

FACULTY OF ARTS
CREATIVE WRITING SELF-STUDY
REPORT APPENDICES
AUGUST 2022

Contents

Contents

Appendix A: Course Requirements for the BA Major in Creative Writing	1
Appendix B: KPU BA Framework	2
Appendix C: Career Pathways Map	3
Appendix D: Curriculum Map.....	5
Appendix E: Administrative Data Report.....	9
Appendix F: Student Survey	21
Appendix G: Alumni Survey	43
Appendix H: Discipline Sector Survey.....	64
Appendix I: Faculty Survey.....	72

Appendix A: Course Requirements for the BA Major in Creative Writing

Creative Writing Major

CRWR 1100	Introduction to Creative Writing I	3
CRWR 1200	Introduction to Craft and Process in Creative Writing	3
CRWR 3303	The Business of Writing	3
CRWR 4150	Writers' Studio	3
ENGL 1100	Introduction to University Writing	3
Select 3 credits from a course in ENGL at the 1200-level		3
Select three of the following:		9
CRWR 1110	Introduction to Creative Writing II	
CRWR 1240	New Forms and Media: Networked Narratives	
CRWR 2140	Writing and Creativity on the Web	
CRWR 2300	Fiction and Poetry	
CRWR 2310	Drama, Fiction and Poetry II	
CRWR 2900	Special Topics	
Select one of the following:		3
CRWR 4100	Advanced Fiction Workshop	
CRWR 4110	Advanced Poetry Workshop	
CRWR 4120	Screenwriting and Drama: Advanced Workshop	
CRWR 4130	Advanced Creative Nonfiction Workshop	
CRWR 4140	Advanced New Forms and Media II	
Select 24 additional credits from courses in CRWR at the 3000 level or higher, including at least 3 credits from courses at the 4000 level		24
Total Credits		54

Appendix B: KPU BA Framework

Curricular Requirements

The following core requirements are to be completed for all Bachelor of Arts Degree Programs:

- A total of 120 credits which includes:
 - a minimum of 65 credits from Arts courses, and
 - a minimum of 45 credits from courses numbered 3000 or higher.
- A minimum Program GPA of 2.00 with a minimum grade of "C" in all of the following required courses (except where stated):
 - ENGL 1100
 - ENGL 1202 or ENGL 1204
 - 3 credits from courses designated as Quantitative (QUAN)¹
 - 3 credits from courses in the Faculty of Science and Horticulture²
 - 15-credit Arts breadth requirement consisting of a minimum of one course in at least three (3) separate Arts disciplines outside of the focal academic discipline, one of which must be at the 3000-level or higher.
 - Second language at the Grade 11 level (Beginner's or Introductory Language 11 courses are ineligible to meet this requirement) or 3 credits of undergraduate level non-English language instruction selected from the following list of eligible courses³:
 - FREN 1100, FREN 1101, FREN 2200, FREN 2201, FREN 2220, FREN 3100, FREN 3300, FREN 3301
 - JAPN 1100, JAPN 1101, JAPN 2200, JAPN 2201, JAPN 3300, JAPN 3301, JAPN 4400, JAPN 4410
 - MAND 1100, MAND 1101, MAND 2200, MAND 2201, MAND 3310, MAND 3311, MAND 4321, MAND 4323, MAND 4481, MAND 4483
 - PUNJ 1100, PUNJ 1101, PUNJ 2200, PUNJ 2201, PUNJ 3300, PUNJ 3301
 - SPAN 1100, SPAN 1101, SPAN 2200, SPAN 2201, SPAN 3310
 - Courses required for the major and/or minor program(s)^{4, 5}
- Students are normally expected to complete at least 60 credits at Kwantlen Polytechnic University for a Bachelor of Arts degree; if an exemption is granted, then residency may be limited to no fewer than 30 credits. In any case, at least 50% of the required upper-level credits within the focal academic discipline must be completed at KPU.

1

Each approved quantitative course is listed in the University Calendar with the attribute QUAN. Use Course Search to find all courses with a particular Attribute.

2

Each course is listed in the University Calendar with an attribute that identifies its Faculty. Courses from the Faculty of Science and Horticulture have the attribute SCIH. Use Course Search to find all courses from a particular Faculty or with a particular Attribute.

3

Students need only achieve a passing grade to fulfill this requirement. Students who can demonstrate competency in a second language may request an assessment to have this requirement waived.

4

The BA core requirements are not exclusive of program requirements - i.e. particular courses used to fulfill the Bachelor of Arts core requirements may also be used to fulfill requirements for major and minor programs.

5

A Double Major as part of a Bachelor of Arts degree consists of the completion of the requirements of each of two specific majors within a single baccalaureate degree with no limitation on the sharing of courses between majors. Conditions for Minor programs are outlined in the Framework for Minors.

Appendix C: Career Pathways Map

Creative Writing CAREER PATHWAYS

Your Passions



Language Arts
Expressive Modes of Inquiry
Critical Thinking
Creative and Arts-Based Research
Individual Creativity and Collaboration

Your Degree Options



An Associate Arts Degree in CRWR
A BA with a CRWR Minor
A BA Major in CRWR

EMPLOYMENT OPPORTUNITIES

Creative Writing classes will benefit you regardless of the employment position or sector you seek work in because language and communication skills are foundational workplace aptitudes. The farther you go in your Creative Writing education the more likely you are to find work in the creative arts fields below:

Positions

In these Sectors

Writer	Publishing sectors (self-employed, freelance, contract)
Writer	Print mediums or new media (columnist, blogger etc.)
Writer	Arts and entertainment industries (from film to game design)
Writer/Editor	Arts industries, government positions, private businesses etc.
Editor/Copyeditor	All industries/sectors with print or digital material needs
Reporter/Correspondent	Regional or national news or entertainment organizations
Digital Content Manager	Private businesses, public sectors
Production Assistant	Arts industries, arts organizations
Library assistant	Municipal government
Educator/Mentor	Not-for-Profits, community associations
Researcher	Arts industries, government positions
Public relations	Arts industries, government positions
Information specialist	Arts industries, government positions
Communications consultant	Freelance, contract
Fundraising coordinator	Arts industries
Speech coach	Freelance, contract
Speech writer	Freelance, contract, government positions
Social media specialist	Arts industries, government positions

ADDITIONAL CAREER PATHWAYS

More Education

MFA in Creative Writing

MLIS in Library Sciences

MA in Education

MA in Psychology

Editing Certificates

Languages

MA in Art Therapy

More Advanced Positions

Publishing author (self-employed, freelance, contract)

Sales representative/marketing

Copy/Substantive/Acquisitions Editor

Associate publisher/publisher

Literary agent

Librarian, archivist, researcher

Teacher (humanities, creative writing)

Counsellor

Professional editor (freelance, in-house)

Translator (creative or technical)

Art Therapist

Appendix D: Curriculum Map

PROGRAM CURRICULUM MAP

PROGRAM COURSES AND THEIR CLOs	PROGRAM LEARNING OUTCOMES							
	PLO#1	PLO#2	PLO#3	PLO#4	PLO#5	PLO#6	PLO#7	PLO#8
	1. Develop one's creative imagination and process, authoring a project from idea generation to polished completion.	2. Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work.	3. Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques.	4. Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques.	5. Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work.	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner.	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work.	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions.
<p>For each CLO, the PLO(s) it satisfies are indicated, and at which level. The three levels are: Introduced [I]: Course learning outcomes that concentrate on knowledge or skills related to the program outcomes at a basic level or skills at an entry-level of complexity. Developing [D]: Course level outcomes that demonstrate learning at an increasing level of proficiency of the program level outcome as well as expanding complexity. Advanced [A]: Course level outcomes that demonstrate learning related to the program level outcome with an increasing level of independence, expertise and sophistication or integrate the use of content or skills in multiple levels of complexity.</p>								
CRWR 1100								
Develop vivid and believable characters	I	I	I	I	I	I	I	I
Employ a variety of narrative techniques in composing a short story	I	I	I	I	I	I	I	I
Analyze and manipulate point-of-view	I	I	I	I	I	I	I	I
Identify and explore conflict in a short story	I	I	I	I	I	I	I	I
Analyze and manipulate elements of a short story's structure (beginnings, division into scenes, the dramatic arc, endings)	I	I	I	I	I	I	I	I
Use concrete language, precise imagery, different poetic form, and interesting sound patterns in composing poetry	I	I	I	I	I	I	I	I
Offer constructive and detailed criticism (written and oral) of other students' texts, as a peer-editor and/or in workshop discussions	I	I	I	I	I	I	I	I
Read a variety of poems and short stories and evaluate them from a writer's point of view	I	I	I	I	I	I	I	I
Listen to literature in performance and evaluate it from a writer's point of view	I	I	I	I	I	I	I	I
CRWR 1110								
Study and apply the ability to dramatize scenes in short stories	I	I	I	I	I	I	I	I
Study and apply the techniques of drama and write a short script for live theatre, radio or film	I	I	I	I	I	I	I	I
Write effective dialogue in both fiction and drama	I	I	I	I	I	I	I	I
Create vivid, believable characters in fully-imagined settings	I	I	I	I	I	I	I	I
Employ a variety of narrative techniques and make effective use of point-of-view, voice, and plot structure	I	I	I	I	I	I	I	I
Use economical and concrete language, precise and unified imagery, and variety of sound patterns when composing poetry	I	I	I	I	I	I	I	I
Study and apply the process of revision and undertake major revisions of their own poetry, fiction or drama	I	I	I	I	I	I	I	I
Offer constructive and detailed criticism (written and oral) of other students' texts, as a peer-editor and/or in workshop discussions	I	I	I	I	I	I	I	I
Review a performance of literature (play or reading) from a writer's point of view	I	I	I	I	I	I	I	I
CRWR 1200								
Explain the concept of the literary creative process and its impact on the craft of writing	I	I	I	I	I	I	I	I
Explore the craft of creative writing through the lens of the creative process	I	I	I	I	I	I	I	I
Examine the interrelationships among craft, creativity, sourcing material, creative discipline and habits, and tools of the writer's life	I	I	I	I	I	I	I	I
Apply the concepts of creative process and creative writing craft to literary compositions	I	I	I	I	I	I	I	I
Apply effective habits of craft	I	I	I	I	I	I	I	I
CRWR 1240								
Use the Internet and the World Wide Web in the context of new forms and media for creative writing	I	I	I	I	I	I	I	I
Define new forms and media for creative writing	I	I	I	I	I	I	I	I
Use computer applications to develop creative writing compositions	I	I	I	I	I	I	I	I
Use computer applications to manage document histories and versions	I	I	I	I	I	I	I	I
Describe the features and functions of online creative writing tools	I	I	I	I	I	I	I	I
Describe and use online tools of new and social media	I	I	I	I	I	I	I	I
Use online collaboration tools	I	I	I	I	I	I	I	I
Create documents online	I	I	I	I	I	I	I	I
Edit documents online	I	I	I	I	I	I	I	I
Share documents online	I	I	I	I	I	I	I	I
Describe the purpose and functions of online communities	I	I	I	I	I	I	I	I
Contribute to online communities	I	I	I	I	I	I	I	I
Facilitate online discussions and projects	I	I	I	I	I	I	I	I
Create a digital portfolio	I	I	I	I	I	I	I	I
CRWR 2140								
Use web-based platforms for creative writing, design, promotion and publishing	D	D	D	D	D	D	D	D
Use web-based platforms for developing a digital identity as creative individuals	D	D	D	D	D	D	D	D
Describe and use content management systems	D	D	D	D	D	D	D	D
Describe and use web-based services such as social media	D	D	D	D	D	D	D	D
Use online collaboration tools	D	D	D	D	D	D	D	D
Create semantically correct digital documents and document designs	D	D	D	D	D	D	D	D
Edit and share documents online	D	D	D	D	D	D	D	D
Contribute to online communities	D	D	D	D	D	D	D	D
Facilitate online discussions and projects	D	D	D	D	D	D	D	D
Design, build, and populate a digital portfolio	D	D	D	D	D	D	D	D
CRWR 2300								
Use increasingly advanced writing techniques developed in previous CRWR courses	D	D	D	D	D	D	D	D
Write with increased awareness of, and sensitivity to, language	D	D	D	D	D	D	D	D
Review a performance of literature (play or reading) from a writer's point of view	D	D	D	D	D	D	D	D
Offer constructive and detailed criticism (written and oral) of other students' texts, as a peer editor and in workshop discussions	D	D	D	D	D	D	D	D
Exercise critical judgement in revising their own work	D	D	D	D	D	D	D	D
Produce an extended body of work, such as a series of short stories or a collection of poetry	D	D	D	D	D	D	D	D
CRWR 2310								
Use increasingly advanced writing techniques developed in CRWR 2300	D	D	D	D	D	D	D	D
Write with increased awareness of, and sensitivity to, language	D	D	D	D	D	D	D	D
Offer constructive and detailed criticism (written and oral) of other students' texts, as a peer editor and in workshop discussions	D	D	D	D	D	D	D	D
Review a performance of literature from a writer's point of view	D	D	D	D	D	D	D	D
Exercise critical judgement in revising his or her own work	D	D	D	D	D	D	D	D
Produce an extended piece of work such as a set of short stories, a novella, a number of chapters for a novel, or a collection of poetry	D	D	D	D	D	D	D	D
CRWR 2900								
Read selected literary works in order to discuss their style, development, technique and contemporary relevance	D	D	D	D	D	D	D	D
Analyze and interpret a specific genre, style or mode of literary writing and its role in the larger literary tradition	D	D	D	D	D	D	D	D
Identify the relevant theme's role in literary trends and history	D	D	D	D	D	D	D	D
Evaluate the topic and its effect on culture, literature and society	D	D	D	D	D	D	D	D
Evaluate the topic in relation to present day literary writing	D	D	D	D	D	D	D	D
Utilize specified techniques in their creative writing	D	D	D	D	D	D	D	D
Exercise critical judgment in revising their own work and critiquing the work of peers	D	D	D	D	D	D	D	D

PROGRAM COURSES AND THEIR CLOS	PROGRAM LEARNING OUTCOMES							
	PLO#1	PLO#2	PLO#3	PLO#4	PLO#5	PLO#6	PLO#7	PLO#8
	1. Develop one's creative imagination and process, authoring a project from idea generation to polished completion.	2. Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work.	3. Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques.	4. Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques.	5. Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work.	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner.	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work.	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions.
CRWR 3100								
Recognize, define, and evaluate literary techniques used in short fiction	A	A	A	A	A		A	A
Use specified techniques in his or her creative writing	A	A	A	A	A		A	A
Exercise critical judgment in revising his or her own work and the work of his or her peers	A	A	A	A	A	A	A	A
Write with increased awareness of, and sensitivity to, language	A	A	A	A	A		A	A
Write a critical essay on the short fiction techniques of an established author		A	A	A	A			
CRWR 3110								
Recognize, define, and evaluate the effectiveness of poetic techniques such as imagery and sound, line length variations, anaphora, etc.	A	A	A	A	A		A	A
Apply poetic techniques in their writing	A	A	A	A	A		A	A
Exercise critical judgment in workshoping his/her and others' practice of poetic techniques		A	A	A	A	A	A	A
Write with an increasing awareness of the purpose and function of poetic techniques	A	A	A	A	A		A	A
Write a series of exercises demonstrating poetic techniques	A	A	A	A	A			A
CRWR 3120								
Define, evaluate and employ dramatic writing techniques such as characterization, dialogue, conflict, scene and subtext	A			A				
Define, evaluate and employ dramatic structure within the context of a scene	A			A				
Analyze and critique play, film and/or screenplays for effectiveness of dramatic writing techniques	D	D		D		A	A	A
Correctly format a play or screenplay to industry standard	D		D	D				
CRWR 3130		I	I					
Recognize, define, and evaluate the effectiveness of literary, nonfiction techniques such as story arc, tone, style, point of view, imagery, and thematic intention								
Use specified techniques in their creative writing	I/D	I/D	I/D	I/D				
Exercise critical judgment in revising his/her own work and the work of his/her peers					D	D	D	D
Write with an increasing sensitivity to language	D			D				
Write a memoir, a literary travelogue, and a personal essay	D	D	D					
CRWR 3140								
Employ a variety of creative writing techniques in a new media context	A			A				
Use vivid, compelling and concrete language, precise and unified imagery, and a variety of sound patterns in their written composition	A			A				
Apply the craft of dramatic structure to their narrative projects	A			A				
Offer detailed and constructive criticism of new media projects	D	D	D		D	A	A	D
Apply the process of revision and undertake major revisions of their projects based on instructor review, peer reviews, and self-assessment	D	D		D				D
Research and present on contemporary writers working in new media	A	A	A		A	A	A	A
Research and present on the history of creative writing in new media	A	A	A		A	A	A	A
Research and present on issues such as contemporary theory and criticism of new media	D	D	D		D	D	A	A
Express original creative writing through a variety of new media	D			D				
CRWR 3200								
Recognize, define, and evaluate the effectiveness of literary techniques used in short fiction		A	A	A			A	
Use increasingly advanced fiction-writing techniques in his/her own work	A	A	A	A				D
Exercise critical judgment in revising his/her own work	A	A	A	A	A		A	D
Write with an increasing sensitivity to language	A	A	A	A	A	A	A	
Include elements such as figurative language, imagery, and symbol in his/her own work	A		A					
Offer constructive and detailed criticism (written and oral) of other students' texts, as a peer editor, and in workshop discussions				A	A	A	A	D
Produce three short stories that have undergone several revisions	A	A	A	A				
Practice preparing stories for submission to literary magazines	D		D					
CRWR 3210								
Recognize, define, and work within poetic forms (such as the villanelle, haiku, sonnet, ghazal, and sestina)	A	A	A	A	A		A	A
Exercise critical judgment in workshoping their own and classmates' poetic forms		A	A	A	A		A	A
Write with an increasing awareness of the purpose and function of poetic forms	A	A	A	A	A		A	A
Write a portfolio of poems demonstrating poetic forms	A	A	A	A	A		A	A
CRWR 3220								
Define, evaluate and employ dramatic writing techniques such as plot, dramatic structure and rising	A			A				
Define, evaluate and employ dramatic structure within the context of a scene	A			A				
Analyze and critique play, film and/or screenplays for effectiveness of dramatic writing techniques	A	A		A		A	A	A
Correctly format a play or screenplay to industry standard	A		A	A				
CRWR 3230								
Recognize, define, and use literary nonfiction techniques such as story arc, tone, style, perspective, imagery, and thematic intention		D	D					
Exercise critical judgment in revising his/her own work and the work of his/her peers					D	D	D	D
Write with an increasing sensitivity to language	D/A			D/A				
Write a researched essay, a memoir, and a personal essay where landscape is included as a character	D	D	D	D				
CRWR 3240								
Define, evaluate, and employ effective scriptwriting techniques such as characterization, dialogue, conflict, setup, plot points, scenes and sequences	A	A	A	A				A
Define, evaluate, and employ dramatic and episodic structure in their scriptwriting	A	A	A	A				A
Analyze and critique web series and other short dramatic forms for effective scriptwriting technique	A	A	A	A		A	A	A
Define, evaluate, and employ effective visual storytelling techniques for short narrative video	D	D	D	D				D
Utilize digital hardware and software to shoot and edit a short narrative video	D			D		D	D	D
Analyze and critique contemporary production and distribution methods for web series	D	D	D	D	D	D	D	D
Correctly format scripts to industry standards	A		A	A				
Publish and distribute a short narrative video from an original script	D			D		D	D	
CRWR 3301								
Read selected cultural, literary, historical and mythological texts and discuss their origin, development, and contemporary relevance		D	D	D	D			
Interpret multicultural literary traditions within the context of mythopoetic origins		D	D	D	D			
Describe mythology as both an ancient and a current mode of transmission of important cultural, political, and psychological knowledge		D	D	D	D			
Evaluate diverse perspectives on the nature and role of myth		D	D	D	D			
Write a research-based essay on a topic related to mythology		D	D	D	D			D

	PROGRAM LEARNING OUTCOMES							
	PLO#1	PLO#2	PLO#3	PLO#4	PLO#5	PLO#6	PLO#7	PLO#8
	1. Develop one's creative imagination and process, authoring a project from idea generation to polished completion.	2. Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work.	3. Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques.	4. Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques.	5. Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work.	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner.	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work.	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions.
PROGRAM COURSES AND THEIR CLOs								
Compose a creative writing essay using mythopoetic narrative strategies	D	D	D	D	D		D	D
CRWR 3302								
Comprehend literary and creative works and discuss their style, development, techniques and contemporary relevance		I	D	D	I	I	I	I
Analyze and interpret a specific genre, style or mode of literary writing in order to better understand it and its role in the larger literary tradition		I	D	D	I	I	I	I
Identify literary trends and history and the relevant theme's specific role in it		I	D	D	I	I	I	I
Evaluate the topic and its effect on culture, literature and society		I	D	D	D	I	I	I
Evaluate the topic in relation to present day literary writing		I	D	D	D	I	I	I
Write a research-based literary essay on the topic	I	I				I		I
Compose a creative writing work using modes of thought related to the topic	D	D	D	D	D	I		I
CRWR 3303								
Produce a curriculum vitae/resume focused on writing and publishing		I	D	D	D	I	D	D
Produce a project-based grant proposal	D	D	D	A	D	D	D	D
Develop visual identities through traditional and new media	D	D	D	A	D	D	D	D
Offer constructive and detailed criticism (written and oral) of other students' presentations	I	D	D	A	D	A	A	D
Identify and analyze markets and trends in the writing and publishing community	D	D	A	D	D	D	D	D
Conduct one's self in a professional manner	D	D	D	D	D	D	A	D
Network when and where appropriate			D	I	D	A	D	I
Employ their writing and creative thinking skills in a work environment	I	I	I	I	I	I	I	I
CRWR 3400								
Read selected literary works in order to discuss their style, development, technique and contemporary relevance		A	A	A	A			
Analyze and interpret a specific genre, style or mode of literary writing in order to better understand it and its role in the larger literary tradition		A	A	A	A			
Identify the relevant theme's role in literary trends and history		A	A	A	A			
Evaluate the topic and its effect on culture, literature and society		A	A	A	A			
Evaluate the topic in relation to present day literary writing		A	A	A	A			
Write a research-based literary essay on a topic connected to the course theme	A	A	A	A	A			
Compose a creative writing work using modes of thought related to the topic	A	A	A	A	A		A	A
Utilize specified techniques in their creative writing	A	A	A	A	A		A	A
Exercise critical judgment in revising their own work and critiquing the work of peers	A	A	A	A	A	A	A	A
Conduct library research on a topic connected to the course theme		A	A	A	A			A
CRWR 4100								
Recognize, define, and evaluate the effectiveness of literary fiction techniques such as character development, point of view, setting, plot, dialogue, symbol, and theme		A	A					
Use specified techniques in his/her creative writing	A	A	A	A				
Exercise critical judgment in revising his/her own work and the work of his/her peers					A	A	A	A
Write a sustained work of fiction or series of short fictional pieces with an end view toward publication	D/A	D/A	D/A	D/A	D/A			
CRWR 4110								
Articulate present his/her newly-written poetry to a workshop	A	A	A	A	A	A	A	A
Assess his/her own work with regard to poetic techniques and forms	A	A	A	A	A	A	A	A
Assess the value of peer criticism with regard to his/her own work	A	A	A	A	A	A	A	A
Assess and compare various poetic theories	A	A	A	A	A	A	A	A
Offer articulate oral and written criticisms of peers' work	A	A	A	A	A	A	A	A
Write a portfolio of at least 30-35 poems of high enough quality to be publishable in recognized poetry journals	A	A	A	A	A	A	A	A
CRWR 4120								
Define, evaluate and employ stage and screen writing techniques such as characterization, dialogue, conflict, scene, subtext, plot, subplot, theme, atmosphere, tone, dramatic structure, rising action and resolution	A			A				
Use vivid, compelling, and concrete language, precise and unified imagery in their written compositions	A			A				
Apply the craft of dramatic structure to their narrative projects	A			A				
Assess their own work with regards to dramatic writing techniques within the context of an extended narrative		A	A					
Analyze and critique play, film and/or screenplays for effectiveness of dramatic writing techniques		A	A	A		A	A	A
CRWR 4130								
Recognize, define, and evaluate the effectiveness of literary, nonfiction techniques such as tone, style, imagery, thematic intention, the use of repetition, imagery, transition devices		A	A					
Use specified techniques in creative writing	A	A	A	A				
Exercise critical judgment in revising his or her own work and the work of peers					A	A	A	A
Write with an increasing sensitivity to language	A			A				
Write a sustained work or series of creative nonfiction pieces with a view to publication	D/A	D/A	D/A	D/A	D/A			
CRWR 4140								
Explain concepts of multi-genre and interdisciplinary creativity and their application to creative writing		A	A	A	A		A	A
Explore the implementation of web-based literary projects and platforms	A	A	A					
Examine the interrelationships among creativity, craft, art, performance, theatre, digital engagement, and publication		A	A	A	A	A	A	A
Apply the concepts of creative process and the craft of creative writing to the creation of multi-genre and web-based literary projects intended for public	A	A						
CRWR 4150								
Create and define a self-directed literary project	A	A	A	A	A		A	A
Develop and analyze personally defined subject matter by researching various sources	A	A	A	A	A			A
Assist and facilitate the development of fellow writers' projects through workshops		A	A	A	A	A	A	A
Write a thesis that articulates the challenges and successes of the creative process and literary work	A	A	A	A	A		A	A
CRWR 4200								
Recognize, define, and evaluate the effectiveness of literary short-fiction techniques such as character development, point of view, setting, plot, dialogue, symbol, and theme		A	A	A			A	
Practice the use of specified techniques (including those above) in their creative writing	A	A	A					A
Exercise critical judgment in revising their creative writing	A	A	A	A	A		A	
Write with an increasing mastery of language	A			A	A	A	A	
Write a sustained work or series of short fictional pieces with the goal being publication	A	A	A		A	A	A	A
Practice advanced performance techniques				A				D
CRWR 4210								

PROGRAM COURSES AND THEIR CLOS	PROGRAM LEARNING OUTCOMES							
	PLO#1	PLO#2	PLO#3	PLO#4	PLO#5	PLO#6	PLO#7	PLO#8
	1. Develop one's creative imagination and process, authoring a project from idea generation to polished completion.	2. Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work.	3. Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques.	4. Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques.	5. Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work.	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner.	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work.	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions.
Exercise critical judgment in writing critiques of others' poetry by using writing terminology to identify both areas to be strengthened and the strengths of the work			A	A	A	A	A	A
Analyze a book of poetry and identify poetic techniques that are the hallmark of the writer's style		A	A	A	A			A
Write with an increasing awareness of the purpose and function of poetic devices	A	A	A	A	A		A	A
Comprehend instructor's feedback on the student's own work				A	A	A	A	A
Complete effective revisions of their poetic work	A	A	A	A	A		A	A
Identify at least two potential markets for the student's work		A	A	A	A			A
Produce a portfolio of poems of publishable quality	A	A	A	A	A		A	A
CRWR 4220								
Utilize advanced screenwriting or playwriting techniques as they pertain to character arc, dialogue, conflict, and resolution	A		A	A				
Assess dramatic structure		A	A					A
Recognize and develop image systems in one's own work	A	A		A	A			
Analyze stageplays, films and/or screenplays for structure		A	A					A
Assess one's own work with regards to theme, premise, plot, and subplot		A	A					A
Be responsive to constructive criticism with regard to one's own work		A	A		A	A	A	A
CRWR 4230								
Recognize, define, and evaluate the effectiveness of literary nonfiction techniques such as tone, style, imagery, thematic intention, the use of repetition, transition devices		A	A	A			A	
Use specified creative nonfiction techniques in their creative writing	A		A					
Exercise and demonstrate critical judgment in revising their own work	A	A	A				A	A
Write with increasing mastery of language								
Write a sustained creative nonfiction narrative or series of creative nonfiction narratives of publishable quality	A	A	A		A	A	A	A
CRWR 4250								
Create and define a self-directed literary project	A	A	A	A	A		A	A
Develop and analyze personally defined subject matter by researching various sources	A	A	A	A	A		A	A
Assist and facilitate the development of fellow writers' projects through workshops		A	A	A	A	A	A	A
Write a thesis that articulates the challenges and successes of the creative process and literary work	A	A	A	A	A		A	A

Appendix E: Administrative Data Report

Administrative Data Report for Creative Writing Program

The chapter headings refer to the chapters in the Self-Study to which the data pertain.

