals with basic clinical skills and then train them specifically to work in their organization. Hiring a graduate with an Associate's degree is not necessary.
11. With the influx of additional credentialing agencies, many MA Programs utilize other credentialing examinations, and the value of the American Association of Medical Assistants (AAMA) CMA Certification Exam is not recognized by employers. Although the AAMA CMA Examination is considered the premier credential and gold standard for the profession, employers are most concerned that their employees have a credential, regardless of where it comes from.
12. According to Institutional Research, the MA Program is the fifth most expensive program at the College.
13. An attempt to create a one-year certificate program in hopes that a shorter curriculum would increase enrollment was not successful due to the accreditation requirements for the Program and the College's general education course requirements.
14. In the past four years, the College has advertised to hire a full-time Medical Assisting faculty member and each year, the number of applicants who apply are small in number and thus a successful hire was not found.

Proposed Timing for the Closure

It is recommended that the Medical Assisting Program allow the current students to complete the program by Summer 2013 and that no new students are admitted for the Fall 2013 semester.

A Communication Plan targeting the following populations will be put into effect. The plan will inform the following individuals of the closure of the program and also of various alternative options for students:

1. Current and prospective students
2. Medical Assisting Advisory Committee
3. Commission on Accreditation of Allied Health Education Programs
4. Clinical Sites
5. Appropriate College offices and personnel
6. Faculty in the Allied Health Department and Faculty in the Division of Mathematics, Science and Health Careers.

Alternative Pathways for Students

Students who express an interest in Medical Assisting will be advised of other Allied Health Programs such as Health Services Management and Patient Service Representative.

Another option for students would be to create a new Proficiency Certificate in health care technician or patient care technician that requires students to complete the following courses:

- AH 103 - Medical Terminology
- BIOL 108 – Essentials of Anatomy and Physiology
- MA 110 – Introduction to Clinical Skills
- MA 115 – Medications and Medical Specialty Procedures
- AH 116 – Interpersonal and Professional Skills in Health Care

This set of courses would give students the opportunity to acquire the clinical skills valued by potential employers taking less time to complete the proficiency certificate than it would for an associate degree program. This proficiency certificate could also be part of the proposed new Health Science curriculum which would enable students to continue their education if they so desire. The new proficiency certificate would be less costly since there would not be accreditation fees involved.