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Producing an Online Undergraduate Literary Magazine: A Guide to Using Problem-Based Learning in the Writing and Publishing Classroom

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THE INTERDISCIPLINARY JOURNAL OF PROBLEM-BASED LEARNING

VOICES FROM THE FIELD

Producing an Online Undergraduate Literary Magazine: A Guide to Using Problem-Based Learning in the Writing and Publishing Classroom

Amy L. Persichetti (Cabrini College)

This article will illustrate how a problem-based learning (PBL) course (Savery, 2006) can be used in a writing program as a vehicle for both creative and preprofessional learning. English 420: Writing, Publishing, and Editing is offered every fall, and its counterpart, English 423: Writing, Publishing, and Editing is offered each spring. The courses, positioned at the end of a sequenced series of prerequisite writing courses, provide a creative, applied writing experience that offers students professional practice through producing the digital version of Cabrini College's literary magazine, *Woodcrest*. In the 2012–2013 school year, the English Department ran its first cycle of this model, which, at the time of this writing, is in its third year. Three successive Gold Medal ratings of our online literary magazine (2012–2013, 2013–2014, 2014–2015) by the Columbia Scholastic Press Association (CSPA) and a Gold Crown Award (2013–2014) suggest that problem-based learning, when used to cultivate an authentic online literary publication, familiarizes students with the life cycle of creative projects and enhances their writing. Writing students benefit from experiencing the interdisciplinary, collaborative, and student-driven work that problem-based learning prioritizes. This article will provide many resources to illustrate how PBL can be used when transitioning a literary magazine from print to online in a class-based setting.

Keywords: problem-based learning, writing instruction, 21st century, literary magazine, online publishing

Introduction: Problem-Based Learning and the Writing Classroom

In 2013, the English department at Cabrini College embarked on designing a writing program to meet the digital, creative, interdisciplinary, and collaborative needs of the 21st century workforce (Chettiparamb, 2007; West, Williams, & Williams, 2013). Increasingly, “educators and the public alike emphasize the need to work effectively in groups, to solve problems in a variety of contexts, [and] to think critically and imaginatively” (Riordan, 2005, p. 3) while developing requisite professional and disciplinary skills. In 2007, I experienced tremendous success designing a course on dating and domestic violence using community-based research (CBR), an engaged pedagogy that shares many important characteristics with problem-based learning (PBL), most notably the problem-led course design and the facilitative role of the instructor (DeBlasis, 2006; Lee, Blackwell, Drake & Moran, 2014; Hmelo-Silver & Barrows, 2006). The student enthusiasm for CBR as a community engagement

model encouraged me to seek an equally engaged pedagogy when creating a course designed to produce the College's first online literary magazine, since it is well documented that student learning also increases when instructors use engaged pedagogy in writing classrooms (Rosinski & Peeples, 2012).

The decision to take the magazine to an online format was a direct response to changes in the publishing industry. Writing in the 21st century is inherently unpredictable (Tucker, 2008). Changes in the publishing industry are measured in months, not years, and publishers themselves are struggling to keep pace with emergent technologies that have changed the way people create, share, and read writing (Herther, 2011). As the publishing industry vacillates between print and digital versions of literary magazines and other texts, it has become increasingly important to allow students to write within, cultivate, and experiment with the possibilities of the digital format. Modern writing online can be enhanced with hyperlinks, video, and images. To be prepared to face the changing landscape of publishing, student writers need the opportunity to work with these new forms as they emerge.