TABLE OF CONTENTS

Glossary	10
Chapter 3. Program Relevance and Demand.....	11
3.1 Relevance.....	11
Are the program learning outcomes relevant to the current needs of the discipline/sector?.....	11
3.3 Student Demand.....	11
Who takes the program?.....	11
Is demand for the program sustainable?	12
Does the program have the capacity to meet demand?.....	14
Chapter 4. Effectiveness of Instructional Delivery.....	15
4.1 Instructional Design and Delivery of Curriculum	15
Are appropriate opportunities provided to help students acquire the essential skills?.....	15
4.2 Student Success	16
Are students performing satisfactorily in courses?.....	16
Are students making satisfactory progress in the program?.....	19
Are graduates of the program successful?.....	20

Glossary

Average Seats Offered: Maximum number of seats available in a department/Faculty divided by the count of classes offered by the department/Faculty.

Average Seats Filled: Number of seats taken in a department/Faculty divided by the count of classes offered by the department/Faculty.

BC Student Outcomes: Results of the three annual surveys of former post-secondary students in BC, one to two years after graduation, as a supplemental tool for assessing programs offered by KPU and comparing them to similar programs at other institutions. The three BC Student Outcomes surveys include the Diploma, Associate Degree, and Certificate Student Outcomes Survey (DAC), the Baccalaureate Graduates Survey (BGS), and the Trades Student Outcomes Survey (Trades). Note that while DAC covers all BC public post-secondary institutions, BGS does not report data from programs at research-intensive universities such as UBC and SFU.

Cumulative Grade Distribution: The number of students who receive a particular letter grade (A+ through F) plus those who receive a higher grade, as a percentage of the total number of students with a grade or a W/WE or DEF (Deferred). Useful for estimating the proportion of passing students based on any specific grade requirement.

DFW Rate: % of students who received a grade of D or F or withdrew from the course. Percentage is calculated based on number of students with a grade or a W/WE or DEF (Deferred).

Faculty Student Headcount: Count of all students enrolled in a Faculty, including undeclared students.

Fill Rate: Number of seats filled divided by the number of seats offered.

Grade Point Equivalent Mean: The average grade of students in the selected courses, based solely on the numerical grade point equivalent of a letter grade. A weighted average is used, such that larger classes have a larger influence on the computed mean. It is not an average of course-level grades weighted by course credits.

Intended of Undeclared: Students who identified Creative Writing as their intended major on their application. Note that not all of these students declare a major in Creative Writing.

Program Student Headcount: Count of declared and intended of undeclared students. Withdrawals are included. To avoid double counting students, the student headcount is a unique headcount for the year, not the sum of intended of undeclared and declared counts.

Repeat Rate: Students who repeat a course, that is, have taken the course previously. Percentage is calculated based on number of students with a grade or a W/WE or DEF.

Unmet Demand: Number of waitlist seats held by students unable to enrol in the same course, and have not dropped that course, within the same term. A student waitlisted in multiple sections of the same course in the same term is counted as one waitlist seat.

Seats Offered: Maximum number of seats available in a unit (section, course, department, faculty).

Seats Filled: Number of seats taken in the unit (section, course, department, faculty)

Chapter 3. Program Relevance and Demand

3.1 Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?¹

What percentage of the program graduates are satisfied with the education they received? What percentage of the graduates rate the quality of instruction they received as “very good”, “good”, or “adequate”? Do they find their program of study useful in their current position?

Exhibit 1: KPU Creative Writing Program BC Student Outcomes Data Compared with Ministry Targets

Measures	BC Student Outcomes Data for KPU's Creative Writing Program (2018-20)	Ministry Target
Respondents	18	-
Satisfaction ²	100%	≥ 90%
Quality ³	100%	≥ 90%
Usefulness ⁴	93%	≥ 90%

3.3 Student Demand

Who takes the program?⁵

Has the demographic profile of Creative Writing Program students changed over the last five years?

Exhibit 2: Demographic Profile of Creative Writing Program Students by Academic Year

	2016/17	2017/18	2018/19	2019/20	2020/21
Student Headcount	127	128	118	138	123
% Female	61%	62%	60%	67%	72%
% 22 years or younger	49%	51%	58%	54%	53%
% International	3%	3%	3%	5%	4%

How does the demographic profile of Creative Writing Program students compare with that of students at the same level for the Faculty of Arts as a whole over the same period?

Exhibit 3: Demographic Profile of Faculty of Arts Students by Academic Year

	2016/17	2017/18	2018/19	2019/20	2020/21
Student Headcount	5,692	5,895	5,737	5,843	5,717
% Female	62%	62%	62%	62%	63%
% 22 years or younger	69%	69%	68%	67%	67%
% International	8%	15%	14%	17%	18%

¹ Data reported in this section was obtained from the Student Outcomes Dashboard 2016-20, which is available at <https://kpuemp.sharepoint.com/sites/sem/data/SitePages/Home.aspx>

² Respondents who are "very satisfied" or "satisfied" with the education or training they received in their program of study.

³ Respondents who rate the quality of instruction received from their program of study as "very good", "good" or "adequate".

⁴ Respondents who describe their program of study as "very" or "somewhat" useful in their current occupation.

⁵ Data reported in this section was obtained from the Enrolment Dashboard 2020-21, which is available at <https://kpuemp.sharepoint.com/sites/sem/data/SitePages/Home.aspx>

Is demand for the program sustainable?

Has demand for Creative Writing courses been changing over the last five years? How does demand for Creative Writing courses compare with demand for Faculty of Arts undergraduate courses over the same period?

Exhibit 4: Student Headcount in Creative Writing Courses by Academic Year Compared with Faculty of Arts Undergraduate Courses

	2016/17	2017/18	2018/19	2019/20	2020/21	%Change ⁶
Creative Writing	438	434	448	488	443	1%
Faculty of Arts	11,036	12,360	12,122	11,574	11,167	1%

Has demand for the Creative Writing Program changed over the last five years? How does it compare with demand for Faculty of Arts undergraduate programs over the same period?

Exhibit 5: Student Headcount in Creative Writing Program by Academic Year Compared with Faculty of Arts Undergraduate Programs

	2016/17	2017/18	2018/19	2019/20	2020/21	%Change
Declared-Major	58	49	51	52	41	-29%
Declared-Minor	17	22	20	22	29	71%
Intended of Undeclared	57	65	51	72	58	2%
Creative Writing Total Headcount	127	128	118	138	123	-3%
Faculty of Arts Total Headcount	5,692	5,895	5,737	5,843	5,717	0%

How do KPU Creative Writing Program enrolment trends compare with overall enrolment trends in similar programs in BC?

Exhibit 6: Number of Students Enrolled in Creative Writing Programs at BC Public Post-Secondary Institutions⁷

	2014/15	2015/16	2016/17	2017/18	2018/19
Total (excluding KPU)⁸	486	478	472	464	462
Associate Degree	142	143	142	122	130
Bachelor's Degree	344	335	330	342	332
KPU Total	121	75	59	48	49
Associate Degree	58	32	10	5	4
Bachelor's Degree	63	49	49	43	46

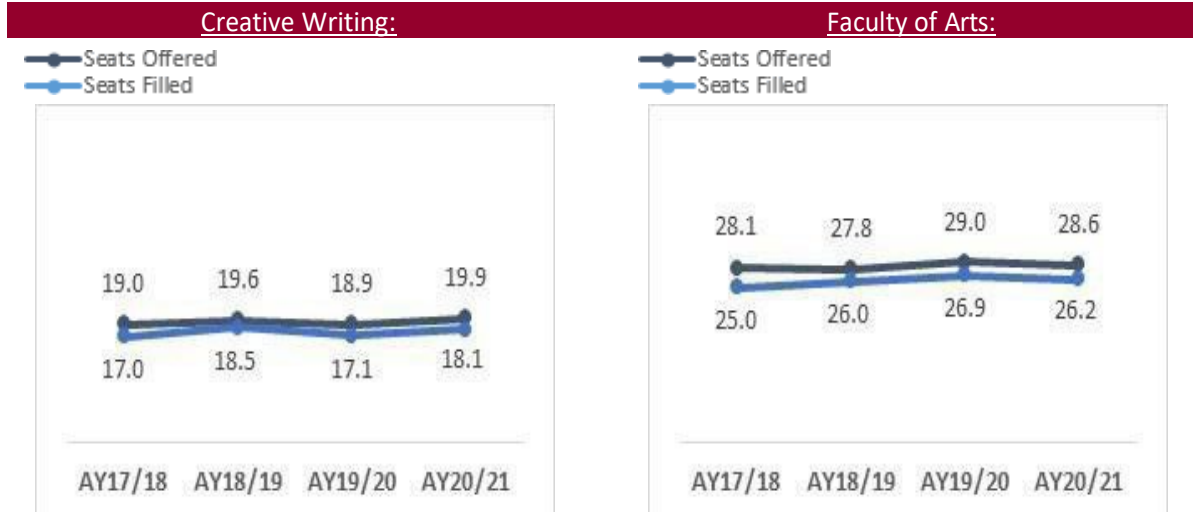
⁶ % Change refers to change between 2016/17 to 2020/21.

⁷ The data was obtained from the High School Transitions 2021 Dashboard. The BC Student Transitions Project tracks students' movements in the BC public post-secondary education system. Data are coded by Classification of Instructional Program (CIP). To identify Creative Writing programs, CIP code 23.1302 English Creative Writing was used.

⁸ Capilano University, Langara College, UBC Okanagan, UBC Vancouver, University of Victoria

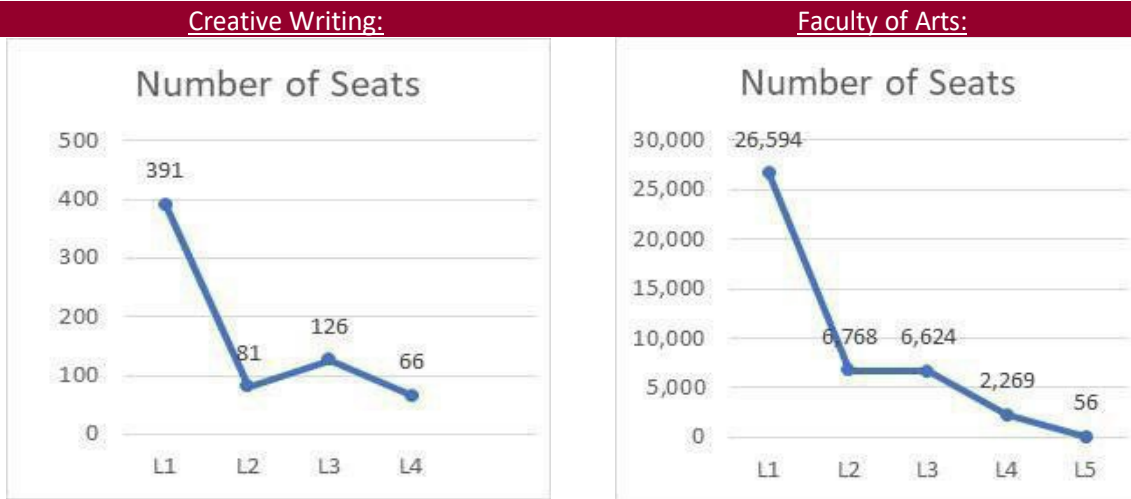
Has there been a change in average filled seats per class in Creative Writing courses? How do they compare with Faculty of Arts courses at the same level? Is demand steady, declining, or increasing?

Exhibit 7: Average Filled Seats per Class by Academic Year from AY 2017/18 to 2020/21



How does demand for upper level courses (3rd and 4th year) compare with demand for lower level courses, where applicable? How does demand for upper level versus lower level courses compare with demand for Faculty of Arts upper level and lower level courses?

Exhibit 8: Number of Course Enrolments by Undergraduate Level for AY 2020/21



Is the overall class size, in terms of filled seats, sustainable? How does tuition compare with instructional costs for the average class in the Creative Writing Program?

Exhibit 9: Cost Structure of Average Class for Creative Writing, Arts UG, and All KPU UG Courses for Academic Year 2020/21

	Creative Writing	Arts UG	All KPU UG Courses
Cost of Instruction	\$15,712.75	\$15,712.75	\$15,712.75
Average # of Seats Filled	18.1	26.2	25.1
Overall % filled by International	5%	26%	33%
Tuition Revenue	\$9,431.07	\$22,295.63	\$24,119.92
Average Net Revenue	(\$6,281.68)	\$6,582.88	\$8,407.17
Total # of Classes	37	1,674	4,302
Total Net Revenue	(\$232,422.22)	\$11,019,739.18	\$36,167,657.43

Note: A program's importance isn't gaged by the tuition revenue it brings in, as some programs will not be able to cover their costs, but all programs should be delivered efficiently. Part of assessing a program's sustainability is considering if it can be made more efficient without compromising student safety or success. The two biggest factors that drive efficiency are class size (measured in terms of filled seats), and international enrolment.

Does the program have the capacity to meet demand?

Are there waitlists that limit students' ability to progress through the program in a timely manner? Are the waitlisted courses delivered by the program, or delivered by other departments?

Exhibit 10: Unmet Demand at the Stable Enrolment Date

	Unmet Demand	Fill Rate
2020/21 Academic Year	65	91%
2019/20 Academic Year	61	90%

There is no notable unmet demand for the program's discipline-specific courses. Unmet demand by course is available [here](#).

Chapter 4. Effectiveness of Instructional Delivery

4.1 Instructional Design and Delivery of Curriculum

*Are appropriate opportunities provided to help students acquire the essential skills?*⁹

Graduates are asked to indicate the extent to which the program helps them achieve the Ministry identified essential skills. Is the program achieving the Ministry's targets in skills development?

Exhibit 11: KPU Creative Writing Program BC Student Outcomes Essential Skills Data Compared with Ministry Targets

Measures	BC Student Outcomes Data for KPU Creative Writing Program (2018-20)	Ministry Target
<i>Respondents</i>	18	
Skill Development ¹⁰	98%	≥ 85%
<i>Write Clearly and Concisely</i>	100%	≥ 85%
<i>Speak Effectively</i>	100%	≥ 85%
<i>Read and Comprehend Materials</i>	94%	≥ 85%
<i>Work Effectively with Others</i>	94%	≥ 85%
<i>Analyze and Think Critically</i>	100%	≥ 85%
<i>Resolve Issues or Problems</i>	94%	≥ 85%
<i>Learn on your Own</i>	100%	≥ 85%

⁹ Data reported in this section was obtained from the Student Outcomes dashboard 2016-20, which is available at <https://kpuemp.sharepoint.com/sites/sem/data/SitePages/Home.aspx>

¹⁰ Program graduates' assessment of their skill development at KPU. An overall average for all skills is provided, plus the results for each skill.

4.2 Student Success

*Are students performing satisfactorily in courses?*¹¹

Are an adequate number of students in Creative Writing courses receiving a grade of C and above? How do they compare with the students in Faculty of Arts courses at the undergraduate level?

Exhibit 12: Cumulative Grade Distribution for Creative Writing Courses from AY 2016/17 to 2020/21

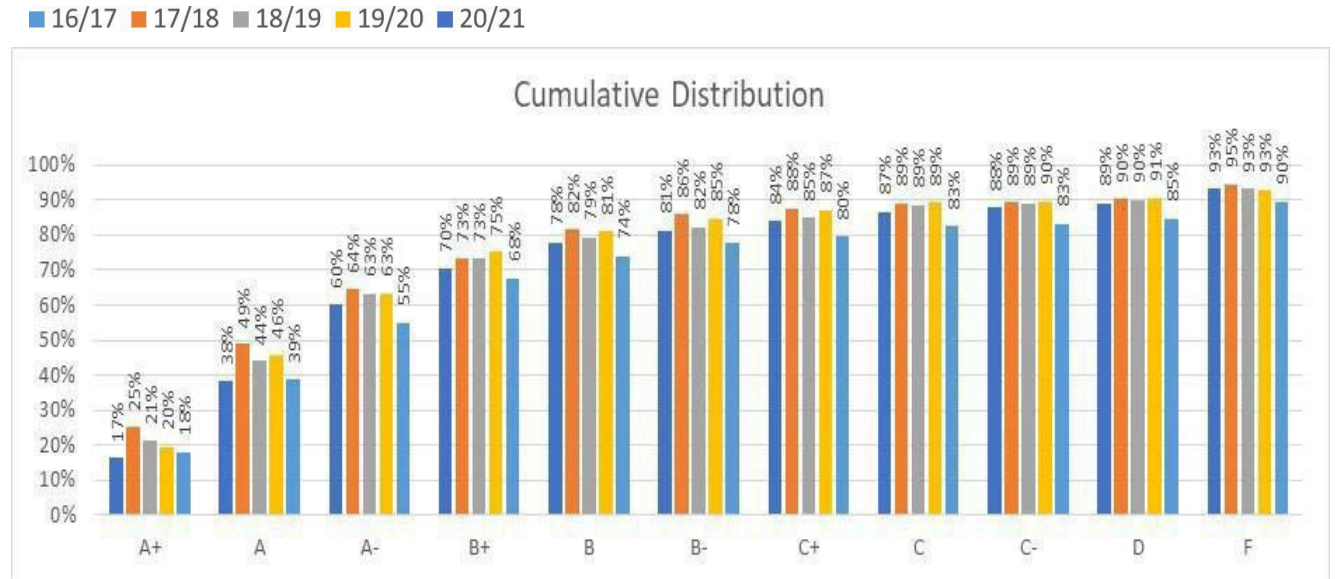
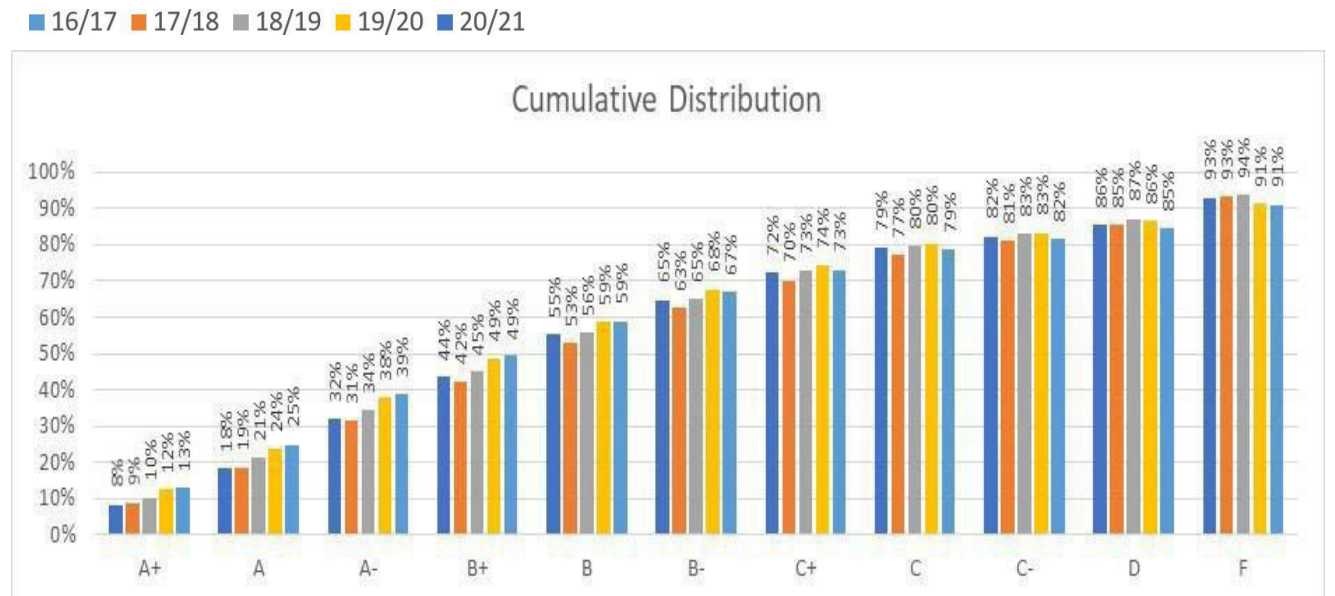


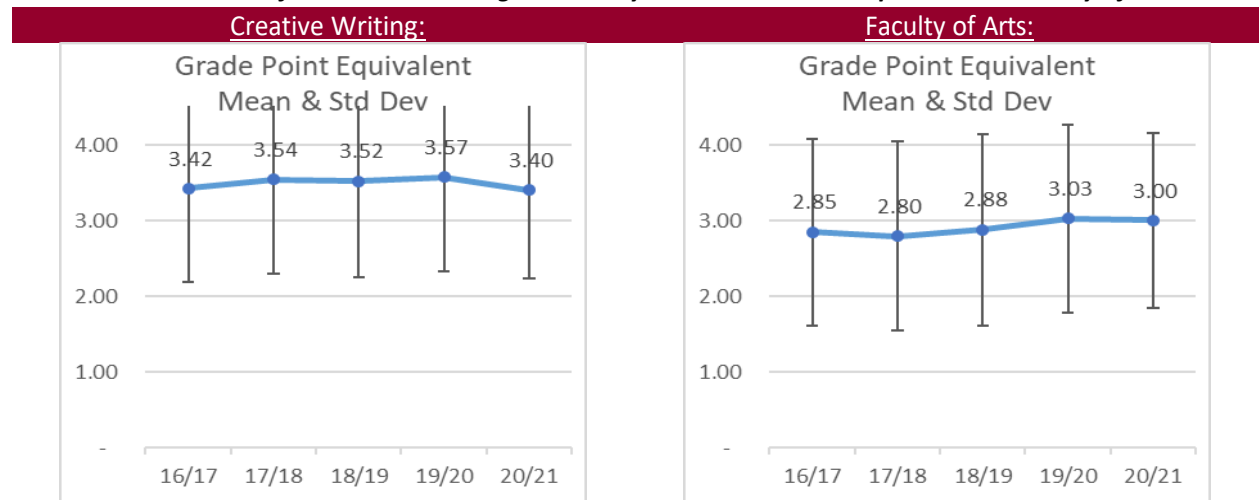
Exhibit 13: Cumulative Grade Distribution for Faculty of Arts Undergraduate Courses from AY 2016/17 to 2020/21



¹¹ Data reported in this section was obtained from the Grade Distribution Dashboard 2020-21, which is available at <https://kpuemp.sharepoint.com/sites/sem/data/SitePages/Home.aspx>

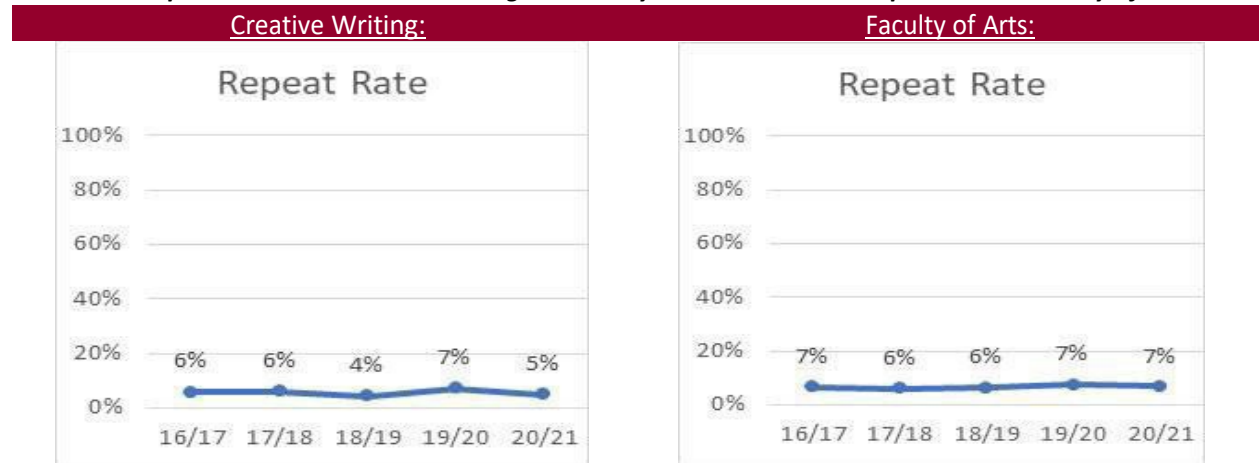
Do the overall grade trends for the program indicate an issue? How do they compare with the overall grade for Faculty of Arts undergraduate courses?

Exhibit 14: Grade Data for Creative Writing Courses by Academic Year compared with Faculty of Arts



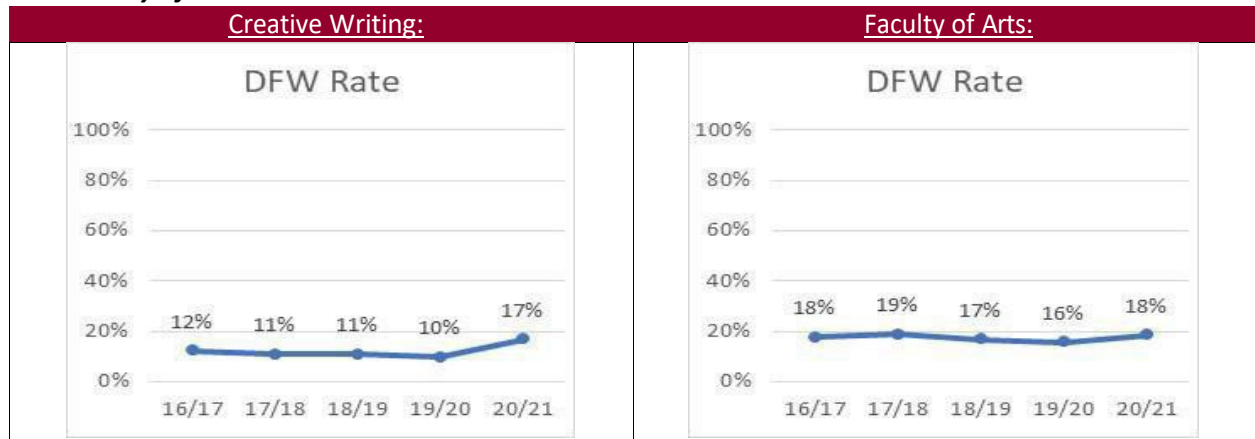
Do the repeat rate trends in Creative Writing courses indicate an issue? How does it compare with the repeat rate trends of Faculty of Arts undergraduate courses?

Exhibit 15: Repeat Rates in Creative Writing Courses by Academic Year Compared with Faculty of Arts



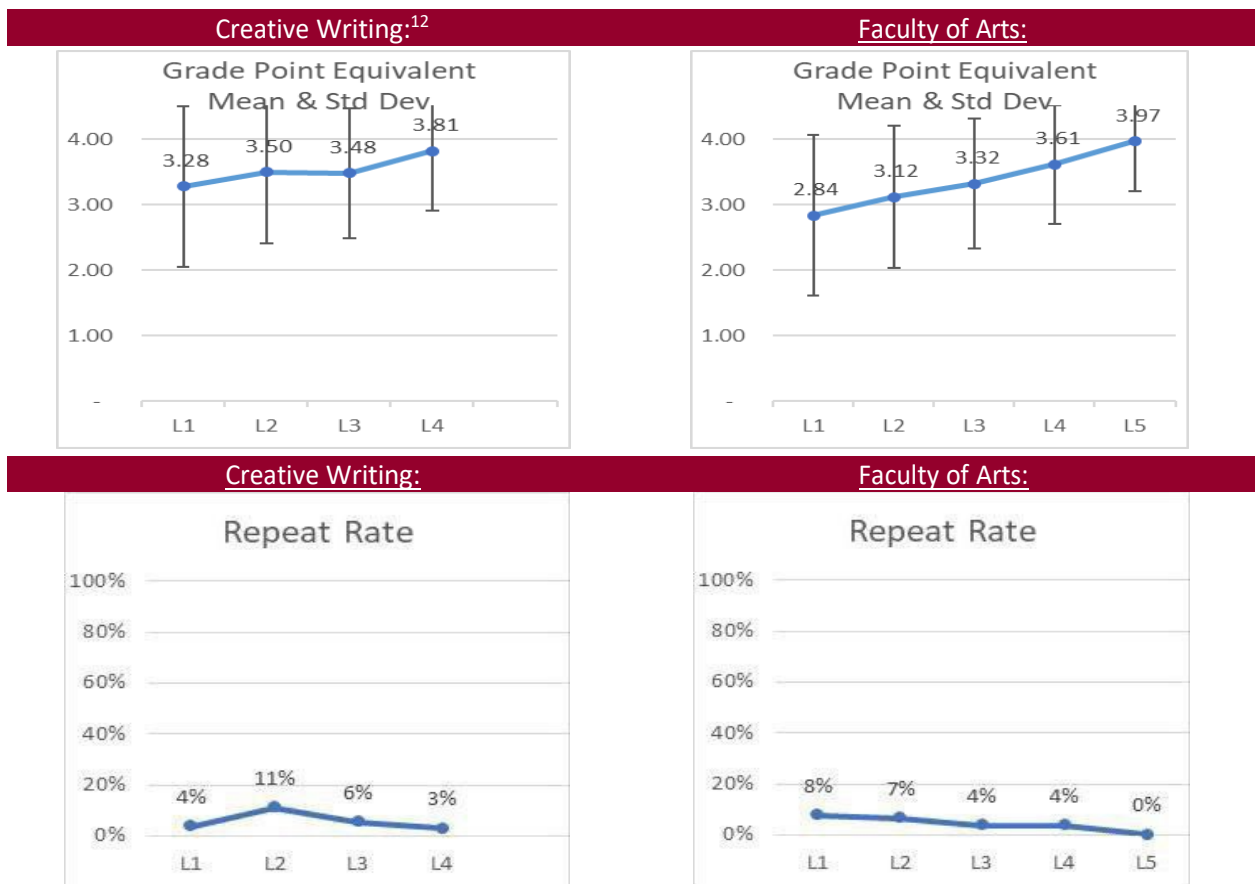
Does the DFW rate trends in Creative Writing courses indicate an issue? How does it compare with the DFW rate trends in Faculty of Arts undergraduate courses?

Exhibit 16: DFW Rates in Creative Writing Undergraduate Level Courses by Academic Year Compared with Faculty of Arts



Are there any issues with Creative Writing students' performance at each level? How do they compare with Faculty of Arts undergraduate courses?

Exhibit 17: Student Performance Data for Creative Writing Courses for 2020/21 by Undergraduate Levels Compared with Faculty of Arts



¹² Note that variations in sample size can affect the Grade Point Equivalent Mean data.

Creative Writing:



Faculty of Arts:



Are students making satisfactory progress in the program?¹³

Has there been a change in the number of Creative Writing Program graduates over time? How does it compare with Faculty of Arts in general?

Exhibit 18: Creative Writing Program Graduate Headcount¹⁴ by Credential and Academic Year

	2016/17	2017/18	2018/19	2019/20	2020/21
Total¹⁵	13	9	2	15	12
Associate Degree	1	-	-	1	1
Bachelor's Degree	12	9	2	14	11

Exhibit 19: Faculty of Arts Graduate Headcount by Credential and Academic Year

	2016/17	2017/18	2018/19	2019/20	2020/21
Total	715	802	888	1,562	1,334
Associate Degree	65	74	52	66	55
Bachelor's Degree	345	386	354	437	444
Certificate	127	102	72	203	107
Diploma	192	246	420	862	737

Are Creative Writing program students completing the program within a reasonable time? How does it compare with Faculty of Arts in general?

Exhibit 20: Median¹⁶ Years to Graduate:¹⁷ Creative Writing

	2016/17	2017/18	2018/19	2019/20	2020/21
Associate Degree	3.0	-	-	2.1	9.7
Bachelor's Degree	5.5	4.7	7.8	5.8	5.5

¹³ All data reported in this section was obtained from the Credentials dashboard AY 2020-21, which is available at <https://kpuemp.sharepoint.com/sites/sem/data/SitePages/Home.aspx>

¹⁴ Count of unique students who have earned a KPU credential. Breakdown values may not add up to total or 100% because a student can earn multiple credentials in different categories within the same academic year.

¹⁵ To avoid double counting students, total graduate headcounts presented in Exhibits 18 and 19 are unique headcounts of students for the year, not the sum of the credential counts.

¹⁶ A computed "middle" number in a set of numbers when sorted by value, such that 50% of the values are higher and 50% are smaller than this number. The Median is preferred over the Mean when the distribution of numbers contains a few extreme values. Extreme values will distort the Mean in that direction, whereas the Median is not affected by extreme values.

¹⁷ The data in Exhibits 20 and 21 present the median number of years students took to receive their first credential.

Exhibit 21: Median Years to Graduate: Faculty of Arts

	2016/17	2017/18	2018/19	2019/20	2020/21
Associate Degree	3.9	4.9	4.1	2.9	3.6
Bachelor's Degree	5.6	5.6	5.6	5.3	5.5
Certificate	1.6	1.9	1.9	1.2	2.0
Diploma	2.4	2.3	2.2	2.5	2.9

Are graduates of the program successful?

Are the graduates getting jobs in a related field? Are the graduates pursuing further education?

Exhibit 22: KPU Creative Writing Program BC Student Outcomes Data Compared with Ministry Targets

Measures	BC Student Outcomes Data for KPU Creative Writing Program (2018-20)	Ministry Target
<i>Respondents</i>	18	
Unemployment Rate ¹⁸	6.7%	≤ 7.5%
Currently Employed ¹⁹	78%	
In a Related Job ²⁰	50%	
Further Studies ²¹	33%	

¹⁸ Unemployment rate of KPU's graduates (of those in the labour market).

¹⁹ Respondents who were working at a job or business at the time of the survey, as a percentage of all respondents, regardless of whether they were in the labour force.

²⁰ Respondents who are currently employed in occupations that they describe as "very" or "somewhat" related to their studies, as a percentage of all employed respondents.

²¹ Respondents who have taken further studies after taking the program, including those currently studying.

Appendix F: Student Survey

Creative Writing Program Review - Student Survey Results

The student survey was sent to 84 Creative Writing students. A total of 34 students responded. The response rate is 40%.

Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

Who takes the program?

Your Program

1 - Which of the following credentials are you working towards at KPU? Please select all that apply.

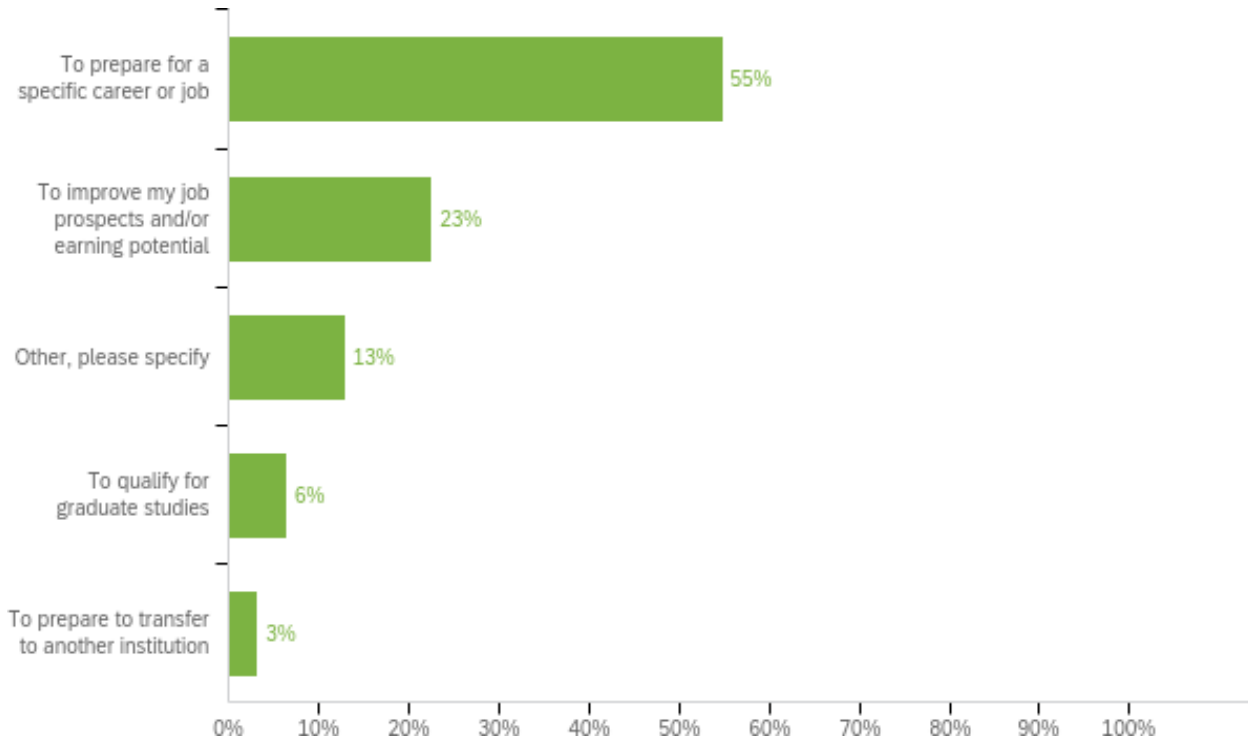
#	Which of the following credentials are you working towards at KPU? Please select all that apply.	Percentage
1	Bachelor's degree: Major in Creative Writing	79%
2	Bachelor's degree: Minor in Creative Writing	18%
3	Associate of Arts in Creative Writing	3%
4	None of the above	0%
5	Don't know	0%
	Total	34

2 - How many credits have you completed in the Creative Writing Program?

#	How many credits have you completed in the Creative Writing Program?	Percentage
1	Less than 12 credits	6%
2	Between 12 and 30 credits	31%
3	More than 30 credits	63%
	Total	32

Reasons for Taking the Program

3 - What was your main reason for enrolling in the Creative Writing Program?



#	What was your main reason for enrolling in the Creative Writing Program? - Selected Choice	Percentage
1	To prepare for a specific career or job	55%
2	To improve my job prospects and/or earning potential	23%
3	To prepare to transfer to another institution	3%
4	To qualify for graduate studies	6%
5	To qualify for the Post-Graduation Work Permit program	0%
6	Other, please specify	13%
	Total	31

Q3_TEXT - Other, please specify

Other, please specify - Text

To become a better writer

I like poetry

I enjoy creative writing, and I hope to be in that field. I also want to improve my education.

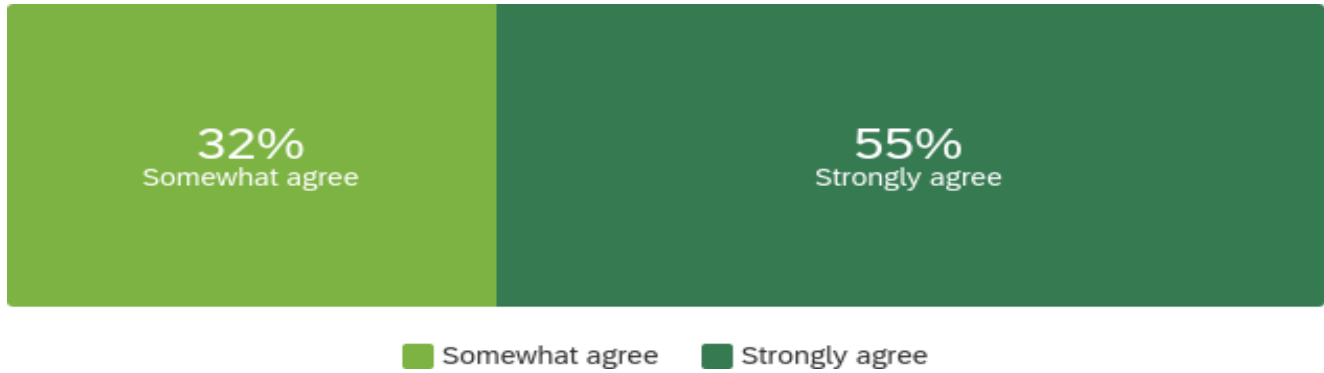
To hone my development as a writer

Are the program learning outcomes relevant to the current needs of the discipline/sector?

Program Relevance

The program curriculum is the academic content taught in a specific program.

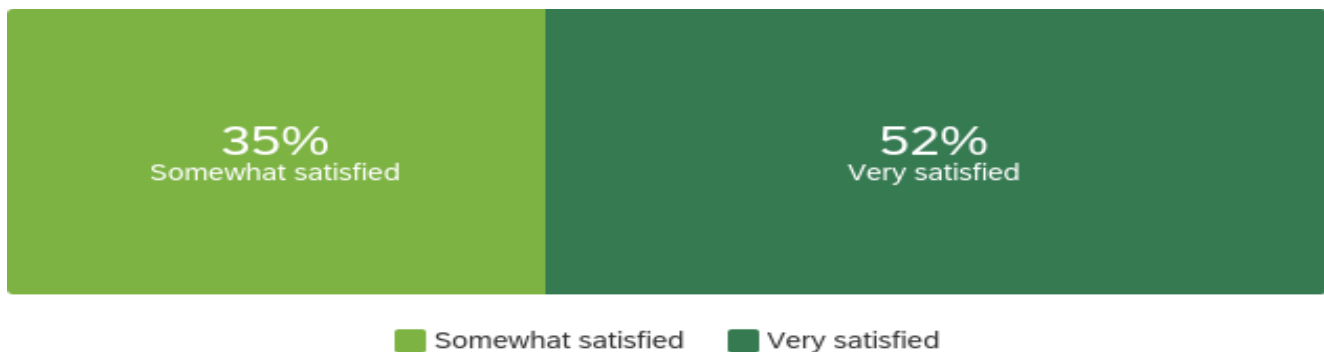
4 - Thinking of KPU's Creative Writing Program as a whole, to what extent do you agree that the program's curriculum is relevant to your career goals?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Thinking of KPU's Creative Writing Program as a whole, to what extent do you agree that the program's curriculum is relevant to your career goals?	Percentage
1	Strongly disagree	6%
2	Somewhat disagree	0%
3	Neither agree nor disagree	6%
4	Somewhat agree	32%
5	Strongly agree	55%
	Total	31

5 - Overall, how satisfied are you with the curriculum of KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the curriculum of KPU's Creative Writing Program?	Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	3%
3	Neither satisfied nor dissatisfied	10%
4	Somewhat satisfied	35%
5	Very satisfied	52%
	Total	31

6 - Thinking of KPU's Creative Writing Program's curriculum as a whole, please indicate the strengths of the program.

broad variety of courses in different genres of creative writing

Smaller classes that lead to discussion.

Good Professors

Personal, interactive, attentive professors. Good textbooks with variety of experiences and styles, good workload

Variety, ease of accessibility, ease of understanding what is necessary, learning support, quality of education, quality of feedback.

The variety of classes available and supportive professors.

The faculty. Very inclusive and willing to help you.

Teachers who are practicing writers and the variety of writing genres taught.

Good assignments, nice teachers

You learn how to use the skills from the classes outside of a purely creative writing setting.

Great environment and awesome Professors

The mix of courses that are dedicated to specific genres.

It is quite consistent throughout different levels

* The professors are well educated and well informed. * The special topic classes often have interesting topics.

Professors are amazing writers with brilliant feedback to give. I've learnt so much about my writing thanks to them.

Lots of freedom for creativity, good instructors.

The teachers are all wonderful and provide a lot of resources for students, lots of care and time spent one on one. I appreciate that a lot of the work done in classes writing is actually creating a portfolio as a writer and I'm able to send that work out to magazines. Everything I learn is very relevant to skills I need. I also appreciate the more non-hierarchical learning environment where teachers and students are more like peers, and where students are valued for having their own skills and knowledge.

Extremely helpful and encouraging if you ask for the help.

Teaching techniques to improve writing skills, applying writing concepts to other skills, and examining concepts that relate writing/storytelling to our real world and its issues.

Students get the basics in what makes storytelling effective via the uses of methods and drawing inspiration from published works of local (or global) award-winning authors/poets.

Knowledgeable professors with a passion for teaching.

Creativity, empathy, courage, amazing teachers, mental health awareness among many other strengths CRWR carries.

7 - Thinking of KPU's Creative Writing Program's curriculum as a whole, please provide suggestions you have for improvement.

- sometimes i wish there were more classes that were purely fiction novel oriented and not poetry incorporated
- Better feedback from professors on written assignments.
- More course offerings. Reduce use of paper. More curriculum on how to get into the industry.
- More student interaction activities. Help us make connections with each other. Some diversity in faculty would be great, too! (Not to say that the current faculty isn't amazing or anything. They are great.)
- A more intuitive start (the necessary 1000 level courses were dull)
- More availability in classes.
- I love how [Instructor Name Redacted]'s class allows students to submit assignments by the last day of class, allows for more creative freedom and time to do a good job.
- More classes offered at the Richmond campus and/or during Summer Term. Historically, only 1100 level classes are offered in Richmond.
- Annoying icebreakers at start of semester
- Needs more course options and flexibility of courses per semester.
- I think it is missing a co-op opportunity to help us get into jobs after graduation as well as give us the experience needed.
- More selection. I know the creative writing program is small, but I want to graduate soon and it is hard to do so when the selection is so low
- Hiring more BIPOC writers as profs
- Less peer workshops and more time for in class writing
- More opportunities are needed for creative writing students in the program but also in the University as a whole.
- Further prepare for jobs we are able to apply our skills to.
- More asynchronous classes (since creativity only works well solo than in a group; the latter works when editing each other's creative works). Less emphasis on social justice matters (in the genre). More genres to be explored and encouraged (e.g. sci-fi, horror, murder mystery, supernatural or dystopian), since too many Creative Writing classes I've been in, the instructors favoured realist fiction over several other genres (ironic) and to provide courses on how to write an entire novel from the start of the semester to the end.
- There could be more of an emphasis on how to market yourself as a writer, and how to work toward job prospects after graduation.
- I'm very satisfied with the curriculum

8 - What topics or skills, if any, are missing from the program?

- i would say indigenous literature but recently in one of my classes we have been looking at indigenous works in depth :)
- Editing, proper prose
- Plans on how to get into the industry and what streams there are.
- Some love for Fantasy or Sci-fi would be cool. They're pop genres so they're super over-represented in the wide world, but that doesn't mean fantastical stories don't have LOTS to teach us.
- None, really
- Not any I can think of.
- More class availability in the summer months.
- None
- Not enough screenwriting options, and the way the courses are offered their aren't always interesting courses each semester.
- Drama writing? Novel writing
- Networking and ways to find jobs.
- Topics on writing speculative fiction
- * More classes in a variety of fields, such as historical creative writing. * More classes surrounding writing on the web. * A class talking about literary agents and publishing (traditional publishing and self-publishing). * How to run a creative business / working for oneself as a creative person.
- none

Not too sure

It would be really cool to see more graphic novel classes and classes in songwriting!

Building a resume/cv and how to connect with the writing community. **[Course Name Redacted]** was a good course but it didn't go over what I expected.

Working in longer forms and writing in mass market fiction

Teach Students how to write in various genres. Such as sci-fi, murder mystery, dystopian, and supernatural (speculative fiction) and more classes in how to publish books from reliable publishing houses and receive practical, constructive criticism (without subjectiveness).

I think it would be beneficial for the program to offer more of a variety of courses - i.e. more script/screenwriting courses, radio plays, etc.

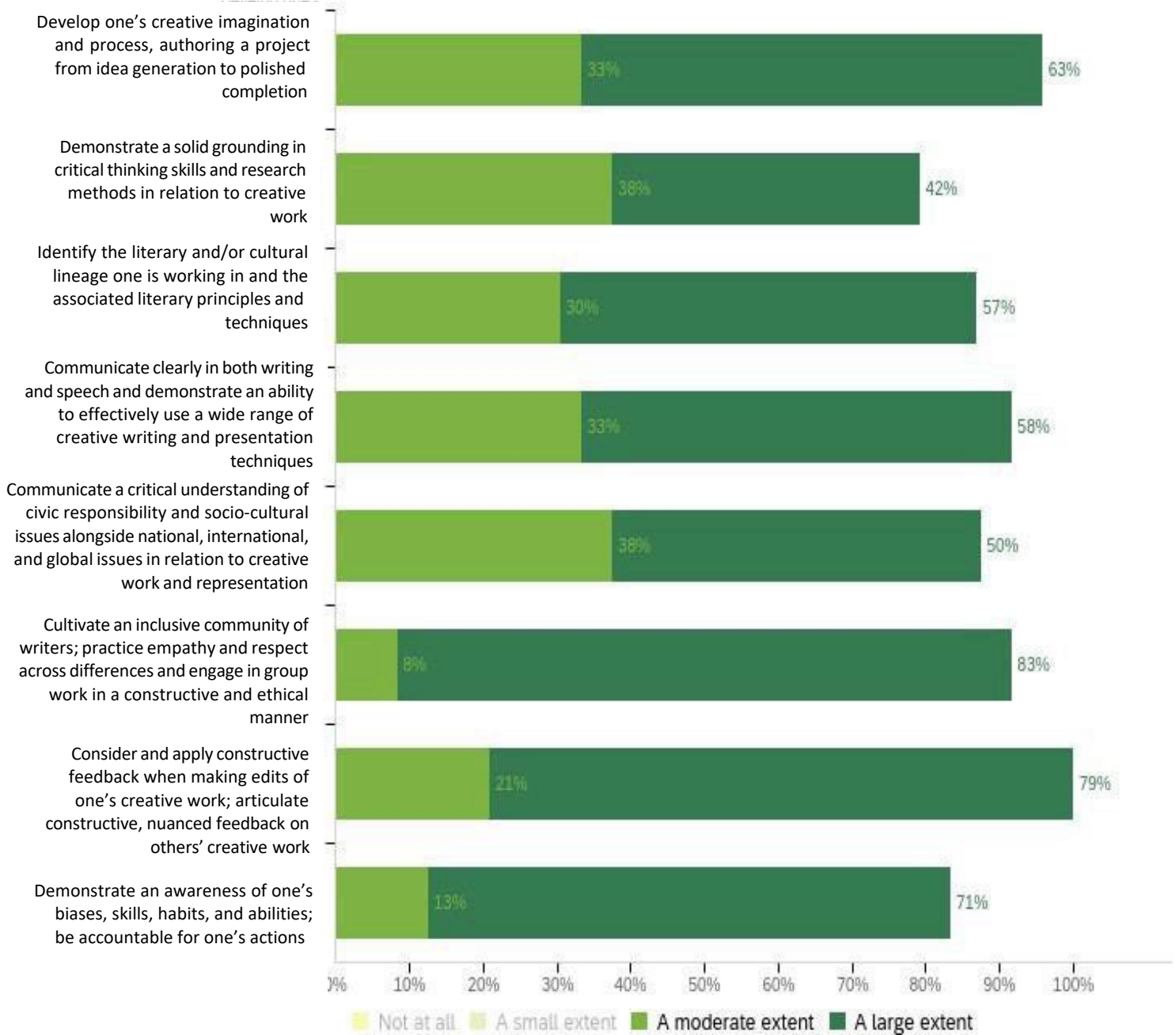
I can't think of any. It's everything I need at the moment.

QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

Instructional Design and Delivery

Are appropriate opportunities provided to help students acquire the PLOs?

9 - Program Learning Outcomes are statements that describe the knowledge and skills students will have upon completion of a program. To what extent are the courses you are taking for KPU’s Creative Writing Program helping you develop each of the following learning outcomes?



Note that “Not at all” and “A small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “Not at all” and “A small extent” categories.

Overall

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Develop one’s creative imagination and process, authoring a project from idea generation to polished completion	0%	4%	33%	63%	24
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	0%	21%	38%	42%	24
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	0%	13%	30%	57%	23
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	8%	33%	58%	24
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	4%	8%	38%	50%	24
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	4%	4%	8%	83%	24
7	Consider and apply constructive feedback when making edits of one’s creative work; articulate constructive, nuanced feedback on others’ creative work	0%	0%	21%	79%	24
8	Demonstrate an awareness of one’s biases, skills, habits, and abilities; be accountable for one’s actions	0%	17%	13%	71%	24

Results for Students with less than 12 Creative Writing Credits

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total	
1	Develop one’s creative imagination and process, authoring a project from idea generation to polished completion	Data cannot be reported due to small sample size.					
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work						
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques						
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques						
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation						
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner						
7	Consider and apply constructive feedback when making edits of one’s creative work; articulate constructive, nuanced feedback on others’ creative work						
8	Demonstrate an awareness of one’s biases, skills, habits, and abilities; be accountable for one’s actions						

Results for Students with 12 to 30 Creative Writing Credits

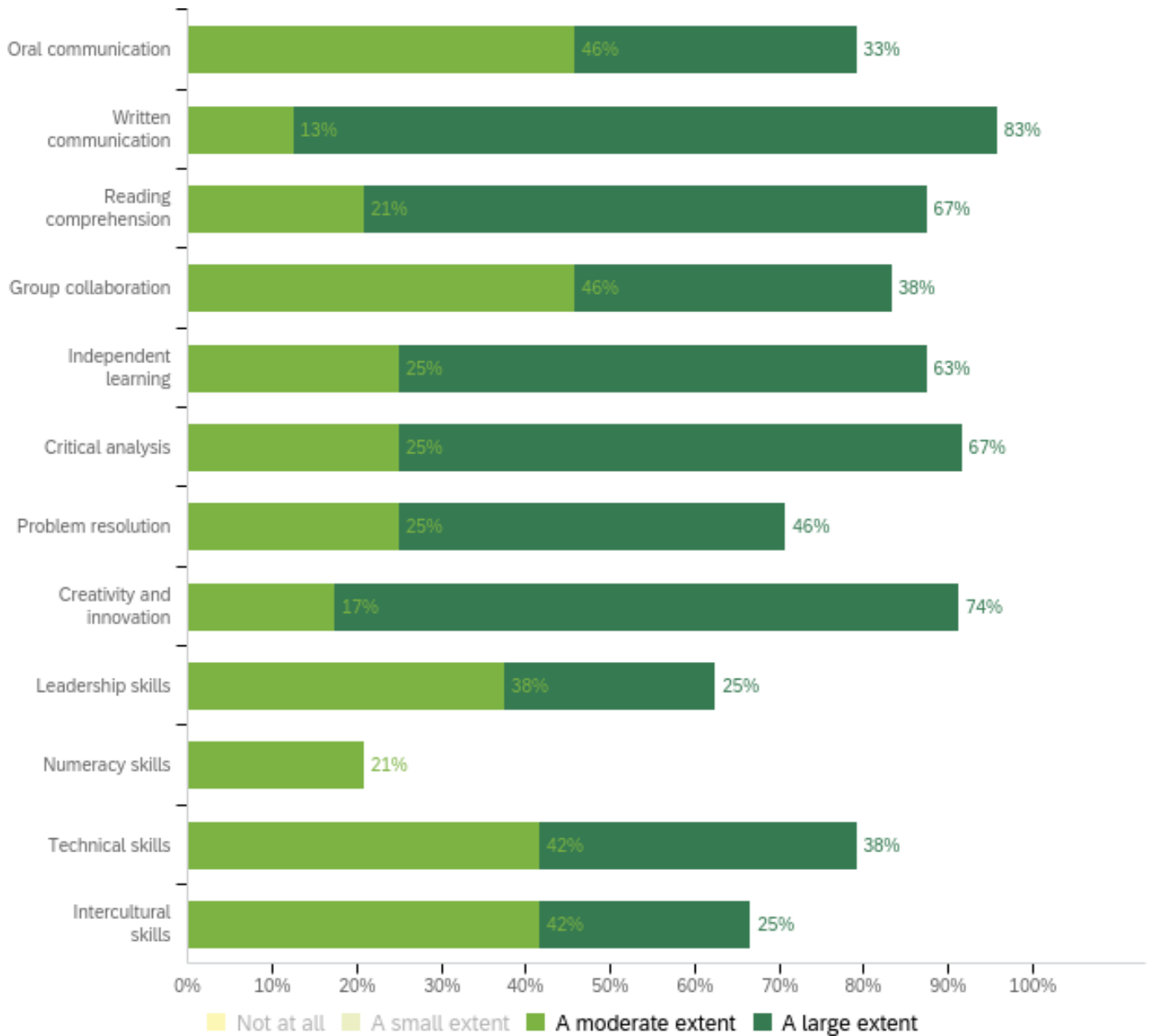
#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	17%	33%	50%	6
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	0%	17%	50%	33%	6
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	0%	17%	17%	67%	6
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	0%	17%	83%	6
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	0%	0%	33%	67%	6
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	0%	0%	0%	100%	6
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	0%	0%	17%	83%	6
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	0%	17%	0%	83%	6

Results for Students with more than 30 Creative Writing Credits

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	0%	29%	71%	17
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	0%	18%	35%	47%	17
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	0%	13%	31%	56%	17
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	6%	41%	53%	17
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	6%	12%	35%	47%	17
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	0%	6%	12%	82%	17
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	0%	0%	18%	82%	17
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	0%	18%	18%	65%	17

Are appropriate opportunities provided to help students acquire the essential skills?