There is extensive documentation of the effectiveness of PBL in fields such as medicine and engineering, but the connections between PBL and the humanities have proven more tenuous (Rosinski & Peeples, 2012). Like their counterparts in other disciplines, writing instructors understand that student learning happens most effectively when students use engaged learning (Rosinski & Peeples, 2012). However, defining and pinpointing the application of PBL in the writing classroom and distinguishing PBL from engaged pedagogies such as collaborative learning, work-based models, and cooperative learning has become increasingly difficult and muddled, since “these approaches share so much that the terms often are conflated or used interchangeably” (Davidson & Major, 2014, p. 8). The term PBL has different meanings in different contexts, countries, and disciplines (Hanney & Savin-Baden, 2013). As a result, Savin-Baden (2014) suggests using constellations of various approaches to PBL that can be modified to suit the discipline and task of the PBL experience. Most media creation, therefore, falls easily under project-led problem-based learning, which is designed to “provide a model for work-related learning that meets the needs of students, employers, and educators. In practice, this constellation focuses on students acquiring skills for practice in the context of a project that is work related” (Savin-Baden, 2014, p. 205). When using the lens of project-led PBL, it is important to recognize not only the final product, but the iterative, unstructured nature of the classroom learning (Hanney & Savin-Baden, 2013). To further clarify how PBL can be applied in the context of a writing classroom, this article will rely on Savery’s (2006) broadly articulated elements of PBL and illustrate how each PBL element is used in the course to maximize learning and highlight the “critical, creative, and problem-solving processes” (Hanney & Savin-Baden, 2013, p.7) associated with producing the literary magazine. By working on the literary magazine, students begin to gain familiarity with the general nature of problems encountered in publishing and can gain experience managing a variety of ill-structured problems and creating a multitude of structured responses that can be applied in future professional settings. While not all skill development is directly related to writing, the interdisciplinary skill set developed in PBL will better prepare students for the publishing industry.

Interestingly, PBL aligns with what writing teachers have been doing for years. Advances in technology and easier access to information have replaced traditional, linear approaches to problem solving with more intricate, multifaceted, iterative practices (Weld & Trainer, 2007), a process which has been intuitively understood and modeled by writing workshops—at the very least, conceptually—for decades. The process approach to writing, embraced by Flower and Hayes in the 1980s, is a staple of the modern writing

classroom. The process approach to writing emphasizes revision, reflection, and peer criticism (Pennington, 2013). Similarly, “evaluation and critique . . . have been identified as key elements of collaborative innovation, which may be considered a specific kind of PBL” (West et al., 2013, p. 6). Students in writing workshops have been revising and critiquing work since the 1980s, but it is rare that writing teachers use the language of PBL to describe their classroom assignments and activities (Lee et al., 2014). While practitioners trained to teach writing often use techniques such as revision, problem solving, and peer editing, they may be unaware of how PBL methods can enhance student learning in the writing classroom (Rosinski & Peeples, 2012, p. 13).

Because of this identified distance between PBL and the field of writing instruction, I decided to embrace Savery’s (2006) definition of PBL, mainly because it is more descriptive of the publishing process (Rosinski & Peeples, 2012) than project-based or work-based models of writing instruction, which tend to suggest there is only one right way to approach and complete a project. PBL asks writing instructors to be deliberate in their choice of pedagogy in a way that reflects, philosophically, a spirit of student-centered creative exploration. Studies have illustrated a higher level of creativity for students in PBL over traditional lecture models (West, Williams, & Williams, 2013). Creating a 21st century literary magazine requires extensive space for imagination and design, and PBL offers this space (Cennamo et al., 2011).

However, while PBL has been proven to increase creativity (West, Williams, & Williams, 2013), PBL is not about creativity alone. Problem-based learning has the potential to “mirror professional practice” (Hanney, 2013, p. 43) in important ways. The study of writing in Cabrini’s English department is interested in preserving—and at times discovering—literary tradition, whatever future forms that tradition may take. PBL permits students to understand the complexities faced when writing for an audience other than the professor (Hanney, 2013; Rosinski & Peeples, 2012). Producing a publication adds a social and cultural dimension to writing that complicates writing (Rosinski & Peeples, 2012). It is one thing to write for the sole pleasure of one professor; it is another thing entirely to write to a larger community, particularly a community of peers and faculty at a small college. This experience of building an online literary magazine approximates a professional experience and enhances students’ “conceptual understanding of disciplinary content” (Lee et al., 2014, p. 19) by forcing them to deal with the messiness of real-world writing. Real writers have real audiences; these audiences come with complicated opinions, reactions, and responses that are part and parcel of running any literary publication and which cannot be fully understood in the context of traditional classroom writing, where the instructor may be the only audience to consider.