10 - To what extent are the courses you are taking for KPU’s Creative Writing Program helping you develop each of the following essential skills?



Note that “Not at all” and “A small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “Not at all” and “A small extent” categories.

Overall

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Oral communication	4%	17%	46%	33%	24
2	Written communication	0%	4%	13%	83%	24
3	Reading comprehension	0%	13%	21%	67%	24
4	Group collaboration	0%	17%	46%	38%	24
5	Independent learning	8%	4%	25%	63%	24
6	Critical analysis	4%	4%	25%	67%	24
7	Problem resolution	8%	21%	25%	46%	24
8	Creativity and innovation	0%	9%	17%	74%	23
9	Leadership skills	8%	29%	38%	25%	24
10	Numeracy skills	38%	42%	21%	0%	24
11	Technical skills	0%	21%	42%	38%	24
12	Intercultural skills	4%	29%	42%	25%	24

Results for Students with less than 12 Creative Writing Credits

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Oral communication	Data cannot be reported due to small sample size.				
2	Written communication					
3	Reading comprehension					
4	Group collaboration					
5	Independent learning					
6	Critical analysis					
7	Problem resolution					
8	Creativity and innovation					
9	Leadership skills					
10	Numeracy skills					
11	Technical skills					
12	Intercultural skills					

Results for Students with 12 to 30 Creative Writing Credits

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Oral communication	0%	0%	50%	50%	6
2	Written communication	0%	0%	17%	83%	6
3	Reading comprehension	0%	0%	17%	83%	6
4	Group collaboration	0%	17%	67%	17%	6
5	Independent learning	0%	0%	17%	83%	6
6	Critical analysis	0%	0%	17%	83%	6
7	Problem resolution	0%	33%	17%	50%	6
8	Creativity and innovation	0%	0%	33%	67%	6
9	Leadership skills	17%	17%	50%	17%	6
10	Numeracy skills	33%	17%	50%	0%	6
11	Technical skills	0%	17%	50%	33%	6
12	Intercultural skills	0%	17%	33%	50%	6

Results for Students with more than 30 Creative Writing Credits

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Oral communication	6%	18%	47%	29%	17
2	Written communication	0%	6%	12%	82%	17
3	Reading comprehension	0%	18%	24%	59%	17
4	Group collaboration	0%	18%	35%	47%	17
5	Independent learning	6%	6%	29%	59%	17
6	Critical analysis	6%	0%	29%	65%	17
7	Problem resolution	6%	18%	29%	47%	17
8	Creativity and innovation	0%	6%	13%	81%	16
9	Leadership skills	0%	35%	35%	29%	17
10	Numeracy skills	35%	53%	12%	0%	17
11	Technical skills	0%	24%	41%	35%	17
12	Intercultural skills	6%	29%	47%	18%	17

Are appropriate work-integrated and/or community-engaged learning opportunities provided to help students acquire the learning outcomes?

11 - To what extent do you agree that you have sufficient opportunities in the program to reinforce your learning through practical application of this learning?



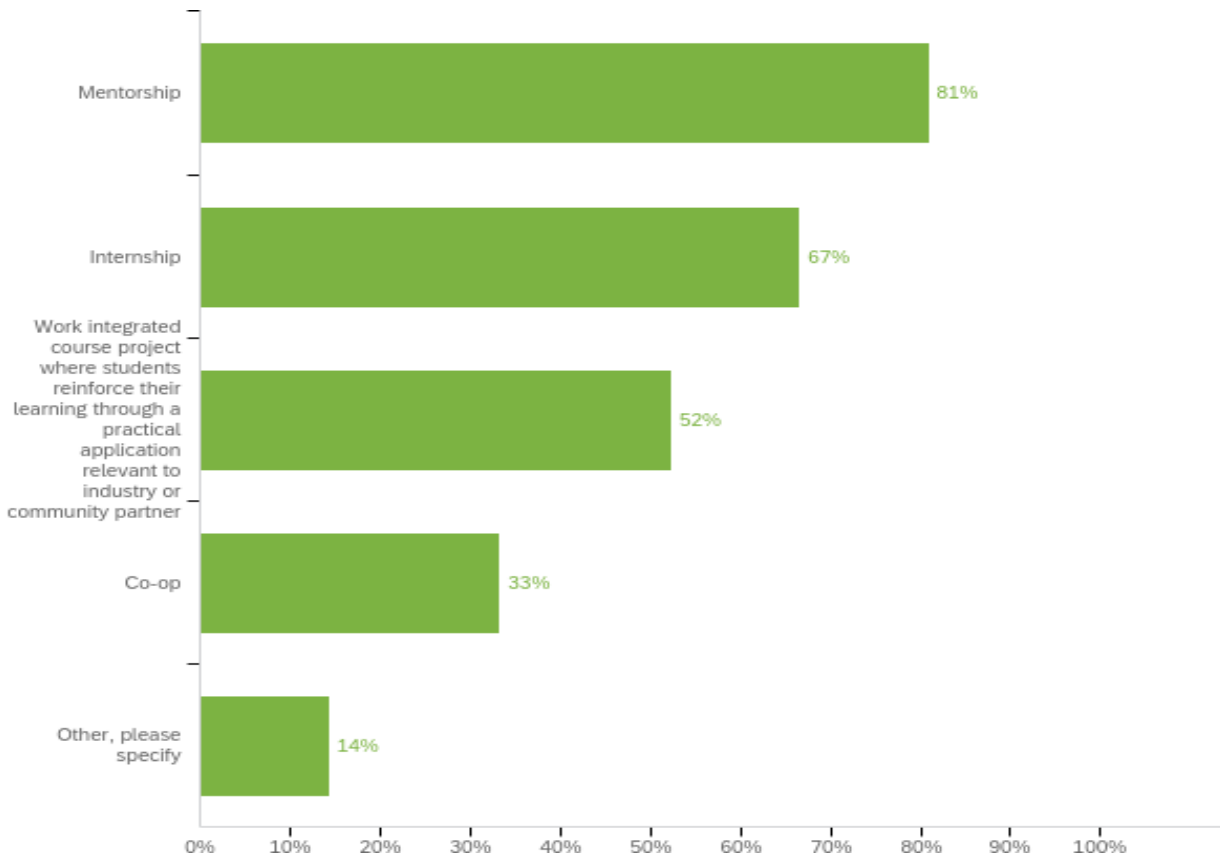
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	To what extent do you agree that you have sufficient opportunities in the program to reinforce your learning through practical application of this learning?	Percentage
1	Strongly disagree	8%
2	Somewhat disagree	8%
3	Neither agree nor disagree	17%
4	Somewhat agree	25%
5	Strongly agree	42%
	Total	24

12 - Were you involved in volunteering at writing organizations during your studies?

#	Were you involved in volunteering at writing organizations during your studies?	Percentage
1	Yes	38%
2	No	63%
	Total	24

13 - Which of the following work-integrated and/or community-engaged learning opportunities would be beneficial for program students? Select all that apply.



#	Answer	%	Count
1	Co-op	33%	7
2	Internship	67%	14
3	Mentorship	81%	17
4	Work integrated course project where students reinforce their learning through a practical application relevant to industry or community partner	52%	11
5	Other, please specify	14%	3
	Total		21

Note: The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

Q13_TEXT - Other, please specify

Other, please specify - Text

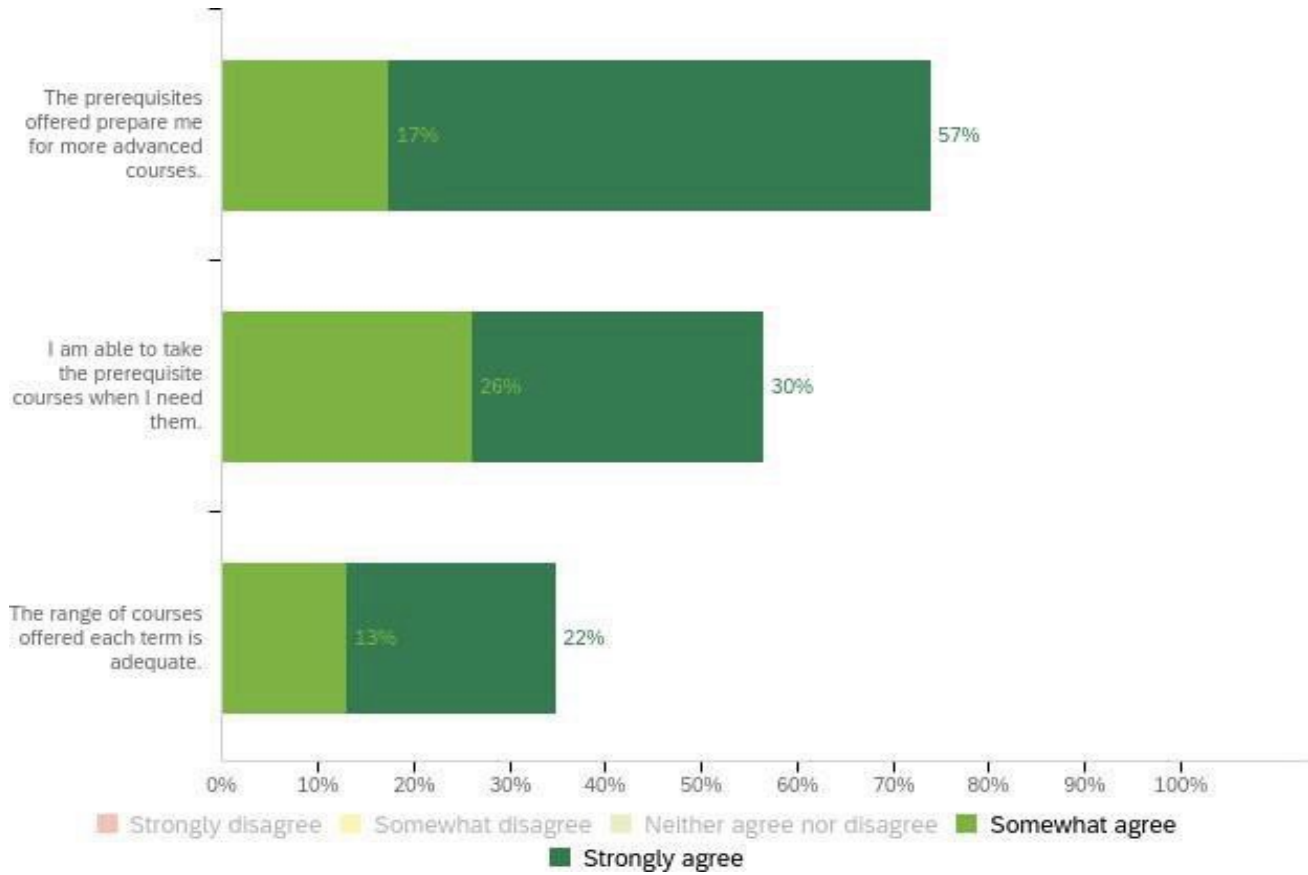
International studies

Getting work ready to publish

N/A

Does the program design ensure students are prepared for subsequent courses? / Are students making satisfactory progress in the program?

14 - Thinking of KPU's Creative Writing Program as a whole, please indicate your agreement with the following?

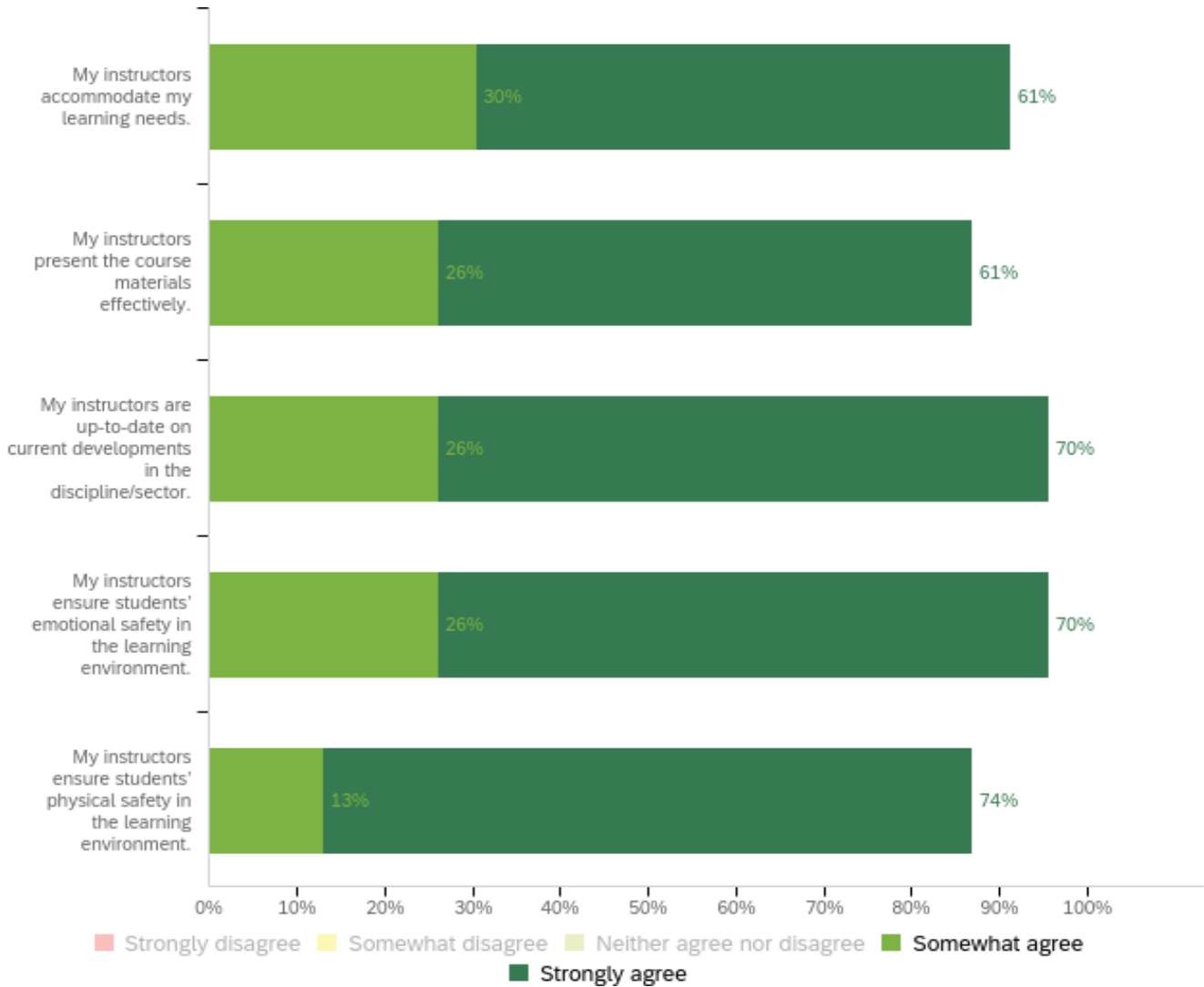


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	The prerequisites offered prepare me for more advanced courses.	0%	13%	13%	17%	57%	23
2	I am able to take the prerequisite courses when I need them.	9%	26%	9%	26%	30%	23
3	The range of courses offered each term is adequate.	30%	30%	4%	13%	22%	23

Does the instruction meet the needs of diverse learners?

15 - Thinking of how the program is delivered, please indicate your agreement with the following?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	My instructors accommodate my learning needs.	0%	0%	9%	30%	61%	23
2	My instructors present the course materials effectively.	0%	4%	9%	26%	61%	23
3	My instructors are up-to-date on current developments in the discipline/sector.	0%	0%	4%	26%	70%	23
4	My instructors ensure students' emotional safety in the learning environment.	0%	0%	4%	26%	70%	23
5	My instructors ensure students' physical safety in the learning environment.	0%	4%	9%	13%	74%	23

16 - Overall, how satisfied are you with the instruction you have received in KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the instruction you have received in KPU's Creative Writing Program?	Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	4%
3	Neither satisfied nor dissatisfied	17%
4	Somewhat satisfied	30%
5	Very satisfied	48%
	Total	23

17 - Thinking of how instruction is delivered across the program as a whole, please indicate the strengths of the program instruction.

This is an unfair question to put upon your instructors because they had to adjust to a pandemic for teaching, I don't think I can give an answer for this.

Professors are great people, genuinely. They carry the department on their backs and are extremely good at what they do. Classrooms are inclusive, have helpful discussions, and foster growth in the students.

Understanding of the Topics, and Feedback from Instructors

Professors are caring and open minded helping students expand their ideas and creativity.

Faculty and sense of community

Instructors are passionate.

they take time to make sure that everyone is learning effectively.

The activities and reading material

passion and knowledge

very helpful and has made me grow as a writer

Knowledgeable professors

I appreciate the more care oriented instructions where teachers value and take in students needs, provide one on one time for further workshop and career advice, I appreciate some of the teachers interest in decolonizing education and academia

Again, helpful instructors but only if you ask them.

The instructors are incredible people who use their experience to help students develop their skills

Quality of courses, material, lessons, and skill teaching.

There are certain classes that are delivered asynchronously, which I like and I am able to spend more of my free time (out of my daily busy life) to do some personal writing, planning and proof-reading before submitting my work. I hope that future Creative Writing classes (online) would be asynchronous.

All professors that I have had delivered course material in an easily understood way.

Inclusivity, compassion, mental health awareness

18 - Thinking of how instruction is delivered across the program as a whole, please provide suggestions you have for improvement in program instruction.

Try to have creative writing classes scheduled on the same days

The department NEEDS more funding for "outside the classroom" events. Having the opportunity to go out and do creative work in the field would be a fantastic addition to current curriculum.

Standardization of website use

International programs and internships

More emphasis on mindfulness and wellness.

a larger variety of instructors could be nice. since it seems there are only one or two instructors per creative writing subject there is not a lot of variety in learning approaches.

strong subjectivity (little creative freedom sometimes), they like it a certain way and don't like to see other ideas as good

Not sure

Again, more opportunities presenting our work.

If more genre fiction (fantasy, spec fic, horror, etc) that is usually found in longer forms was encouraged rather than specifically telling students to avoid them

Have more courses available each semester.

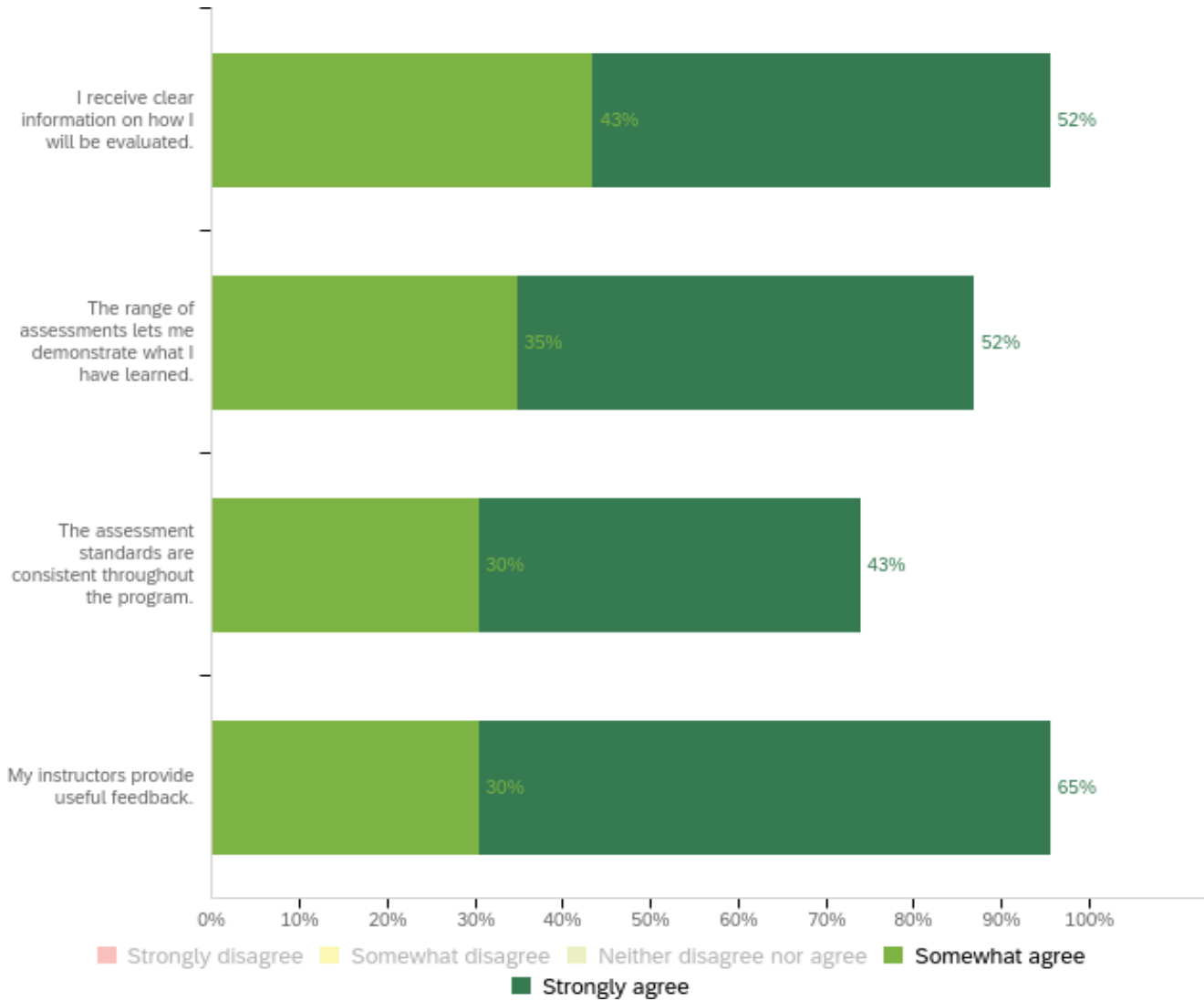
Synchronous classes do not work well with Creative Writing. There is only a few classes that are asynchronous and there are optional sessions (over Zoom or BBB) for students who are interested in reaching out to the instructor for feedback or to chat. Maybe to speak with other peers. So I am suggesting for most CRWR online classes to have this type of asynchronous delivery. This method would do a lot of favour for students who choose to work solo and need a work-school-life balance throughout the term.

There could be more in-depth focus on technical abilities when it comes to short stories and poetry.

I'm very satisfied

Do the assessment methods allow students to demonstrate the extent to which they have achieved the learning outcomes?

19 - Thinking of how learning is assessed in the program as a whole, indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

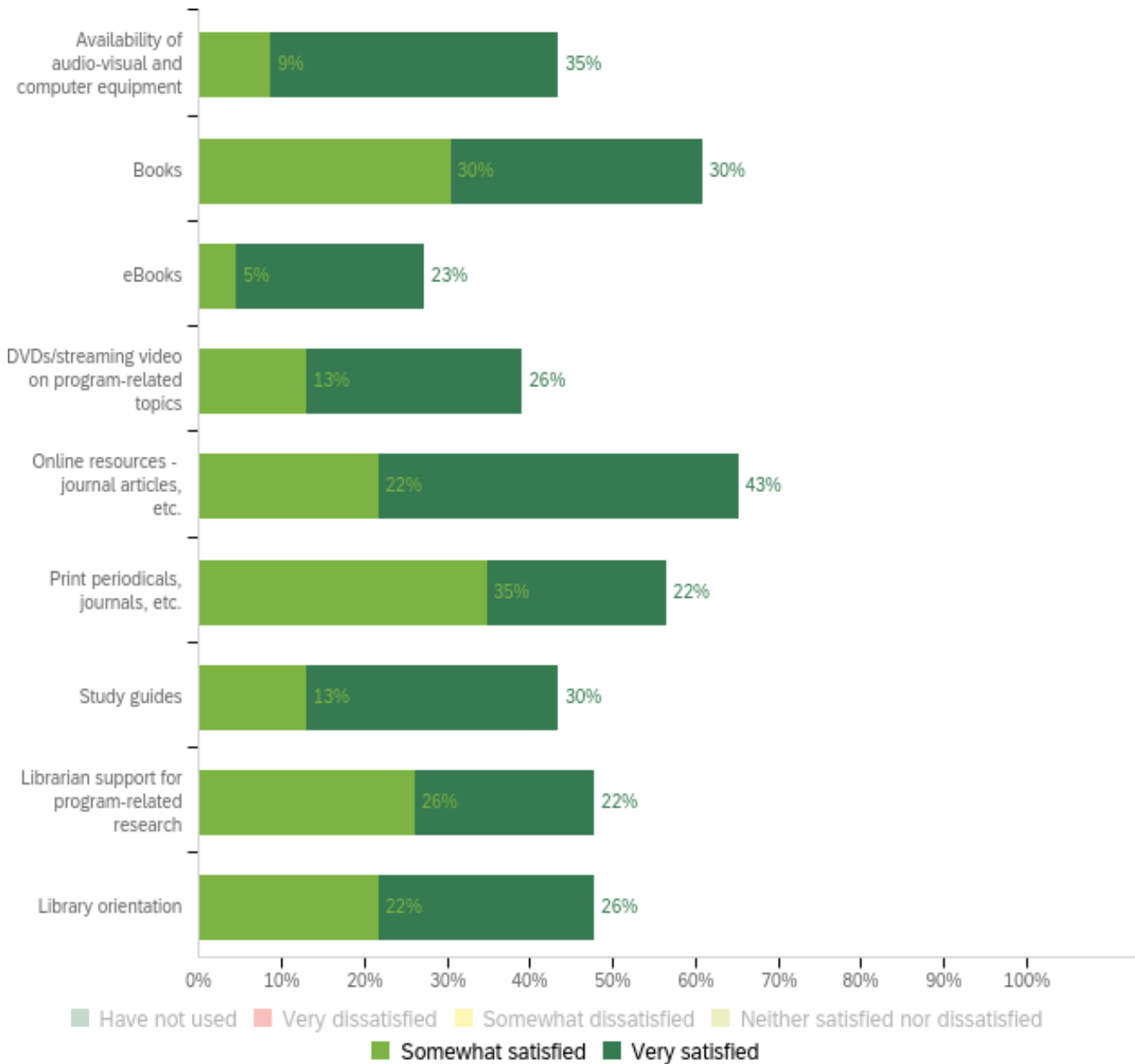
#	Question	Strongly disagree	Somewhat disagree	Neither disagree nor agree	Somewhat agree	Strongly agree	Total
1	I receive clear information on how I will be evaluated.	0%	4%	0%	43%	52%	23
2	The range of assessments lets me demonstrate what I have learned.	0%	4%	9%	35%	52%	23
3	The assessment standards are consistent throughout the program.	0%	13%	13%	30%	43%	23
4	My instructors provide useful feedback.	0%	4%	0%	30%	65%	23

QUESTIONS ON CHAPTER 5: RESOURCES, SERVICES AND FACILITIES

Program Resources, Services and Facilities

Does the program have the library and learning resources needed to deliver the curriculum?

20 - How satisfied are you with the following library resources as they apply to KPU's Creative Writing Program?

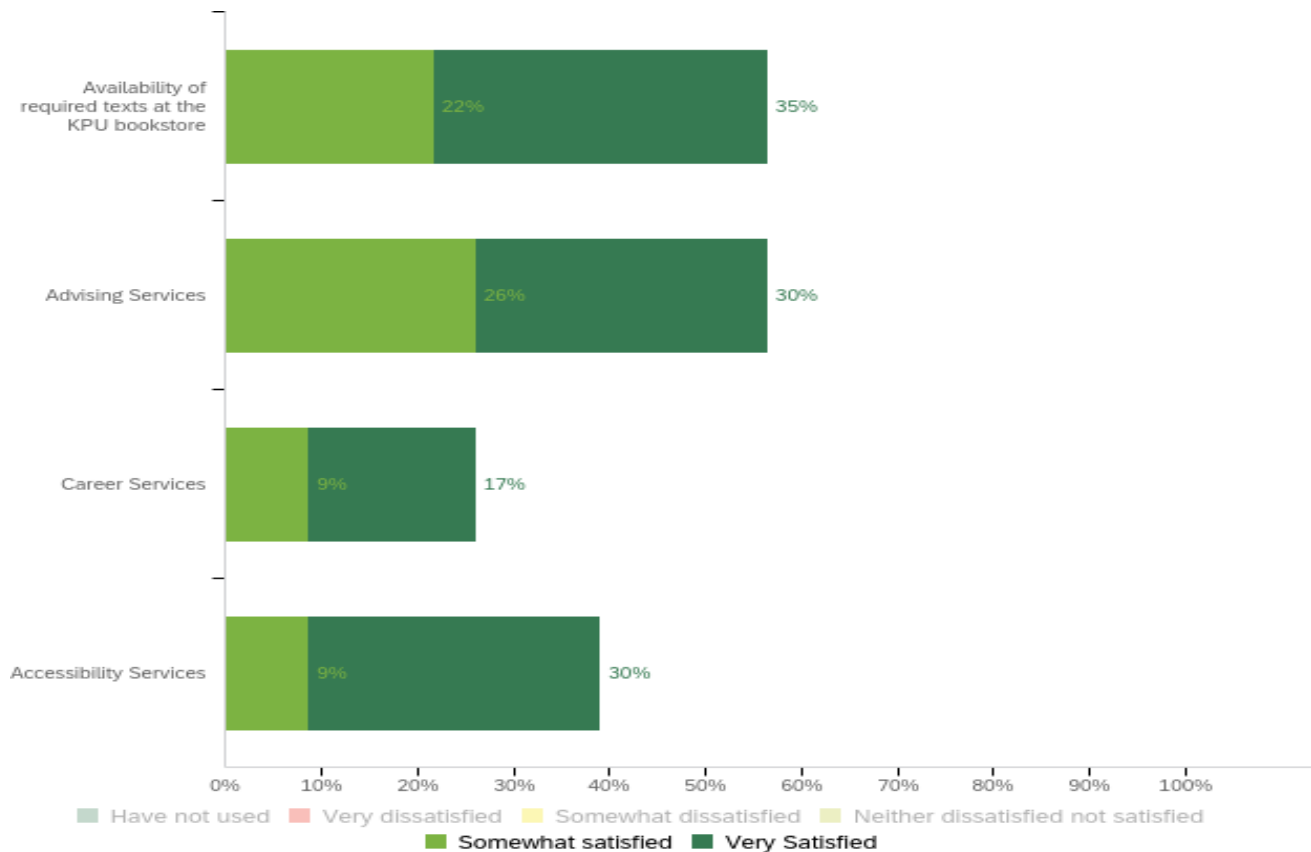


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
1	Availability of audio-visual and computer equipment	43%	0%	0%	13%	9%	35%	23
2	Books	4%	9%	9%	17%	30%	30%	23
3	eBooks	41%	5%	9%	18%	5%	23%	22
4	DVDs/streaming video on program-related topics	35%	0%	9%	17%	13%	26%	23
5	Online resources - journal articles, etc.	9%	0%	4%	22%	22%	43%	23
6	Print periodicals, journals, etc.	26%	0%	0%	17%	35%	22%	23
7	Study guides	30%	0%	4%	22%	13%	30%	23
8	Librarian support for program-related research	39%	0%	0%	13%	26%	22%	23
9	Library orientation	17%	4%	0%	30%	22%	26%	23

Does the program have the support services needed to deliver the curriculum?

21 - How satisfied are you with the following as they apply to KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither dissatisfied not satisfied	Somewhat satisfied	Very Satisfied	Total
1	Availability of required texts at the KPU bookstore	13%	17%	0%	13%	22%	35%	23
2	Advising Services	9%	4%	13%	17%	26%	30%	23
3	Career Services	35%	4%	17%	17%	9%	17%	23
4	Accessibility Services	39%	4%	9%	9%	9%	30%	23

Appendix G: Alumni Survey

Creative Writing Program Review - Alumni Survey Results

The alumni survey was sent to 54 Creative Writing alumni. A total of 16 alumni responded. The response rate is 30%.

Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

1 - When did you complete KPU's Creative Writing Program?

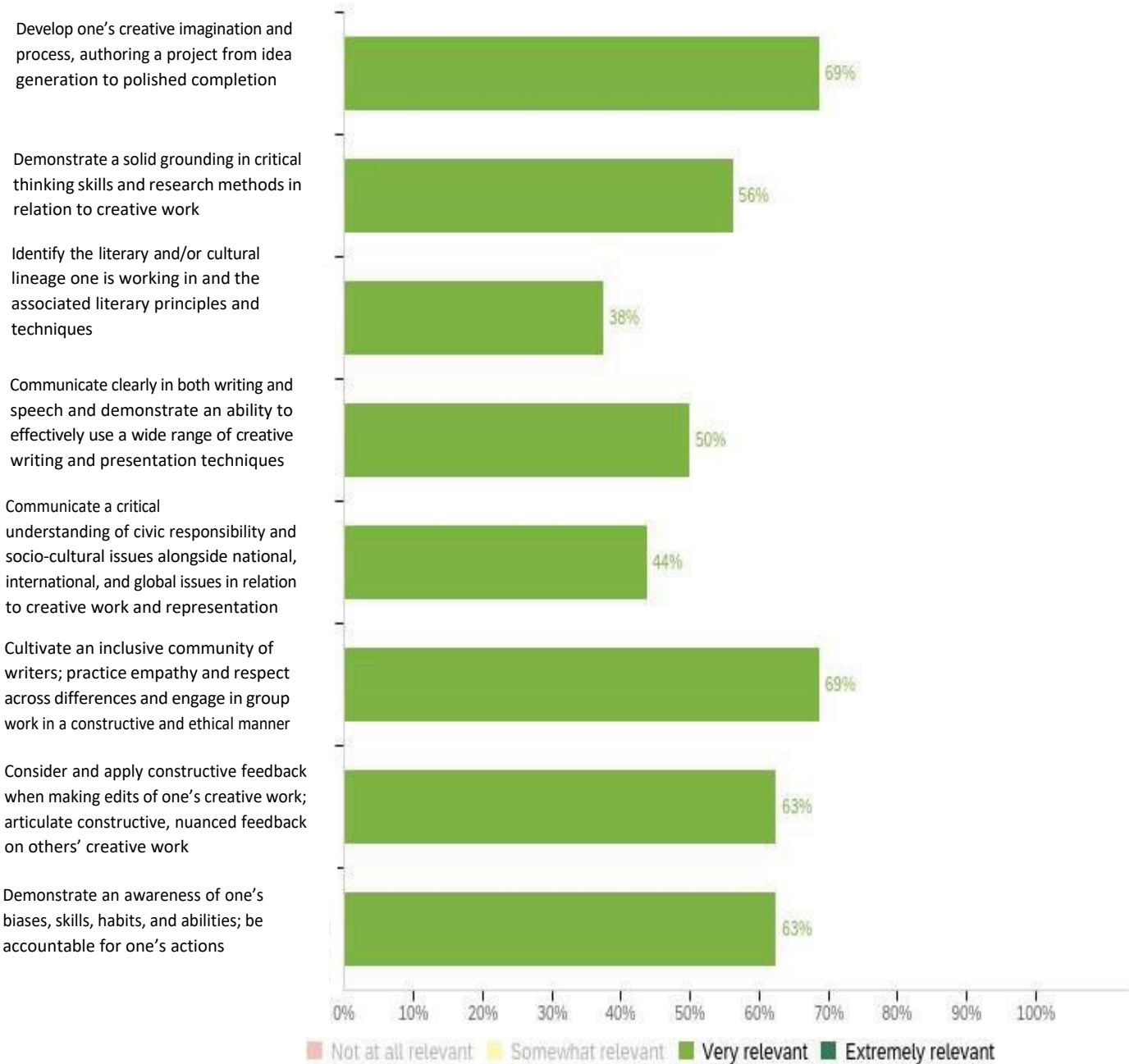
#		Percentage
1	2021	31%
2	2020	31%
3	2019	13%
4	2018	13%
5	2017	13%
	Total	16

QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

Program Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?]

2 - Program Learning Outcomes are statements that describe the knowledge and skills students will have upon completion of a program. Please indicate how relevant each of the following Program Learning Outcomes was to your career goals.



Note that “not at all relevant” and “a somewhat relevant” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all relevant” and “somewhat relevant” categories

#		Not at all relevant	Somewhat relevant	Very relevant	Extremely relevant	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	19%	69%	0%	16
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	6%	6%	56%	0%	16
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	0%	19%	38%	0%	16
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	13%	50%	0%	16
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	0%	19%	44%	0%	16
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	0%	19%	69%	0%	16
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	0%	13%	63%	0%	16
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	0%	0%	63%	0%	16

3 - The program curriculum is the academic content taught in a specific program. Thinking of KPU's Creative Writing Program as a whole, to what extent do you agree that the program curriculum was relevant to your creative and career goals?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Strongly disagree	0%
2	Somewhat disagree	0%
3	Neither agree nor disagree	13%
4	Somewhat agree	31%
5	Strongly agree	56%
	Total	16

4 - Overall, how satisfied are you with the curriculum of KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	13%
3	Neither satisfied nor dissatisfied	6%
4	Somewhat satisfied	25%
5	Very satisfied	56%
	Total	16

5 - Thinking of KPU's Creative Writing Program's curriculum as a whole, please indicate the strengths of the program.

The variety of courses offered provided many opportunities for to explore different topics and genres, which made for a memorable and positive learning experience.

Develops student confidence and encourages stepping up.

We are exposed to various literary genres, techniques and creative process which all help to develop our own voices as we hone our craft. Having authors do readings and talk to us was of the utmost importance to our learning and the realities of our area of study.

The sense of community developed also the professors

variety of courses, knowledge and experience of the instructors

-professors have a wide variety of teaching styles -invested in your success -focused on publication and career

[Instructor Name Redacted] is the most creative instructor there. [Instructor Name Redacted] is a respectable woman. [Instructor Name Redacted] was also great. Your instructors make or break the program, not the learning outcomes.

High instructor variety showcasing a multitude of writing styles, focus areas, and approaches to the creative process. Very strong and thoughtful workshop components that not only improved writing but bestowed the critical skill of taking and giving criticism in a fair, healthy, and thoughtful manner.

The small classes and a majority of the professors care ([Instructor Names Redacted])about teaching and the students.

This program is great at cultivating creativity and creating a safe space to explore said creativity.

Courses centered on producing one long work or the [Course Name Redacted] itself were helpful in introducing students to what a career outside of the program might entail.

It gives a solid foundation to aspiring or novice writers who wish to one day publish their work. I wouldn't have been able to achieve my goals without my education.

The Creative Writing Program's strength is in its instructors. [Instructor Names Redacted] are all professionals within their fields that care deeply about their students and their students' work. Their attentiveness and their dedication are what made this program so unique and special.

6 - Thinking of KPU's Creative Writing Program's curriculum as a whole, please provide any suggestions you have for improvement.

The program generally relied on peer feedback too heavily for my liking.

Encourage students to read publicly and/or have students provide those opportunities

I think the reality of the post secondary experience needs to be stated more explicitly. Not to discourage students but to help them understand this isn't a degree you walk out with and straight into a career. Not everyone can get published, it is a long and difficult road that can be mentally, emotionally and spiritually taxing. Knowing more about what other options there are as you make your way towards your writing goals and how those temporary careers in the literary world can help sustain you in the mean time could be emphasized more.

The program changed when I was part way through causing some growing pains and confusion which is hopefully resolved now.

less favouritism by instructors towards certain students please. more content that reflects real world working environments, how to earn a living with a writing career (way to much emphasis on 'writing a book or performing poetry on stage)

-workshops aren't always helpful

[Instructor Name Redacted] **[Course Name Redacted]** course either needs an overhaul or a different instructor. Most of the course was wasted time spent on running hither and yonder completing mindlessly menial tasks such as, "take a picture in front of a bookstore", "buy a book with proof of purchase", and "attend a reading" in an effort to give us a sense of "this is what it takes to make it in traditional publishing". There were some interesting tasks that I wanted to accomplish but did not have the time due to having a full class schedule and a young family. Even those without family's echoed my complaint of some tasks having unrealistic expectations. I "didn't take the task seriously" and nearly failed despite honestly reworking my grant application by following the feedback that was given to me. Despite getting a "B" on the largest project of the course (i.e., the Tasks), I nearly failed. How is that possible? From where I stand it seems that either **[Instructor Name Redacted]** lied to me, didn't honour the tasks he said I could substitute in, or changed his mind after the fact without offering me an alternative to make it up. Subsequently, it seems that **[Instructor Name Redacted]** graded things based on emotion, rather than the criteria he set out for us. I only passed "because I had a family". He should have done me a favour and failed me so I could have taken **[Instructor Name Redacted]** **[Course Name Redacted]** course (which wasn't an option at the time for some reason, but then it was after I had already taken the class). I never said anything about this debacle because I didn't want to kick him while he was down, but now that I'm being asked what I thought of the program, well...

Instructor comments made available for a course in the course selection process. For example, at Surrey KPU, two professors headed **[Course Name Redacted]**, one of whom focused on writing as a profession while the other focused on writing alongside profession. These are critically different approaches to writing in one's life, but the program description does not encapsulate this difference. Given the breadth and depth of creative writing, I don't believe stricter adherence to a program description or outline is beneficial. (If anything, stifling instructor creativity is likely detrimental to a program about creativity) Rather, it would be better simply to let professors inform us of those kinds of differences. And it may give some flavour text for other courses in other programs, as well.

The faculty needs more BIPOC permanent instructors. The faculty doesn't reflect the students they teach and can't guide them properly in topics of writing about being in a racially marginalized body, so students stray away from those topics. **[Instructor Name Redacted]** needs to go; students actively avoid his classes because of others' bad/ harmful experiences or are stuck with him because he's usually the only one to teach screen writing.

While there is a **[Course Name Redacted]** class, I wish that I had learnt more about the publishing process, including how one goes about the process of hiring an agent or an editor and when this becomes necessary.

Would have loved to see more focus on novella and novelette length works. I felt the most engaged when there was a clear finished project goal in mind over the course of the complete semester.

Bring back **[Instructor Name Redacted]** into teaching the **[Course Name Redacted]** Class. That is the class, with him as instructor, that made me continue to pursue writing. He was the only to bridge the gap between academic and post graduation.

I would say that the number one aspect that the program needs to work on is to teach better editing skills to its students. Because higher levels focus so much on workshops, it is a missed opportunity for both students and instructors when the class has students that do not know how to workshop properly.

7 - What topics or skills, if any, were missing from the program?

I think the program would benefit from a course in creative usage of linguistics and grammar, ideally presented in the first year of the program.

feel the program was well rounded

Again, the topic of post graduate career realities could be emphasized more. **[Course Name Redacted]** is a good introduction but there could a larger focus on career exploration in the literary field.

I am not sure 4 years and an MFA later but I am sure there is room for expansion on both though I was able to hold my own in creative nonfiction MFA program

-investigation of broad range of writing careers -journalism, reviews, interviews and multi media skills should be frequently integrated with CR courses to add depth and value to the content of coursework.

professional editing, maybe creating a chapbook, teaching skills

A deeper look at how to get traditionally published. Besides running around like beheaded chickens, all we did was write a mock grant application. We did not look at the process.

Philosophy of writing, of some sort? The purpose behind the art, its impact on individuals (readers and writers alike) and society as a whole, even mainstream versus literary / scholarly fiction, etc. Most critically, I think a number of people are taught that writing, like many liberal arts, is "useless" or "not worth doing". I believe we need to work against that as much as possible, not just to encourage readers to engage in and fund the arts, but to help writers (and artists in general) pursue their passions in the face of societal and familiar pressures to follow a given path.

I hoped for there to be more content on how to market your work online.

There needs to be more topics on writing from personal experience and trauma, especially from a racialized perspective taught by a BIPOC teacher. We constantly had to seek external education to fill this vast gap in education.

I wish I would have learnt more about publication and how to reach out to publishers. Also, it would be nice if KPU had an optional grammar class. I never learnt proper grammar in high school and wish I had had the opportunity to take a course about it in university.

Crafting a query letter, royalty structures, sample publishing contracts, and online self-promotion/marketing.

A technical class that focused only on the technical side of writing. Yes, the instructors gave exercises and explained what skill it introduced to the students. But I feel it could've been deeper. I learned more about writing skills after graduation than in class.

More emphasis on drama and playwriting

8 - Are there any courses or content that you feel were particularly relevant and you would like to see more of?

In the majority of the courses, a completed story is expected from assignments. I wish there were some courses where you could turn in subsequent chapters of the same story. Or at least part of a story. Some people are really good at short fiction, but long fiction can be just as hard.

The Business of Writing. Having taken the program during a period of change, I'm not sure if this class was expanded upon, but I feel I would be better equipped to navigate the industry post-graduation if there was more of a focus on courses like this.

The Business of Writing

Graphic narratives stood out to me and think it is especially relevant with an evolving literary landscape that has come to accept graphic story telling as a more "legitimate" form of literature in recent years.

Maybe more depth in nonfiction by breaking down further

-field trips -extended writing projects that span several courses early on in the degree program (not just at the 3rd and 4th year levels)

the career in crwr class was great!

I really wanted to take the Mythological Writing course as I write genre but it was never available.

Business of Writing content - how to market and get a given work published, and exploring different avenues of publication (web, self-published, publishing house, etc.). It's useful to follow a project from inception to publication, and is something that should probably find its way into more courses, especially those that have a large, semester-long project. After all, finding publication is as much of the process as the writing itself, and so probably shouldn't be relegated to just one course and left alone otherwise.

The Business of Writing

Writing in Nature is a very important class. Business in Writing was helpful. I enjoyed the poetry and nonfiction classes I took.

I found the business of writing course to be very relevant. It was great learning about elevator pitches and how to write a grant. I wish there had been a little more emphasis on how to enter into the publishing world.

Book/Ebook production from start to launch.

Workshop classes. There should be way more for screenwriting. The film industry is booming in BC and there are hardly any classes for screenwriting at KPU.

The structure of writing poetry and narratives would help younger students in their modes of expression.

9 - Are there any courses or content that you feel were not relevant and you would like to see less of?

No.

none

Everything I took was relevant to the path I was on, but it required a lot of juggling in more course selections to do that.

No, I feel all the courses were worthwhile

none

[Instructor Name Redacted] Business of Writing.

Not really. KPU's ability for us to choose our courses in the program mitigates this problem altogether I believe: if we don't like x, just take y instead. Flexibility is very solid in this regard.

Quantitative courses.

No.

Craft and Process. I feel this could be covered within other courses.

No.

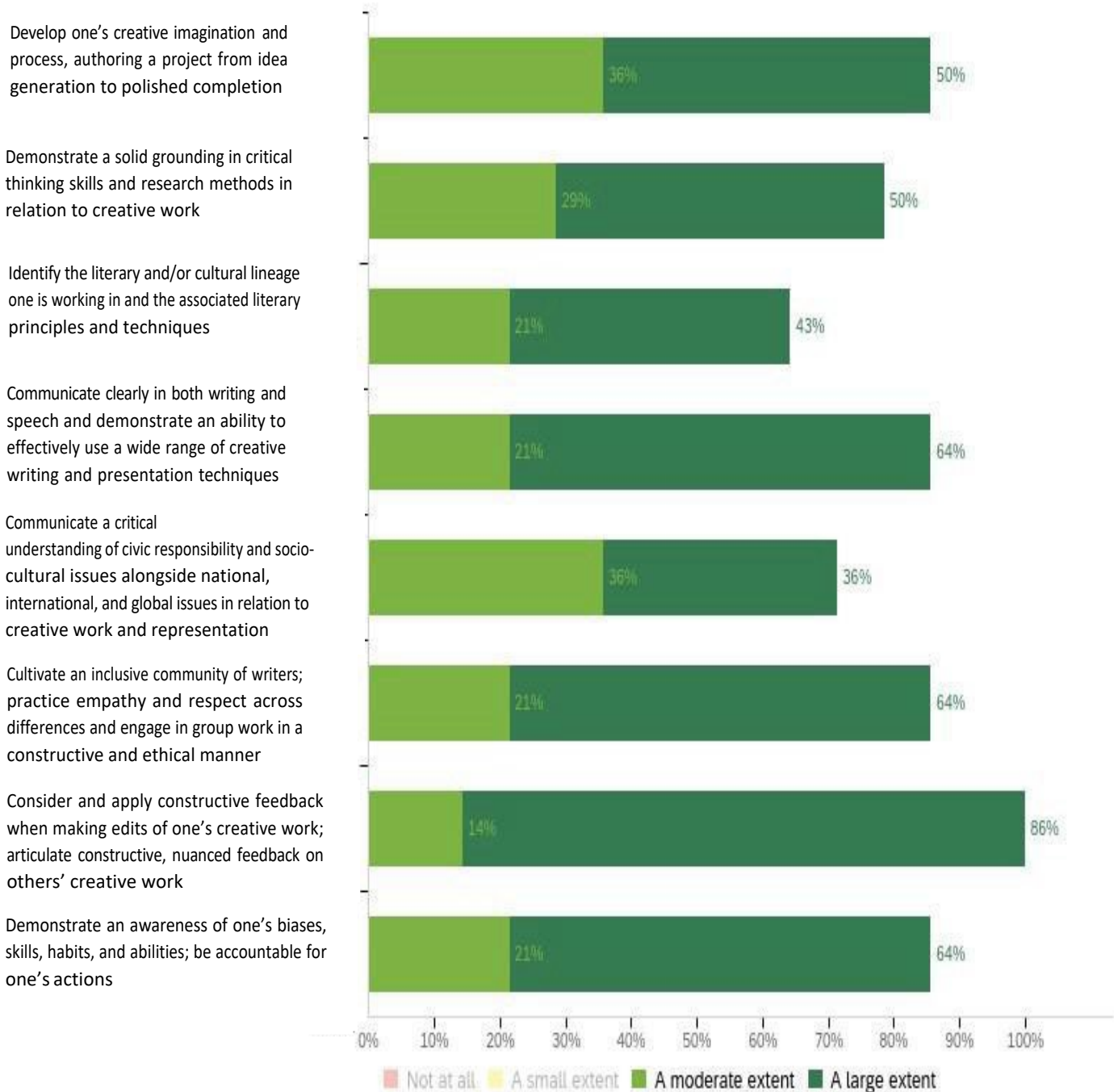
No.

QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

Instructional Design & Delivery

Are appropriate opportunities provided to help students acquire the PLOs?

10 - To what extent did KPU’s Creative Writing Program help you develop each of the following Program Learning Outcomes?

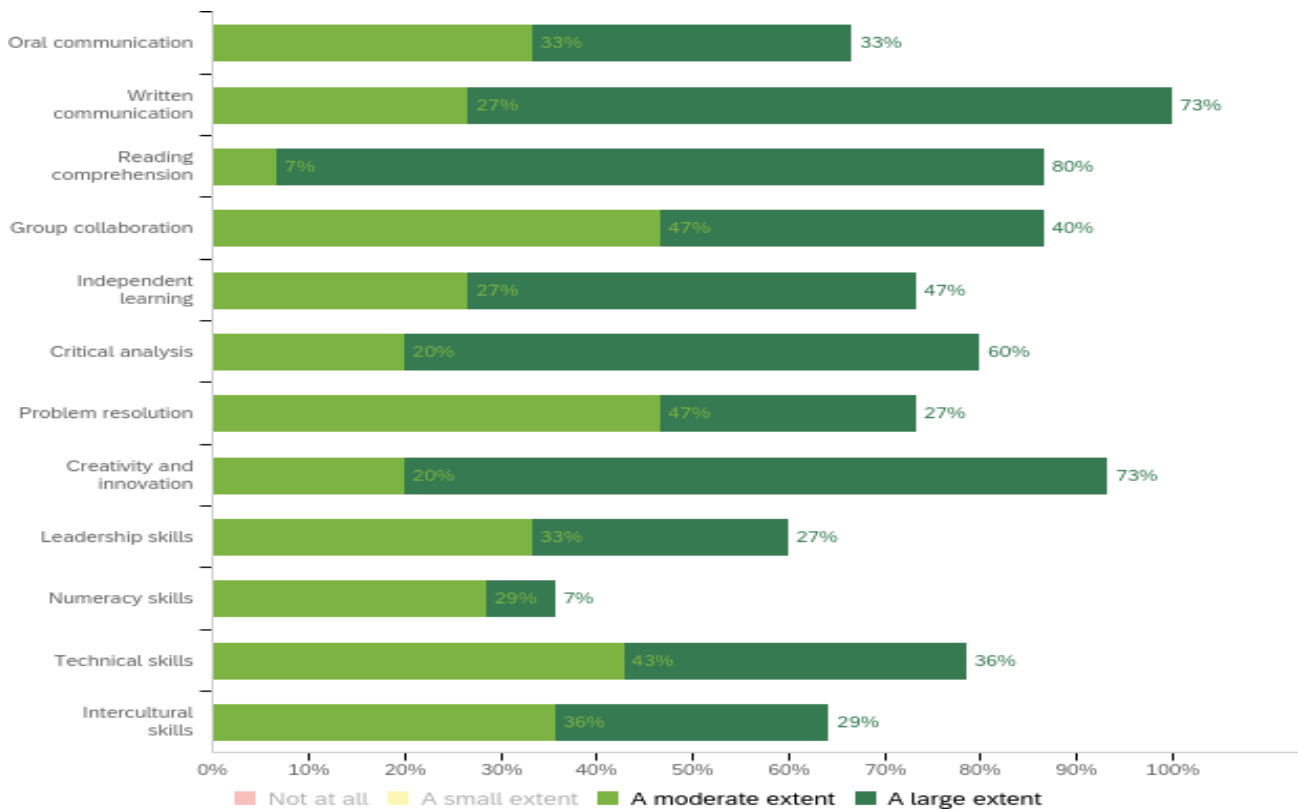


Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.

#		Not at all	A small extent	A moderate extent	A large extent	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	14%	36%	50%	14
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	0%	21%	29%	50%	14
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	14%	21%	21%	43%	14
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	14%	21%	64%	14
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	7%	21%	36%	36%	14
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	7%	7%	21%	64%	14
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	0%	0%	14%	86%	14
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	0%	14%	21%	64%	14

Are appropriate opportunities provided to help students acquire the essential skills?

11 - To what extent did KPU's Creative Writing Program help you develop each of the following essential skills?