English 420 and English 423: Writing, Publishing, and Editing were designed for students to learn to respond to the rapidly shifting professional landscape of literary magazine production. Just as PBL afforded medical training the flexibility it needed to update its teaching as new models of treatment emerged (Savery, 2006), PBL's capacity for "developing flexible knowledge" (English & Kinsankas, 2013, p. 129) could prove an essential element of 21st century Writing program design. As technologies shift, the way we write changes with them, often in significant ways (Tucker, 2008), calling for curricular constructions and pedagogy that can rapidly adapt to change. Therefore, instead of seeing creativity and career preparation as at odds with one another, English 420's and English 423's use of PBL allows students to gain an understanding of the life cycles of creative projects (Hanney, 2013) and to better understand the contexts in which writing is conducted (Rosinski & Peeples, 2012).

The traditional view of writers as solitary, independent thinkers has been interrupted by the advent of technologies that demand a connection to a reader base. Today, over 70 percent of literary agents suggest writers cultivate an online presence in the form of blogs (Tucker, 2008). If students are to survive and compete in the publishing world, they require an interdisciplinary, digital skill set (Chettiparamb, 2007) to accentuate their disciplinary learning.

In a rapidly changing world, a 21st century writer needs to be able to detect, reproduce, and move flexibly in and out of the emergent forms of writing (Tucker, 2008; Herther, 2011). Writing students who engage in problem-based settings are getting the best of both worlds: a rich, traditionally humanistic context as well as the understanding that real writing is a "socially contextualized, dynamic, contested, ideological, meaning-making, messy, iterative process," a process that can be communicated to students in writing programs by using PBL (Rosinski & Peeples, 2012, p. 13).

Description of the PBL Courses and Context

English 420: Writing, Publishing, and Editing is offered every fall, and its counterpart, English 423 is offered each spring. The courses offer a creative, applied writing experience and professional practice (Hanney, 2013). Students may take ENG 420 and ENG 423 for up to three semesters, so there is a mix of novice and experienced students in any given classroom.

English 420 and 423 offer the unique opportunity to view PBL concepts through the lens of a writing classroom. Over the course of three years, I have used Savery's (2006) principles of PBL to guide students in transitioning the campus literary magazine, *Woodcrest*, from a print to a digital format. Here, I will describe how PBL can be applied as a "pedagogical

base" (Savery, 2006, p. 2) in a writing classroom and how elements of PBL can drive coursework. Each section will focus on one of the essential elements of PBL as identified by Savery (2006), describing how each element was applied in the course initially and how the class was modified to reduce student frustration and maximize learning.

The Ill-Structured Problem: It's a Quest, Not a Question

Six semesters ago, in fall of 2012, I presented the newly designed English 420: Writing, Publishing, and Editing course with one of the essential elements of PBL: "an ill-structured problem" (Savery, 2006): How do we produce an online student-driven, campus-wide college literary magazine for the 21st century? When I first posed this question, *Woodcrest*, our campus literary magazine, was an award-winning print publication. Students were asked to imagine what this new online publication might look like, and then figure out how we might go about populating it with quality creative content from the entire campus community.

As an instructor, I had taught writing classes but had never produced a literary magazine. This, in retrospect, limited my ability to phrase questions and scaffold instruction in a way that students of all levels could respond to (Savery, 2006). My students, largely unfamiliar with literary magazines, had very little knowledge about the very print publications they were seeking to transform into digital format. What ensued was the chaos that often accompanies early phases or iterations of both PBL projects and real-world creative endeavors (Lee et al., 2014; Hanney, 2013; Savery 2006).