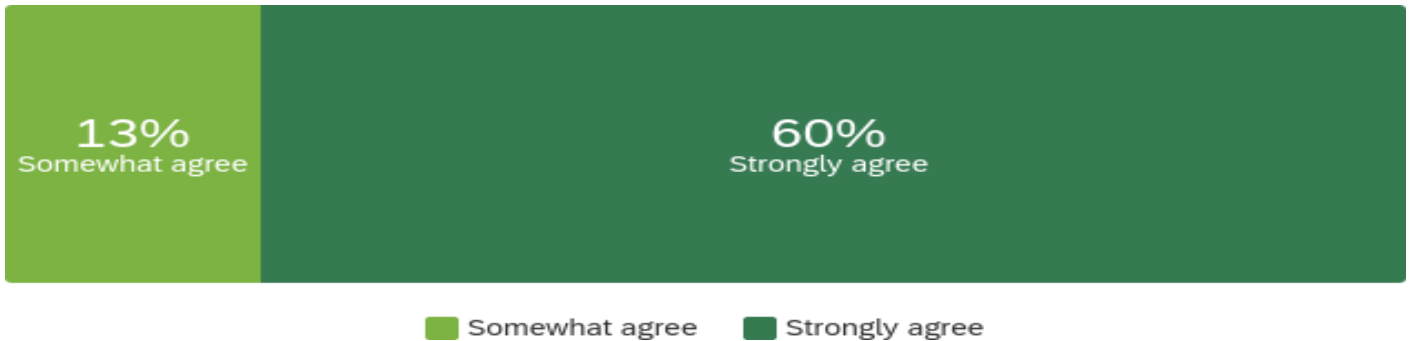


Note that "not at all" and "a small extent" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all" and "a small extent" categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Oral communication	13%	20%	33%	33%	15
2	Written communication	0%	0%	27%	73%	15
3	Reading comprehension	0%	13%	7%	80%	15
4	Group collaboration	7%	7%	47%	40%	15
5	Independent learning	0%	27%	27%	47%	15
6	Critical analysis	0%	20%	20%	60%	15
7	Problem resolution	13%	13%	47%	27%	15
8	Creativity and innovation	7%	0%	20%	73%	15
9	Leadership skills	13%	27%	33%	27%	15
10	Numeracy skills	43%	21%	29%	7%	14
11	Technical skills	21%	0%	43%	36%	14
12	Intercultural skills	0%	36%	36%	29%	14

Are appropriate work-integrated and/or community-engaged learning opportunities provided to help students acquire the learning outcomes?

12 - To what extent do you agree that you had sufficient opportunities in the program to reinforce your learning through practical application of this learning?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Strongly disagree	0%
2	Somewhat disagree	13%
3	Neither agree nor disagree	13%
4	Somewhat agree	13%
5	Strongly agree	60%
	Total	15

13 - Were you involved in volunteering at writing organizations during your studies?

#		Percentage
1	Yes	40%
2	No	60%
	Total	15

14 - Which of the following work-integrated and/or community-engaged learning opportunities would be beneficial for program students? Select all that apply.

#		Percentage	Count
1	Co-op	33%	5
2	Internship	47%	7
3	Mentorship	93%	14
4	Work integrated course project where students reinforce their learning through a practical application relevant to industry or community partner	60%	9
5	Other (please specify)	13%	2
	Total	15	

Note: The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

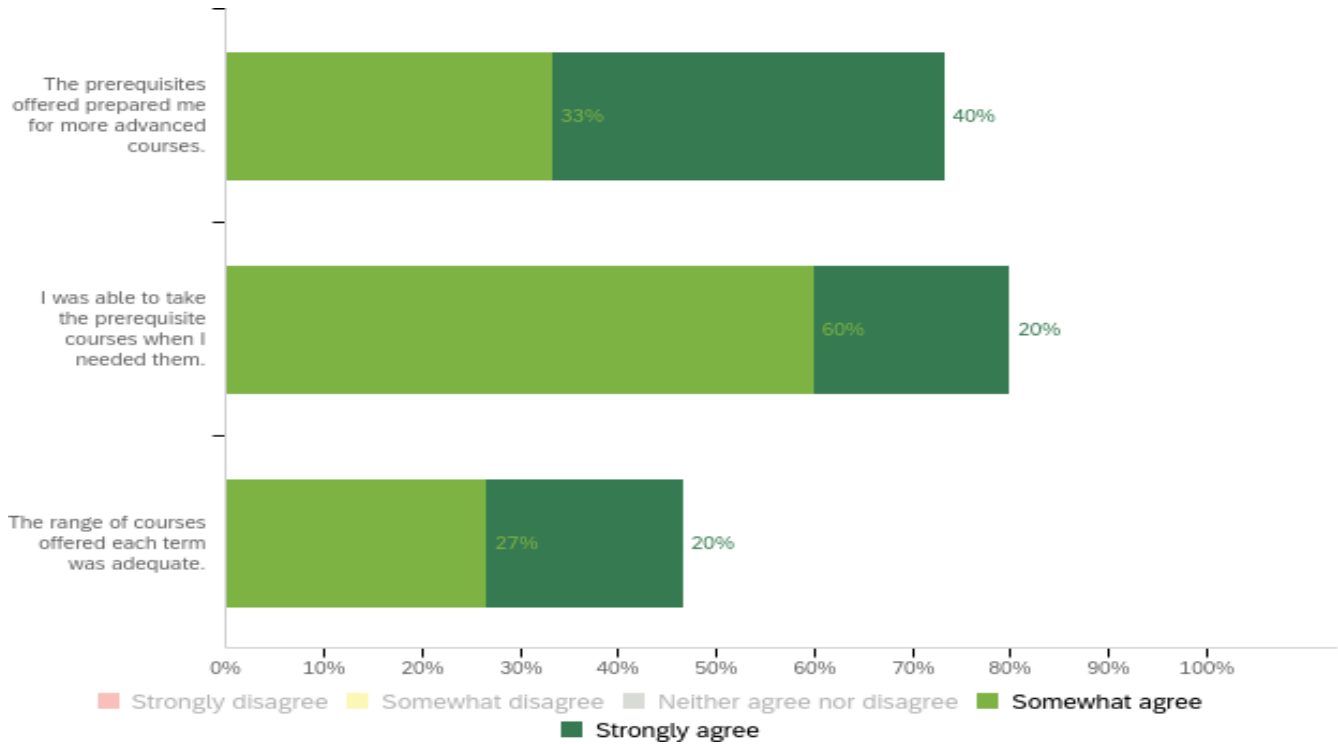
14_TEXT - Other (please specify)

Research & archival

student life specifically for CRWR students (pulp mag, pips board, kwantlen poetry project, the writing guild)

Does the program design ensure students are prepared for subsequent courses?/Are students making satisfactory progress in the program?

15 - Thinking of KPU's Creative Writing Program as a whole, please indicate your agreement with the following.

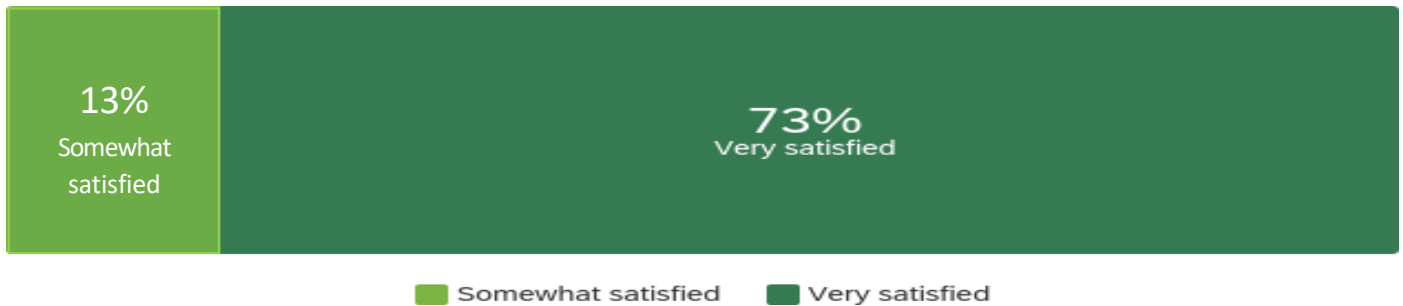


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	The prerequisites offered prepared me for more advanced courses.	0%	13%	13%	33%	40%	15
2	I was able to take the prerequisite courses when I needed them.	0%	13%	7%	60%	20%	15
3	The range of courses offered each term was adequate.	13%	27%	13%	27%	20%	15

Does the instruction meet the needs of diverse learners?

16 - Overall, how satisfied are you with the instruction you have received in KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	7%
3	Neither satisfied nor dissatisfied	7%
4	Somewhat satisfied	13%
5	Very satisfied	73%
	Total	15

17 - Thinking of how instruction is delivered across the program as a whole, please indicate the strengths of the program instruction.

The teachers aren't just focused on the specifics of how the course will help the students; they can find an individual's weaker skills and help build them.

The instructors' compassion and dedication to excellence. Overall, I recognized a true desire to help students succeed.

Program instruction ranges from in class to on line and to student presentations (individual and teams)

The small class sizes allowed for familiarity among students that facilitates a strong sense of community which is essential to a safe, healthy and productive creative environment. We are able to learn and grow together as people and creatives. It also allowed us to have lengthy discussions about the material we were learning and the different genres and aspects of literature and writing we were studying. Having office hours where our instructors were available to us was also essential to the personal learning journey.

Strength lies in the faculty

some instructors engaged with keeping student interest in the course work, unique projects

professors focus on publication

Oops, that's what I wrote about in the previous section.

A wide variety of approaches to writing, without compromising the opportunity for 1-on-1 mentoring with instructors. All instructors are ready to help at the drop of a hat, and are more than knowledgeable in not only the field, but how to help someone into that field.

The workshop part of the program is well done.

Most of the teachers and knowledgeable and care about their student's learning.

I think one strength of the program instruction was the balance between structure and freedom for creativity. I found that a lot of my classes felt conversational which allowed students to be comfortable and to engage more with the material, leading to good learning outcomes.

The variety in teaching styles was diverse.

Each teacher taught in their own way and gave honest feedback. Therefore providing a constant motive to do better.

18 - Thinking of how instruction is delivered across the program as a whole, please provide any suggestions you have for improvement in program instruction.

I only took one online course in 2017, but it was not very well structured and I felt the course content delivery suffered due to the online format.

None

As I've stated previously, there could be more learning around the literary landscape that awaits a graduate and what realistic career options may be.

All classes encouraged creativity in instruction and often round table setting

-overall the program needs to develop in the areas that leave no student behind, that every student has a contribution that should be recognized and encouraged, not just the students that are deep into a particular genre outside of class as well as in. Some of us are here because the courses compliment our other main interest. -improvements need to be in the area of content, too much class time is spent on critique. There needs to be a balance with real world writing opportunities, technical skills in writing careers, content that is progressive, evocative, critical thinking...sadly the courses were all lacking and never went beyond a mediocre content. -

different workshop style or fewer workshops

Oops, that's what I wrote about in the previous section.

As before: instructor notes on individual courses. Simply making the differences between instructors and instruction styles a little more transparent, and allowing those differences to flourish.

Would have liked more lectures in the upper level courses instead of workshops every class, although the workshops were helpful.

Again there needs to be more BIPOC teachers and not just one token one.

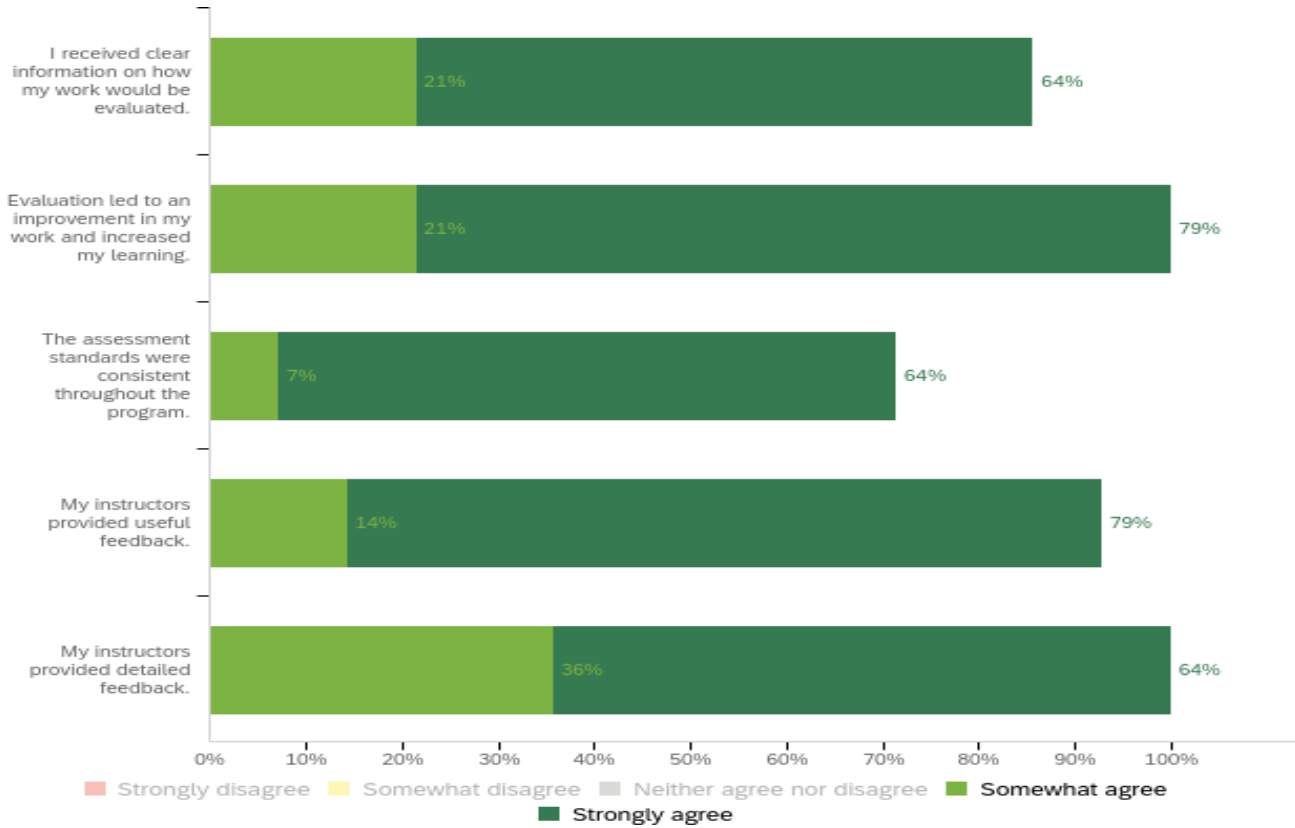
I don't have any.

Would love to see more multimedia teaching aids.

I would say encourage the institution to have a master's program so that if in the future they need more instructors, the students can apply for the program.

Do the assessment methods allow students to demonstrate to what extent they have achieved the learning outcomes?

19 - Thinking of how your learning and creative work are evaluated in the program as a whole, indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	I received clear information on how my work would be evaluated.	0%	0%	14%	21%	64%	14
2	Evaluation led to an improvement in my work and increased my learning.	0%	0%	0%	21%	79%	14
3	The assessment standards were consistent throughout the program.	0%	14%	14%	7%	64%	14
4	My instructors provided useful feedback.	0%	0%	7%	14%	79%	14
5	My instructors provided detailed feedback.	0%	0%	0%	36%	64%	14

20 - Overall, how satisfied are you with your learning journey in KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	7%
3	Neither satisfied nor dissatisfied	7%
4	Somewhat satisfied	14%
5	Very satisfied	71%
	Total	14

Further Education

Are graduates of the program successful?

21 - Have you pursued further education since completing KPU's Creative Writing Program?

#		Percentage
1	Yes	33%
2	No	67%
	Total	15

22 - Please list the name of the program and the institution where you enrolled after completing KPU's Creative Writing Program.

Teaching English as a Second Language, University of the Fraser Valley.

Masters degree in Counselling Psychology (have not been accepted yet)

University Of King's College Halifax MFA in creative nonfiction Grad 2021

Master of Fine Arts in Creative Writing at UBC

TEFLEN's EFL certificate

23 - What is the highest credential you have earned or are currently pursuing since completing KPU's Creative Writing Program?

#		Percentage
1	Diploma	20%
2	Associate's Degree	0%
3	Bachelor's Degree	0%
4	Master's Degree	60%
5	Doctorate	0%
6	Professional designation (Please specify)	0%
7	Other (Please specify)	20%
	Total	5

23_TEXT - Other (Please specify)

none at the moment

24 - To what extent do you agree that the KPU's Creative Writing Program prepared you well for further education?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

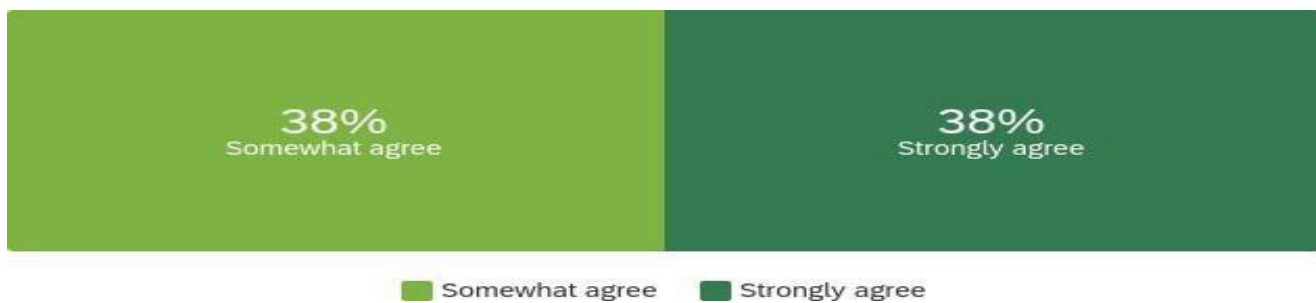
#		Percentage
1	Strongly disagree	0%
2	Somewhat disagree	0%
3	Neither agree nor disagree	0%
4	Somewhat agree	60%
5	Strongly agree	40%
	Total	5

Community Engagement and Professional Practices

25 - Since graduating, are you active in your creative writing practice?

#		Percentage
1	Yes	87%
2	No	13%
	Total	15

26 - Based on your experience since graduating, to what extent do you agree that the program prepared you to engage in a professional and meaningful way in your creative practice as a writer?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Strongly disagree	0%
2	Somewhat disagree	15%
3	Neither agree nor disagree	8%
4	Somewhat agree	38%
5	Strongly agree	38%
	Total	13

27 - Since graduating, do you consider yourself involved in an active arts/writing community?

#		Percentage
1	Yes	62%
2	No	38%
	Total	13

28 - Please identify specific ways in which the program prepared you to engage in a meaningful life as a writer.

I was trained to think critically about the world, my life, and my surroundings, which enables me to continue to generate writing.

creating a writing practice and connecting with writing groups and doing volunteer work with literary societies.

The program helped me discover I love to write poetry, prose, and nonfiction in memoir. It gave me confidence that I could write. It helped me discover the healing power of putting pen to paper and further expanded my genres for reading

knowledge on how to publish how to self-edit

[Instructor Name Redacted] [Course Name Redacted] tried to prepare and... inform us to understand what it takes to make it as a traditionally published writer.

A solid reality check of writing in one's life: seldom something done as a sole profession, yet something still doable as more than a mere hobby. Tempered lofty expectations of riches ala J. K. Rowling, but without total dismissal of the art.

Gave me a network and connections. Taught me how to write a grant which I got within a year of graduating. Helped me find mentorship.

By bringing in guest speakers, the program gave me many examples of how other writers were able to lead a meaningful life.

I have written and published four books since graduation. In which I have engaged in colorful and thought provoking conversation with many people from all walks of life. Both personal and in interviews. I was also able to pull a lot from my life into my work.

29 - Please identify the skills/knowledge area(s) you felt were missing in preparing you for your professional career as a writer and member of an arts/writing communities.

I feel some more support in navigating life after graduation would have made the skills I learned feel more relevant. I came out of the program feeling lost and directionless.

none

Perhaps exploring writing genres and strengths there sooner. Allowing at the end less streams 2 rather than 3 to drag begrudgingly in order to meet graduation requirements

professional editing - prep for a career in editing

What it actually takes to become traditionally published. I wish I had taken the self-publishing side of the **[Course Name Redacted]** course but it didn't count for credits since I had already finished the course.

Workshops, full stop. The ability to take critique is both so fundamental and so seldom taught in other fields. Previously, I would take critique as "this is bad". Now, I take it as "this bit needs work" - a MUCH healthier approach.

I never learned how to navigate writing about the racialized self in a safe way, these skills I learned by seeking other mentorship. We need more than an all white faculty.

I think it would have been nice to have smaller writing communities (perhaps instructor-led) within the creative writing program where writers could discuss their triumphs or struggles with their writing. I feel as though some of the students in the program already had writer friends that they could turn to. However, others, like myself, didn't and had difficulties getting involved in a writing group/community.

The only skills that couldn't be taught in the program are personal. Meaning skills such as: patience, passion, understanding of process, making mistakes and learning from them, persistence, active learning, willing to hear criticism and learn from them. Maybe you can have more local authors come in to class to discuss how they went about their careers.

30 - Are you currently working and/or have you found paid work in a field related to what you studied at KPU?

#		Percentage
1	Yes	46%
2	No	54%
	Total	13

31 - What is your position/role/job title?

TA in creative writing

Contracted editor.

Creative associate/ writer/ poet & performer/ Executive Director of an Arts society

I'm a self published writer. In which I have sold a few copies.

32 - Could you specify the organization where you are currently employed? This information will help us better determine KPU graduates' career trajectories.

UBC

Cactus Comuncations

Upstart & Crow, grants from Canada Council and BC arts council, Enable: Arts Society

Self-Employed

I am self employed through Amazon. However, I do have a day job doing maintenance at a zoo.

Does the program have the connections to the discipline/sector to remain current?]

33 - Please indicate the extent you agree with the following statements:



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	The program provided me with opportunities to develop connections with community and professional organizations.	21%	21%	7%	29%	21%	14
2	I am provided with opportunities to stay connected to the Creative Writing Program and fellow alumni.	14%	14%	29%	29%	14%	14

34 - What can the program do to build better connections with alumni?

Working with professional organizations to offer chances for mentorships & internships to graduates.

Maybe invite us to the reading at the end of the year, if that event is still being done?

Invite alumni to gather annually

Have events where alumni can attend or have a regular email with news about the program and events.

Start a writing group. It may exist but I only see the Facebook for current students I believe

Start in year one.

I don't know what is available.

I don't know, I don't utilise what's already available.

More up-front advertising of the KPU Creative Writing Alumni group? Or branching out the group to serve as a network for alumni in some way. This page is the first I heard about any writing alumni group!

Have events that the alumni can be included in.

Perhaps have more events/ talks to bring alumni in.

I think it might be nice to have a portal specific to creative writing alumni where people can post news or upcoming events.

Reach out to them and ask if they would like to talk to a class about their success in the field of writing.

Appendix H: Discipline Sector Survey

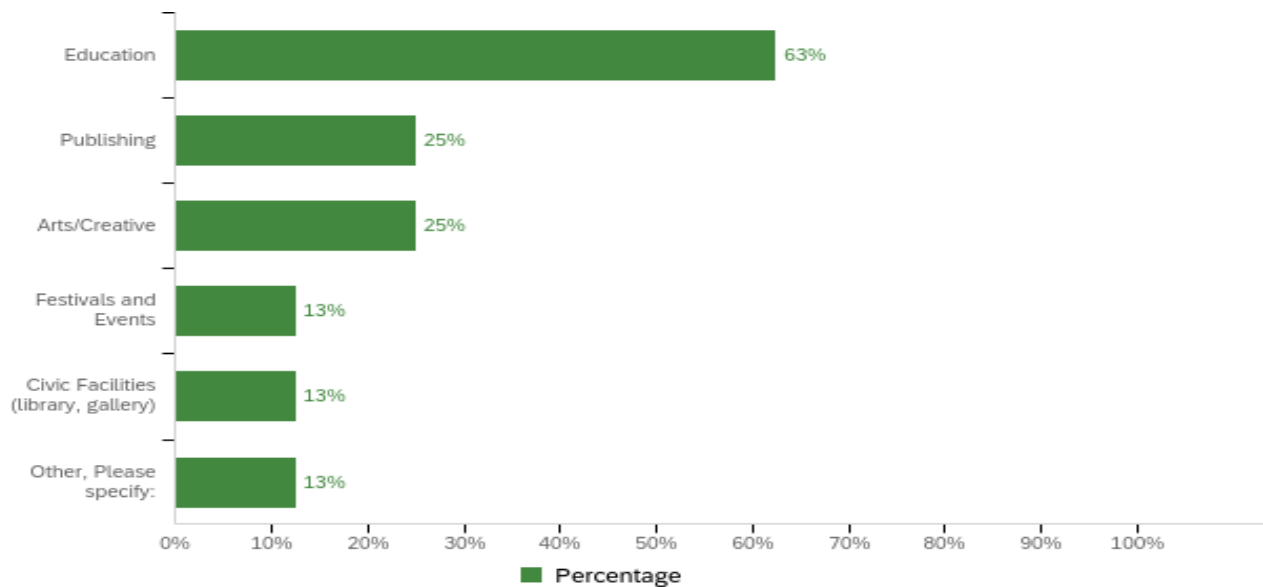
Creative Writing Program Review - Discipline/Sector Survey Results

The discipline/sector survey was sent to 26 discipline/sector representatives. A total of 8 representatives responded. The response rate is 30%.

Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent

About Your Organization/Role

1 - Which sector best describes your organization/business? Select all that apply.



#	Which sector best describes your organization/business? Select all that apply. - Selected Choice	Percentage	Count
1	Education	63%	5
2	Publishing	25%	2
3	Festivals and Events	13%	1
4	Civic Facilities (library, gallery)	13%	1
5	Arts/Creative	25%	2
6	Other, Please specify:	13%	1
	Total		8

Note: The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

1_TEXT - Other, Please specify:

Other, Please specify: - Text

Writer

2 - What is your current job title/role?

Artistic Director

Associate Professor

Curator of Exhibitions and Collections

Associate Director, Instructor

Instructor of Creative Writing

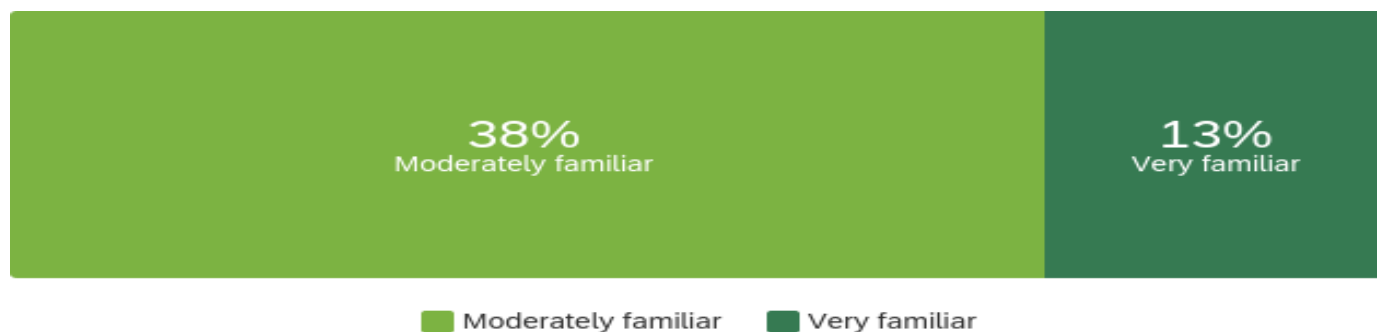
Publisher

Acting Chair, Department of Writing

Creative Writing teacher

Creative Writing Program

3 - How familiar are you with KPU's Creative Writing Program?



Note that "not at all familiar" and "slightly familiar" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all familiar" and "slightly familiar" categories

#		Percentage
1	Not at all familiar	0%
2	Slightly familiar	50%
3	Moderately familiar	38%
4	Very familiar	13%
	Total	8

4 - When you think about KPU's Creative Writing Program, what are the top three characteristics that come to mind?

Characteristic #1	Characteristic #2	Characteristic #3
Great teachers	BFA/BA	Well-articulated
open-minded	community focused	diverse faculty
Engaging workshops	Talented faculty	Inclusive and diverse

5 - Are there any particular actual or potential strengths that you see or would like to see developed by the KPU's Creative Writing Program?

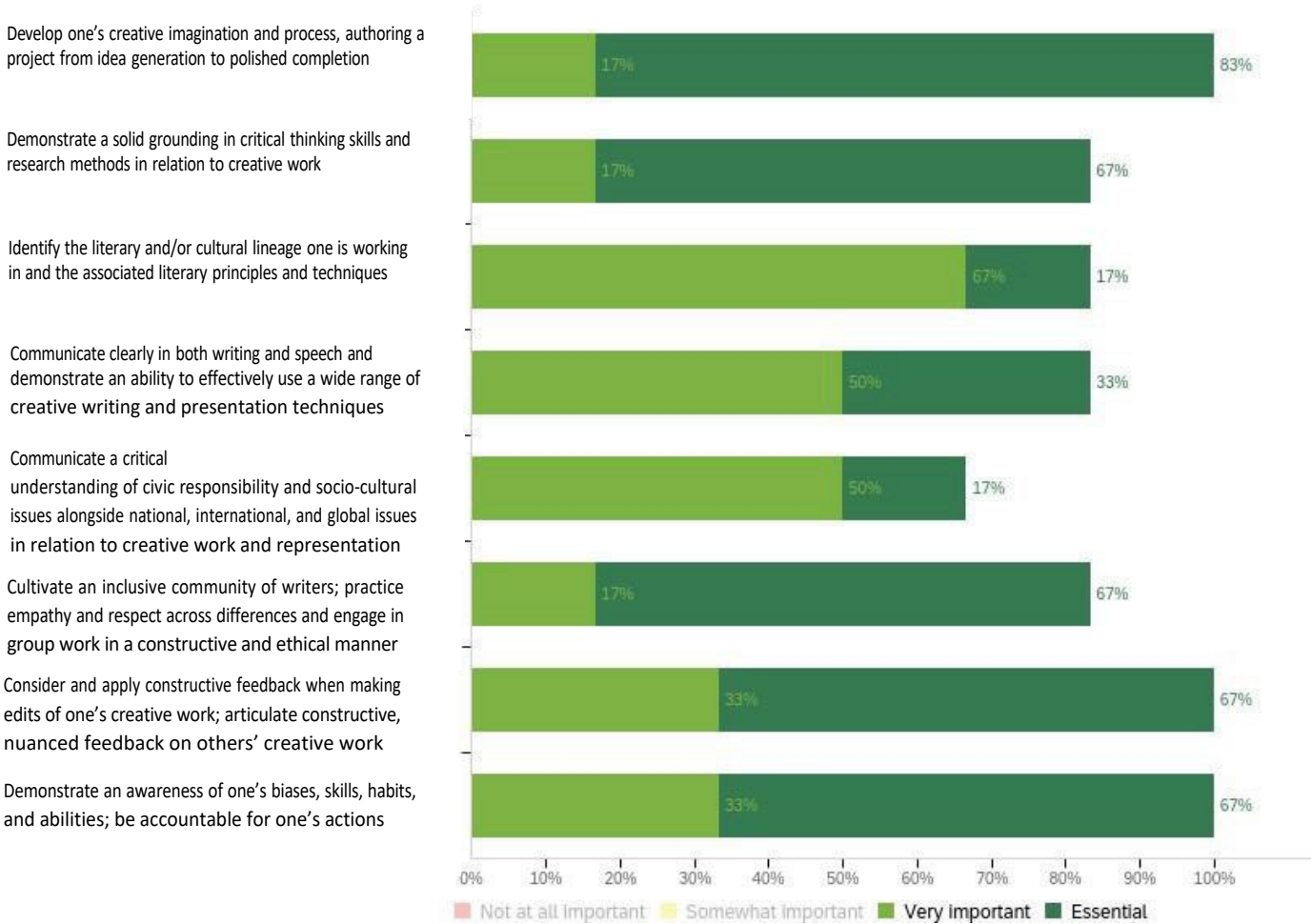
credit-based internship

QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

Program Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?

6 - Considering the needs and expectations of your organization, how important are the following skills for an aspiring writer, performer, literary programmer, editor or educator to be able to demonstrate?



Note that 'Not at all important' and 'Somewhat important' categories are excluded from the chart. Use the frequency table below to review the proportion of 'Not at all important' versus 'Somewhat important' responses.

#		Not at all important	Somewhat important	Very important	Essential	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	0%	17%	83%	6
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	0%	17%	17%	67%	6
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	0%	17%	67%	17%	6
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	17%	50%	33%	6
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	0%	33%	50%	17%	6
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	0%	17%	17%	67%	6
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	0%	0%	33%	67%	6
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	0%	0%	33%	67%	6

7 - What other skills, training or knowledge should an applicant have to be hired into your organization?

art history, contemporary art, writing, public speaking, critical thinking, arts administrative, contemporary social cultural issues, equity/anti-oppression frameworks

BFA/BA Students will need to train to be competitive as MFA/MA candidates to eventually teach in my profession. They will need to be able to create manuscripts suitable for submission to recognized literary magazines and publishing houses. They should also have a pretty good understanding of how to engage with the literary community by attending and participating in events and readings. Students should be able to organize events, curate projects, and work well with a team.

Some knowledge and hands-on experience with some of the software commonly used in the publishing industry: InDesign, Quark Xpress, Photoshop, Word Press, SquareSpace, Acrobat Pro

Skills in administration and an understanding of collegial governance are an asset.

8 - What are the emerging trends in the sector that KPU's Creative Writing students should be prepared for? These trends might include technology, sustainability, and innovation. Please be as specific as you are able to.

writing on contemporary art, technology, environment, colonialism, race and gender diversity

Students must be able to use current technology (Zoom, online learning platforms) to participate fully in the literary community right now and going forward. They also need to learn how to be flexible, resilient, and innovative when it comes to reaching audiences. A broad skill set would be useful: video editing, web design, podcasting, creative use of social media platforms.

More digital demand; audiobooks continue to be on the rise; podcasts and other online forms of publishing

Respect for and understanding of Indigenous ways of knowing; narrative practices outside of the western traditions and canon; the influence of new media on literary technique as well as on practice and audience reach

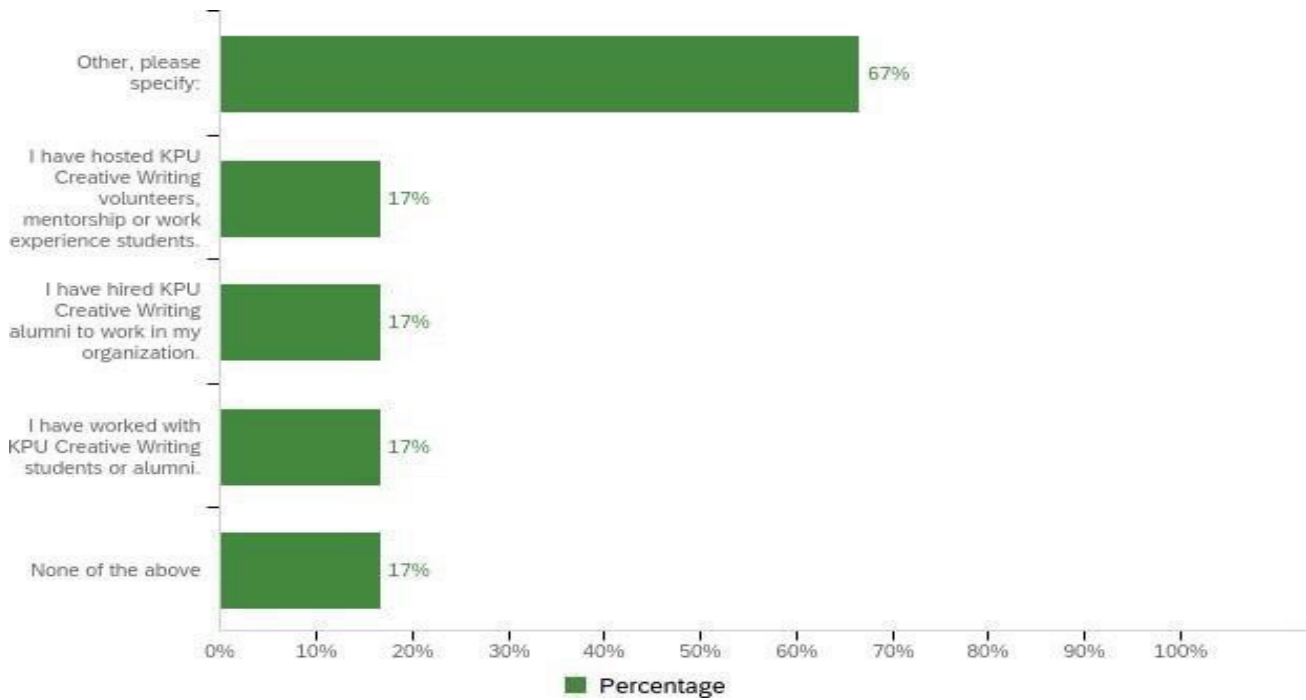
The skills learned in a creative writing program transfer marvellously over to teaching/education. Learning how to give feedback, learning how to reflect and adapt your own practices, and being culturally aware Citizen are similarities across the fields.

QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

Career and Further Education Preparedness

Are graduates of the program successful?

9 - Which of the following best describes your previous experience with students and/or alumni in KPU’s Creative Writing Program? Please select all that apply.



#		Percentage	Count
1	I have hosted KPU Creative Writing volunteers, mentorship or work experience students.	17%	1
2	I have hired KPU Creative Writing alumni to work in my organization.	17%	1
3	I have worked with KPU Creative Writing students or alumni.	17%	1
4	Other, please specify:	67%	4
5	None of the above	17%	1
	Total	6	

Note: The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

9_TEXT - Other, please specify:

Some of my students have transferred to KPU to complete their BFAs in CRWR.

I have met with faculty and students in in-class visits

I may very well have worked with KPU alumni in the past, but can't say for sure.

I have graduated from the Creative Writing Program

10 - Based on your experience, how prepared were KPU’s Creative Writing students or alumni to work in your organization or pursue a career in the literary arts?



■ Very prepared
 ■ Extremely prepared

Note that “not at all prepared” and “somewhat prepared” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all prepared” and “somewhat prepared” categories

#		Percentage
1	Not at all prepared	0%
2	Somewhat prepared	50%
3	Very prepared	0%
4	Extremely prepared	50%
	Total	2

Q11 - Please comment on how well the program is preparing students for work.

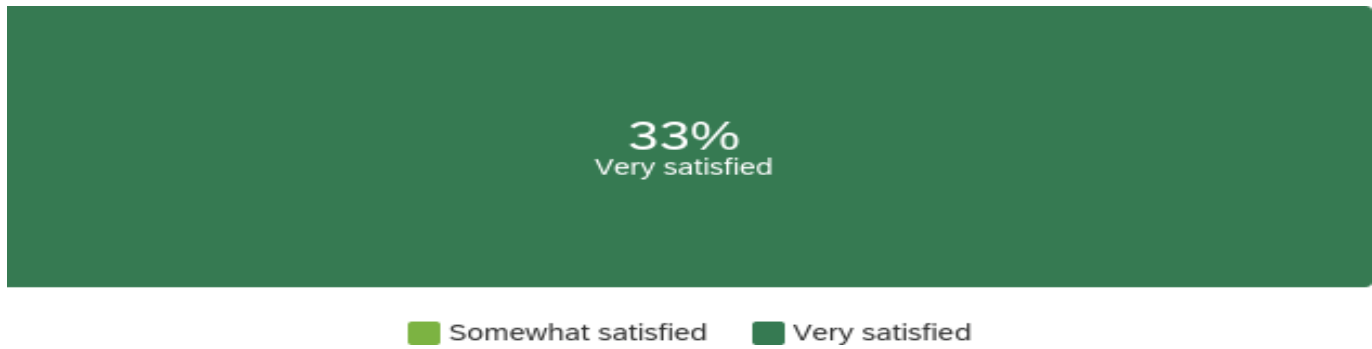
My knowledge of the program is that it has an excellent faculty and produces great students. I just don't see evidence that art writing is one of the area that students are being trained in

QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

Program's Connections

Does the program have the connections to the discipline/sector to remain current?

Q12 - How satisfied are you with the opportunities you have to stay connected to KPU's Creative Writing Program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#		Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	17%
3	Neither satisfied nor dissatisfied	50%
4	Somewhat satisfied	0%
5	Very satisfied	33%
	Total	6

Q13 - What can KPU's Creative Writing Program do to build better connections with the community/discipline/sector?

Share information about the program (ie. visiting writers, speakers, talks in the department - that Surrey public can access) and its programming and initiatives. Work collaboratively with arts institutions in the Surrey community (ie. Surrey Art Gallery, Surrey Museum, local film festivals and art collective) to connect students with different fields of creative writing in the arts

I think KPU does a really good job of connecting to community. It's been a while since I visited, but when I did it was lovely.

Occasional newsletter; invite industry professionals to visit for Q&A sessions.

I'm not in a position to comment on that.

Q14 - Please rate your level of interest in working with KPU's Creative Writing Program on student engagements such as projects, co-op placements, internships, student performances, mentorship, teaching, speaking and volunteering that connects KPU's Creative Writing students with the industry or sector.

#		Percentage
1	Not at all interested	0%
2	Somewhat interested	67%
3	Very interested	33%
	Total	6

Q15 - Please share any needs you have that KPU's Creative Writing student could fill.

nothing specific to our organization. Yet we are interested in hosting groups of students for visits to our organization to encourage the writing and engagement with contemporary art and artists in the community

KPU undergraduate students could volunteer to be first readers for EVENT magazine.

manuscript reading and reports

KPU students could consider our program for Graduate School. If they're Victoria, or Vancouver Island based after graduation, they should connect with our program to explore opportunities to collaborate on community initiatives and creative projects.

Mentorship or performance.

Appendix I: Faculty Survey

Creative Writing Program Review - Faculty Survey Results

The faculty survey was sent to 7 faculty members. A total of 6 faculty members responded. The response rate is 86%.

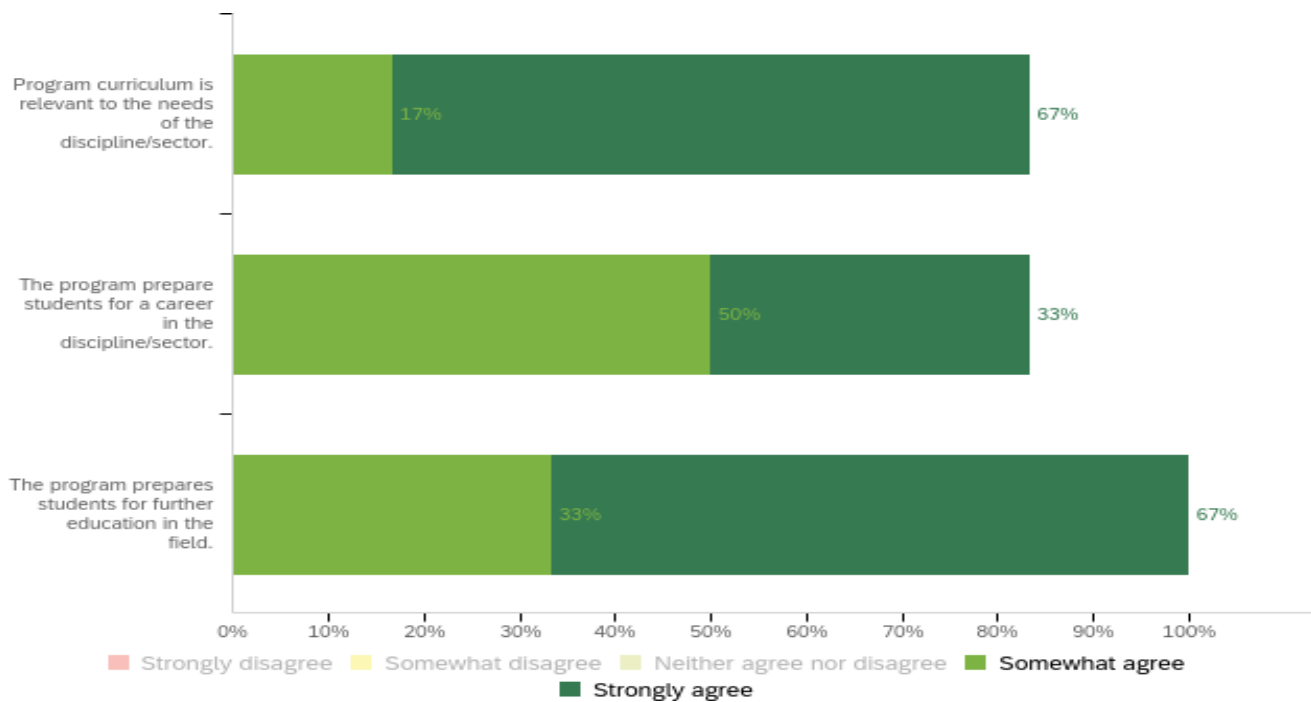
Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

Program Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?

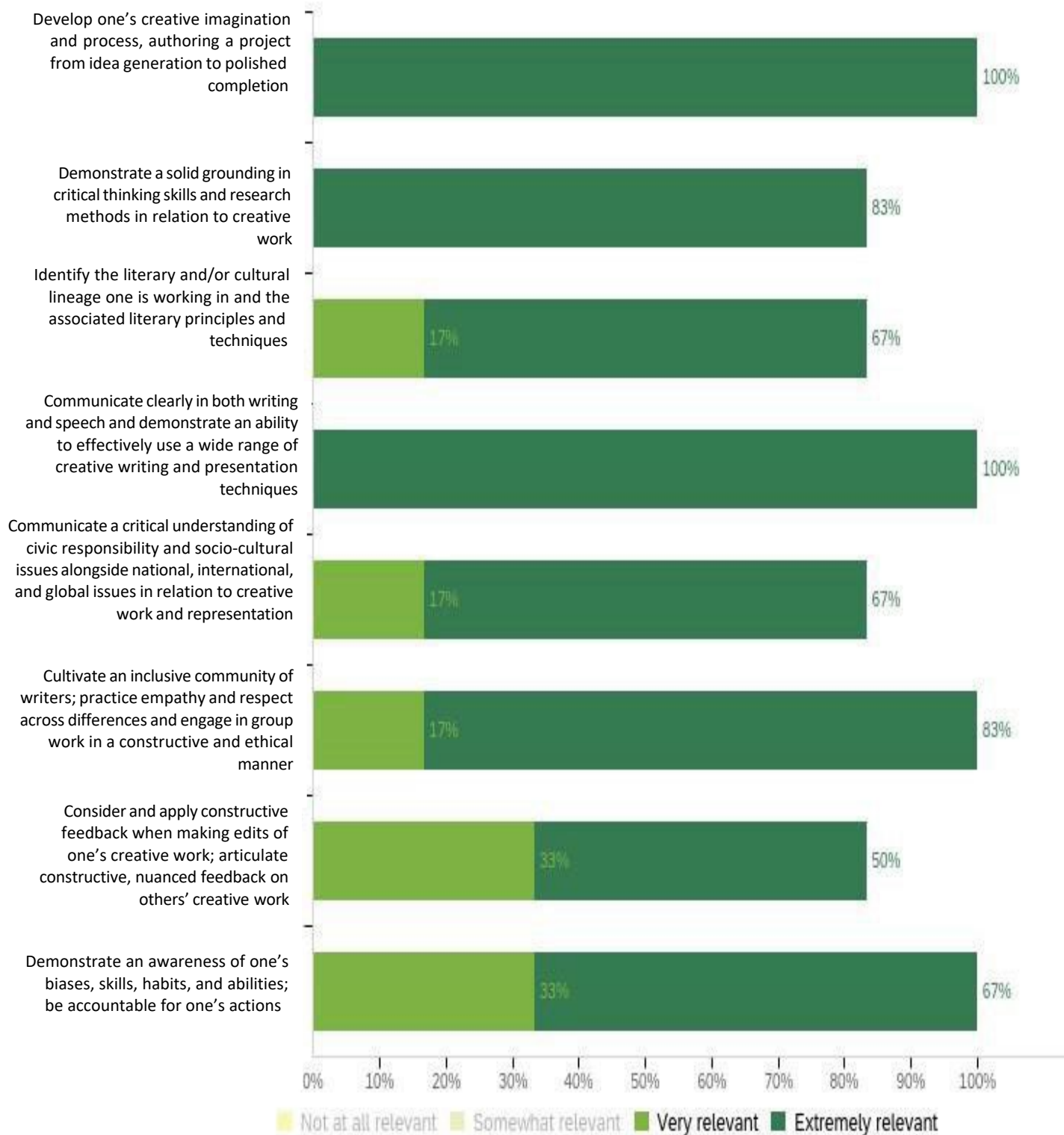
1 - Thinking of KPU's Creative Writing Program as a whole, indicate the extent you agree with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Program curriculum is relevant to the needs of the discipline/sector.	17%	0%	0%	17%	67%	6
2	The program prepare students for a career in the discipline/sector.	17%	0%	0%	50%	33%	6
3	The program prepares students for further education in the field.	0%	0%	0%	33%	67%	6

2 - Please indicate how relevant each of the following Program Learning Outcomes to the current needs of the discipline/sector.



Note that “Not at all relevant” and “Somewhat relevant” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “Not at all relevant” and “Somewhat relevant” categories.

#	Question	Not at all relevant	Somewhat relevant	Very relevant	Extremely relevant	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	0%	0%	100%	6
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	0%	17%	0%	83%	6
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	17%	0%	17%	67%	6
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	0%	0%	100%	6
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	0%	17%	17%	67%	6
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	0%	0%	17%	83%	6
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	17%	0%	33%	50%	6
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	0%	0%	33%	67%	6

3 - Overall, how satisfied are you with KPU's Creative Writing Program curriculum?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with KPU's Creative Writing Program curriculum?	Percentage
1	Very dissatisfied	17%
2	Somewhat dissatisfied	0%
3	Neither satisfied nor dissatisfied	0%
4	Somewhat satisfied	50%
5	Very satisfied	33%
	Total	6

4 - Thinking of KPU's Creative Writing Program's curriculum as a whole, please indicate the strengths of the program.

Strong foundation in technique and process, genre-focused and cross-genre upper level class options, preparation for professional and independent writing practice.

Creative Writing is a student-centered program that allows students many opportunities for experiential learning, with a focus on craft, rigor, and building community with other writers.

this program is taught by working writers and therein lies its strength. Many students can start taking first year, or even 3rd year special topics courses as electives, and then discover the BA is open to various expressive ways of learning. I love the fact that this degree is open for students who might not thought of themselves as writers and they developed skills along the way. As a queer person from the valley I also feel the curriculum choices like the stories and poems and non fiction we read reflects my current and lived experiences and experiences of my friends.

Strengths are interdisciplinary approaches to creative process, depth of writing craft development in sequential and non sequential learning ladders. Fostering creativity and depth of inquiry to worlds both without and within.

Excellent instructors / practitioners who teach with a strong emphasis on craft, self-awareness and empathy. The multi-genre streams approach and Special Topics mixed-genre approach helps create flexibility in our learners / writers and assists them in developing an array of approaches to their art.

5 - Thinking of KPU's Creative Writing Program's curriculum as a whole, please provide any suggestions you have for improvement.

More second year technique-focused classes or opportunities; increased community connections.

I can't think of anything at this time.

I'd love to see more courses offered in video game storytelling. While I love the more traditional workshop classes, the special topics classes are the ones I've used overall (after), and the classes where I learned about the industry. So keep up different ideas for special topics. It would be great to see a course for future teachers of high school or even elementary.

Concerted effort to decolonize curricular and pedagogical practices needs attention and ongoing work. Opening to vaster fields of creativity and interdisciplinary practices is there in an emergent way but could be expanded.

While I support there current curriculum model I believe the de-laddered system has created some issues in terms of academic progression. Students ask for a lot of waivers and are sometimes (to my mind) in classes they are not prepared for (or less likely to be as successful in) mostly for expedience purposes. Academic planning early on might help with this. Perhaps the central question involves asking ourselves what we are preparing our students for: an MFA? Employment? To be educators in primary schools or high schools? De-laddering has its benefits but perhaps a small percentage of students aren't being served by this curriculum.

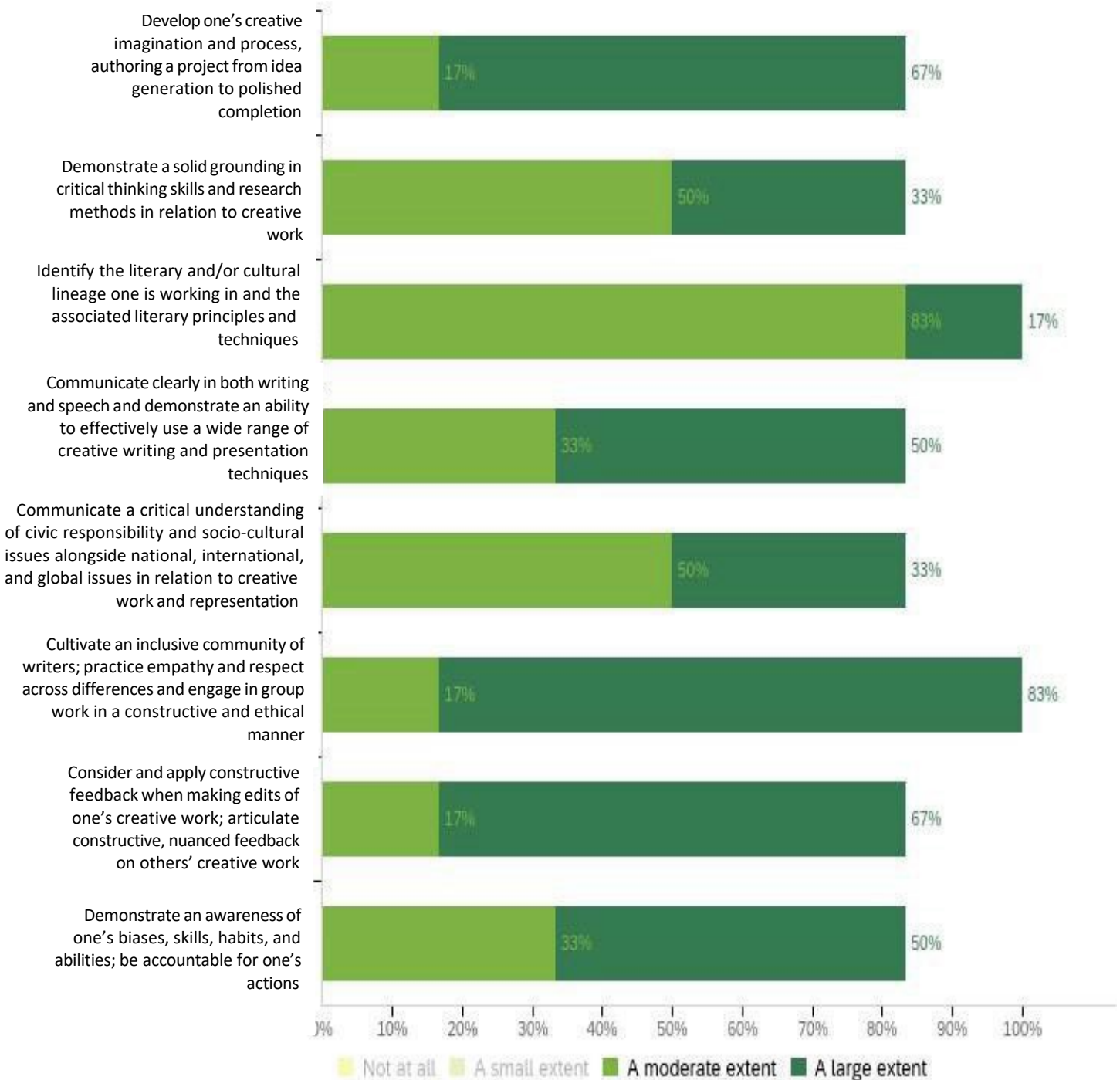
The curriculum is not informed by contemporary research about the teaching and learning of creative practices. Outdated curricular requirements and practices continue to be enshrined and extolled as foundational. Although members of the department seem to be in broad agreement about the importance of decolonization and related themes, the curriculum continues to be completely centred in Western (colonial) practices, requirements, genres, and forms. The department has responded only minimally to the shift of literary professions and practices into the online sphere. Learners do not have sufficient curricular exposure to digital publishing technologies and toolchains. Similarly, learners cannot complete their degrees online. This reduces competitiveness and essentially makes the department non-viable in the long run. The ongoing mental health challenges of learners are significant (and foundational in terms of their creative process) but are not addressed in the curriculum in any meaningful way. The phrase "mental health" appears nowhere in the curriculum — nor do words such as reflection, emotion, self-awareness, and health, or anything remotely similar. The curriculum continues to extol the use of a workshop model that is not evidence-based and does not meet the needs of most learners. No part of the curriculum is focused on research, which is a significant oversight for learners pursuing further studies and/or careers in arts and culture. Furthermore, the curriculum is not in alignment with the Arts Academic Plan, which explicitly calls for greater emphasis on research.

QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

Instructional Design and Delivery

Are appropriate opportunities provided to help students acquire the PLOs?

6 - To what extent is KPU’s Creative Writing Program helping students develop the following Program Learning Outcomes?

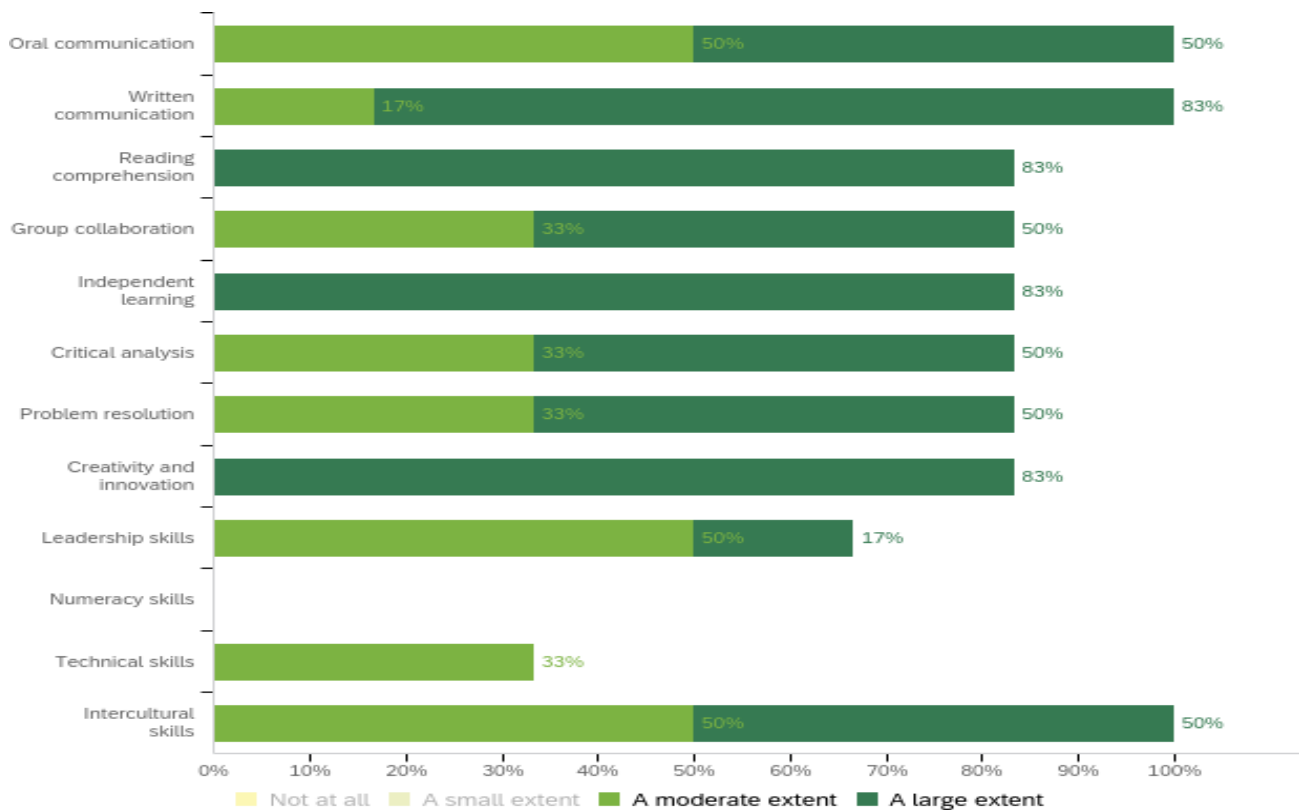


Note that “Not at all” and “A small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “Not at all” and “A small extent” categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Develop one's creative imagination and process, authoring a project from idea generation to polished completion	0%	17%	17%	67%	6
2	Demonstrate a solid grounding in critical thinking skills and research methods in relation to creative work	17%	0%	50%	33%	6
3	Identify the literary and/or cultural lineage one is working in and the associated literary principles and techniques	0%	0%	83%	17%	6
4	Communicate clearly in both writing and speech and demonstrate an ability to effectively use a wide range of creative writing and presentation techniques	0%	17%	33%	50%	6
5	Communicate a critical understanding of civic responsibility and socio-cultural issues alongside national, international, and global issues in relation to creative work and representation	0%	17%	50%	33%	6
6	Cultivate an inclusive community of writers; practice empathy and respect across differences and engage in group work in a constructive and ethical manner	0%	0%	17%	83%	6
7	Consider and apply constructive feedback when making edits of one's creative work; articulate constructive, nuanced feedback on others' creative work	0%	17%	17%	67%	6
8	Demonstrate an awareness of one's biases, skills, habits, and abilities; be accountable for one's actions	17%	0%	33%	50%	6

Are appropriate opportunities provided to help students acquire the essential skills?

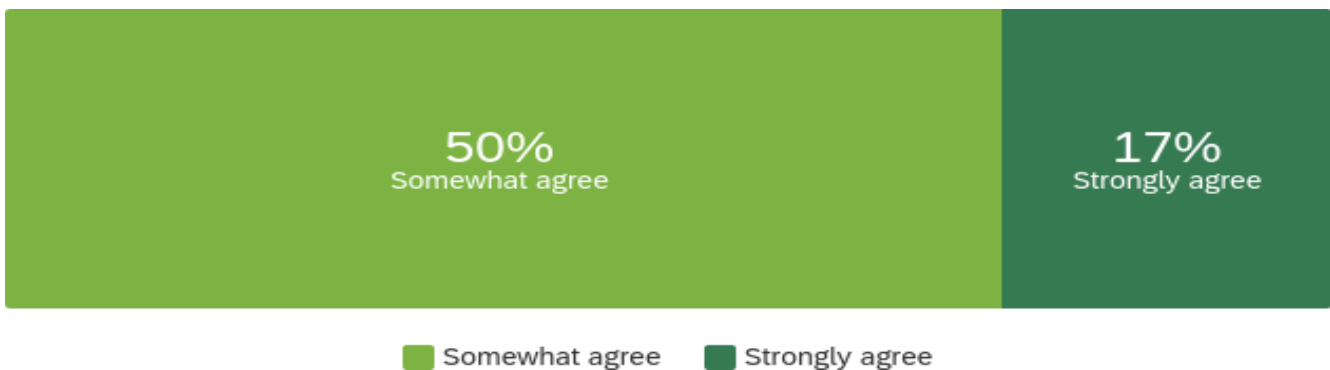
7 - To what extent is KPU's Creative Writing Program helping students develop the following essential skills?



Note that "Not at all" and "A small extent" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "Not at all" and "A small extent" categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Oral communication	0%	0%	50%	50%	6
2	Written communication	0%	0%	17%	83%	6
3	Reading comprehension	0%	17%	0%	83%	6
4	Group collaboration	0%	17%	33%	50%	6
5	Independent learning	17%	0%	0%	83%	6
6	Critical analysis	0%	17%	33%	50%	6
7	Problem resolution	17%	0%	33%	50%	6
8	Creativity and innovation	0%	17%	0%	83%	6
9	Leadership skills	17%	17%	50%	17%	6
10	Numeracy skills	83%	17%	0%	0%	6
11	Technical skills	17%	50%	33%	0%	6
12	Intercultural skills	0%	0%	50%	50%	6

8 - Thinking of KPU's Creative Writing Program as a whole, to what extent do you agree that the prerequisites offered prepare students for more advanced courses?

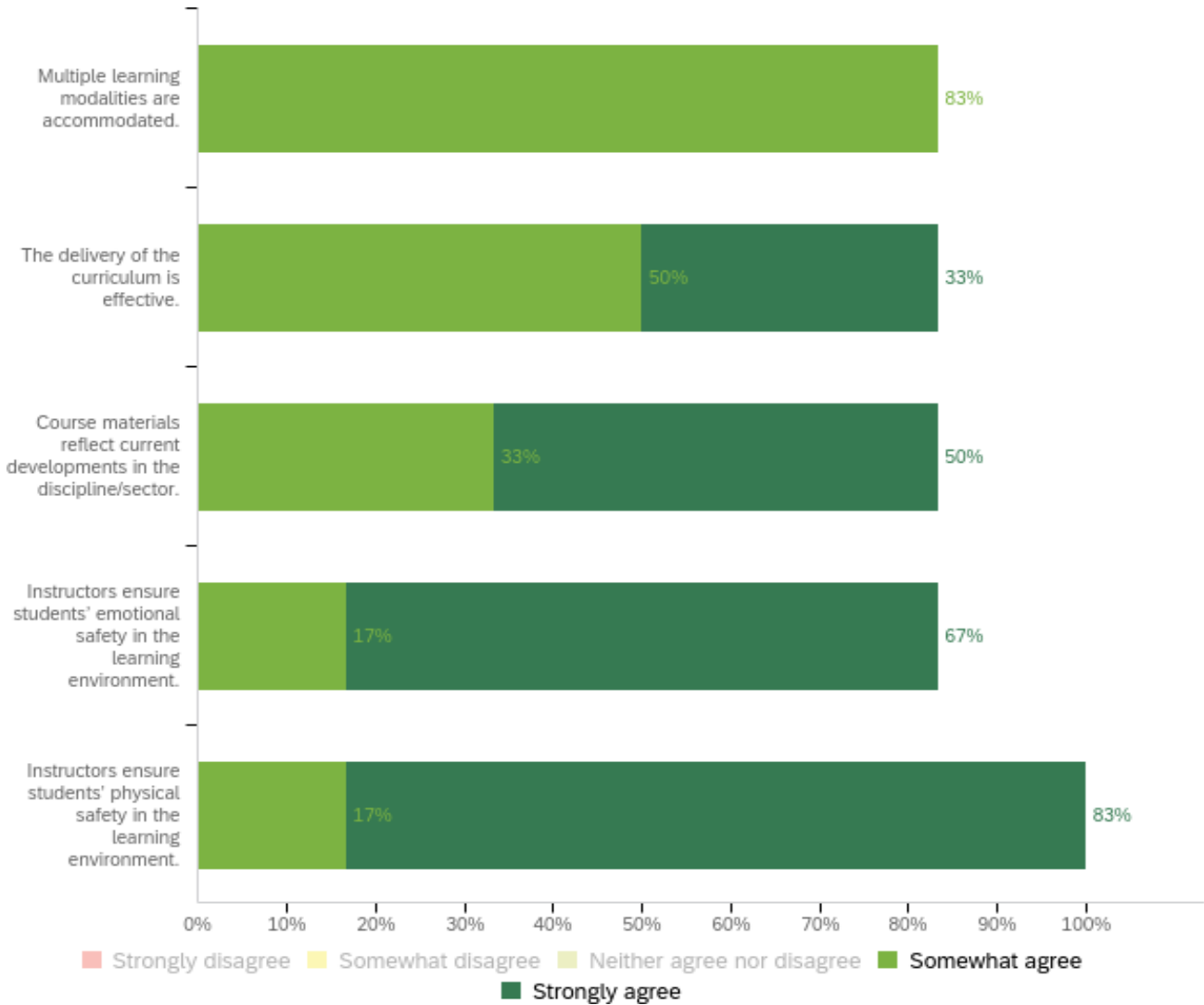


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Thinking of KPU's Creative Writing Program as a whole, to what extent do you agree that the prerequisites offered prepare students for more advanced courses?	Percentage
1	Strongly disagree	17%
2	Somewhat disagree	0%
3	Neither agree nor disagree	17%
4	Somewhat agree	50%
5	Strongly agree	17%
	Total	6

Does the instruction meet the needs of diverse learners?

9 - Thinking of how the program is delivered, please indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Multiple learning modalities are accommodated.	17%	0%	0%	83%	0%	6
2	The delivery of the curriculum is effective.	17%	0%	0%	50%	33%	6
3	Course materials reflect current developments in the discipline/sector.	17%	0%	0%	33%	50%	6
4	Instructors ensure students' emotional safety in the learning environment.	0%	17%	0%	17%	67%	6
5	Instructors ensure students' physical safety in the learning environment.	0%	0%	0%	17%	83%	6

10 - Overall, how satisfied are you with the quality of instruction across the program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the quality of instruction across the program?	Percentage
1	Very dissatisfied	17%
2	Somewhat dissatisfied	0%
3	Neither satisfied nor dissatisfied	0%
4	Somewhat satisfied	17%
5	Very satisfied	67%
	Total	6

11 - Thinking of how instruction is delivered across the program as a whole, please indicate the strengths of the program instruction.

Personal connection and mentoring from instructors; cultivation of community between students; supportive environment for experimentation.

In the Creative Writing program, the classes are taught by practicing writers who are engaged in creative production, and they bring this knowledge and expertise to the classroom. Students are given the chance to develop and hone their writing skills and find and develop their creative voice(s). In the Creative Writing program, the instructors really care about each and every student, and they make an effort to meet the students where they are.

I like the online classes now. There is great diversity in the instruction. I know that the teachers are talking about how we need to read more people of Color writers and especially First Nations writers and people who are alive and live close by. I like how we have a lot of guests writer speakers. I feel the teachers listen to me and write good comments.

Alternative pedagogies (circle process, creative process exploration, alternative workshop methods, intercultural understanding and safety, political context) are current conversations happening in the department and developing well within certain instructional frameworks. I feel that these are areas of growth and transformation that the department is demonstrating.

Our faculty members are dedicated educators and dedicated practitioners of their respective creative forms. I'm proud to teach alongside them. Their pedagogies vary but everyone inspires me.

12 - Thinking of how instruction is delivered across the program as a whole, please provide suggestions you have for improvement in program instruction.

More consistency across faculty in terms of intercultural and decolonial competency, and understandings of issues of difference among students. More consistency across faculty in terms of addressing basic literacy issues and prioritizing specific literary skills.

Some faculty could use more anti-oppression training. Some faculty could teach more BIPOC writers in their course readings. Some faculty could give students more concrete feedback on their writing to help them grow as writers.

It would be nice to have a separate reading for writers course because there's not a lot of time to read great writers, write, then workshop each other's work. Maybe there could be a prerequisite set of stories or poems that are standardized at the first year level.

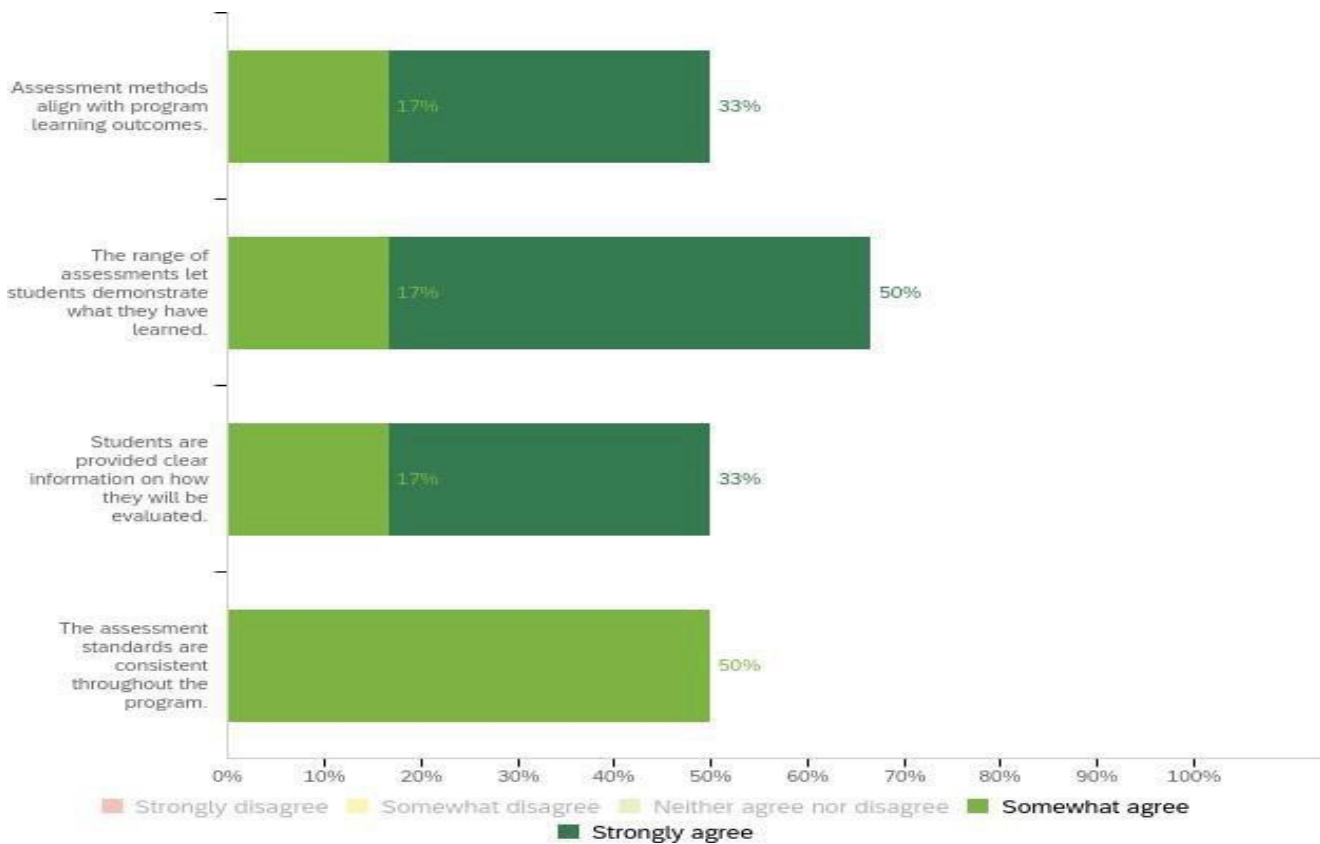
The above, but unevenly embraced and applied.

Faculty are over-worked. This effects collegiality. I would love to see a shift at KPU from a teaching-intensive institution to a research-intensive institution so that those of us producing art works (on our own unpaid time) can give more to the program. 8 classes a year for FT makes the production of a novel, book of poems, play, etc challenging.

Instruction should be based on evidence-based approaches to teaching and learning (which currently it is not).

Do the assessment methods allow students to demonstrate the extent to which they have achieved the learning outcomes?

13 - Thinking of how learning is assessed in the program as a whole, indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

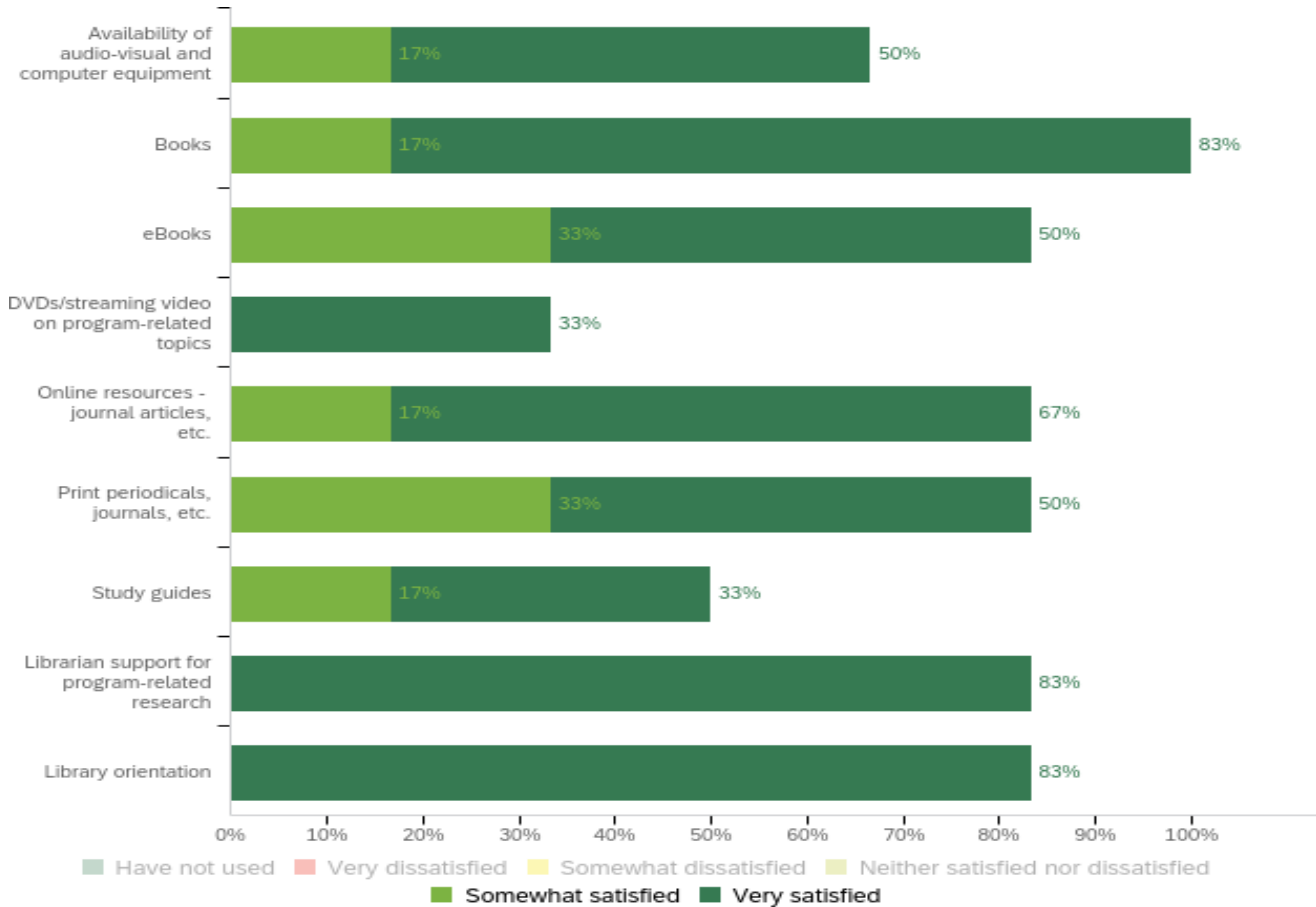
#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Assessment methods align with program learning outcomes.	17%	17%	17%	17%	33%	6
2	The range of assessments let students demonstrate what they have learned.	17%	17%	0%	17%	50%	6
3	Students are provided clear information on how they will be evaluated.	0%	0%	50%	17%	33%	6
4	The assessment standards are consistent throughout the program.	17%	17%	17%	50%	0%	6

QUESTIONS ON CHAPTER 5: RESOURCES, SERVICES AND FACILITIES

Program Resources, Services and Facilities

Does the program have the library and learning resources needed to deliver the curriculum?

14 - How well are the following library resources meeting the program’s needs?

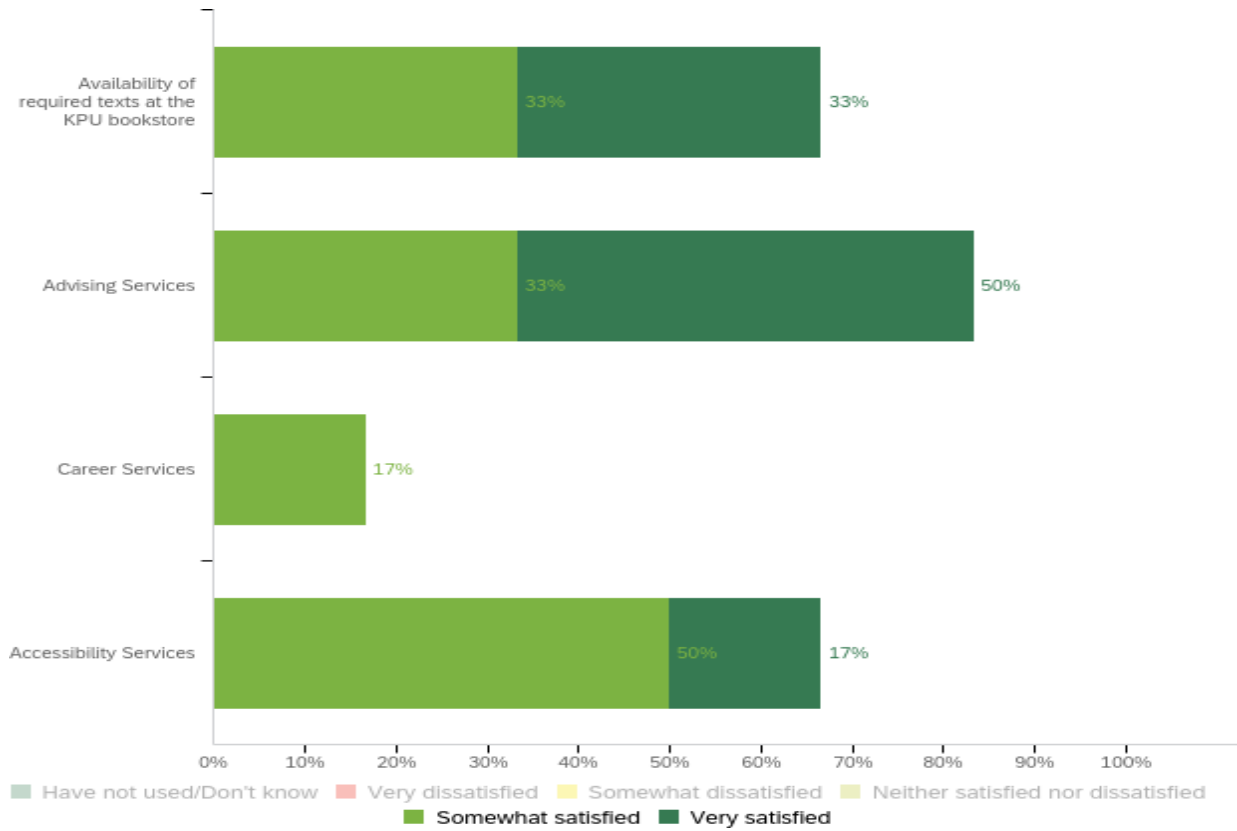


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
1	Availability of audio-visual and computer equipment	17%	0%	0%	17%	17%	50%	6
2	Books	0%	0%	0%	0%	17%	83%	6
3	eBooks	0%	17%	0%	0%	33%	50%	6
4	DVDs/streaming video on program-related topics	50%	0%	0%	17%	0%	33%	6
5	Online resources - journal articles, etc.	17%	0%	0%	0%	17%	67%	6
6	Print periodicals, journals, etc.	17%	0%	0%	0%	33%	50%	6
7	Study guides	33%	0%	0%	17%	17%	33%	6
8	Librarian support for program-related research	0%	0%	0%	17%	0%	83%	6
9	Library orientation	17%	0%	0%	0%	0%	83%	6

Does the program have the support services needed to deliver the curriculum?

15 - How well are the following services meeting the program’s needs?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Have not used/Don't know	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
1	Availability of required texts at the KPU bookstore	17%	0%	17%	0%	33%	33%	6
2	Advising Services	0%	0%	0%	17%	33%	50%	6
3	Career Services	17%	0%	17%	50%	17%	0%	6
4	Accessibility Services	0%	0%	17%	17%	50%	17%	6