The first version of the website's homepage illustrates how students, lacking a foundational understanding of literary magazines, quickly created an amalgam of everything they had ever read online or in a magazine. Graphics were simple and the magazine lacked identity as a literary magazine, instead featuring advice columns and editorials. In an attempt to allow as much room for creativity as possible, I had failed to communicate the purpose and intent of a literary publication and how this publication might differ from journalistic endeavors. Figure 1 shows the first attempt, created independently and without the direct guidance of the instructor, of the students in the first course.

Instead of freeing students to create their own magazine, the lack of a set format for the publication compounded the anxieties of students taking a PBL course, many for the first time (Rosinski & Peeples, 2012). Many students in the first course quickly became frustrated and disengaged, a frequent occurrence in PBL classrooms with overly unstructured or ill-structured problems (English & Kitsantas, 2013). In



Figure 1. The first attempt.

constructing my first ill-structured question, I made my first mistake. I asked, “How can you build an online campus literary magazine that is distinctively yours?” It seemed like a reasonably good question because it was open-ended. However, the question assumed a foundational understanding that was not present in the learners. Instead, I needed to ask, “How have other writers built successful online literary magazines? What seems to be valued in the field of literary publishing? How can you build an online campus literary magazine that is distinctively yours?” Students lacked “problem familiarity” (Sockalingham & Schmidt, 2011, p. 21), an important aspect of course design. In an attempt to maximize student ownership of the project, I had not provided enough baseline knowledge or scaffolding, steps which are essential to well-constructed PBL (English & Kitsantas, 2013).

The next time the course was offered, I asked students to use the Gold Crown Award-winning 2010 print edition as a template for the online model. Drawing in visual elements of the print magazine, including fonts and logos, the online version began as a replicate of the print version’s template. This provided students with a much-needed beginning structure, enhancing the quality of the student learning experience. The former student editor of *Woodcrest’s* Gold Crown-winning print edition built and maintained the online site for an hourly rate. Because of her extensive experience laying out the print edition, she was able to understand and visually communicate the ideas produced by students in class. This next version is illustrated in Figure 2.

As Figure 2 illustrates, at first the online version mirrored the print version. Had we stopped there and populated the magazine, this would be a simple project-based exercise, like many websites populated as a form of learning (Hanney & Savin-Baden, 2013). However, students were then encouraged to add new features unique to online publications. This creativity and invention, coupled with problem solving, distinguished the course from project-based course models (Hanney, 2013). Students were able to communicate their understanding of a literary magazine by producing this first template. Creating and using a skeletal template (a reproduction of the print publication online) reduced the class’s frustration and allowed points of entry for both novices and experts. When facing high levels of frustration, providing more form and direction to the ill-structured question (Savery, 2006) can improve student performance and lower frustration (English & Kitsantas, 2013). Figure 3 illustrates the results of this approach and how students generated multiple solutions to the ill-structured question.

Figure 3 illustrates the design elements students used to showcase writing and distinguish one edition from the next. With the template of the magazine in place, I used the opportunity to encourage more advanced students to experiment with unique ideas, such as gallery shows and poetry chapbooks. Some visual examples of students’ work expanding the notion and possibilities of an online literary magazine are shown in Figure 3.

PBL “enables the expression of diversity in learners, such as interests, abilities and learning styles” (Grant, 2002, p. 1). However, course design should provide multiple points of entry for accessing course learning. Now that the site has a set format, novices can learn the established system while more advanced students can produce new ideas and ways to cultivate writing. The result of this course format can be illustrated in the annual growth of the magazine and its features, all designed and implemented by students in the course.

Interdisciplinary Applications: Creating an Operational Framework for the Magazine

A great deal of the early work was operational as well as creative. This allowed students to gradually impose a learner-designed structure to the problem. After students created the magazine’s basic template, they set out to design a system to organize the various tasks required to assemble the magazine. First, students decided to self-select into groups responsible for each genre-based area of the website (Poetry, Nonfiction, Fiction, Visual Arts, and Reviews). These groups selected and edited pieces for the magazine. They also elected leaders in each area to communicate with the magazine

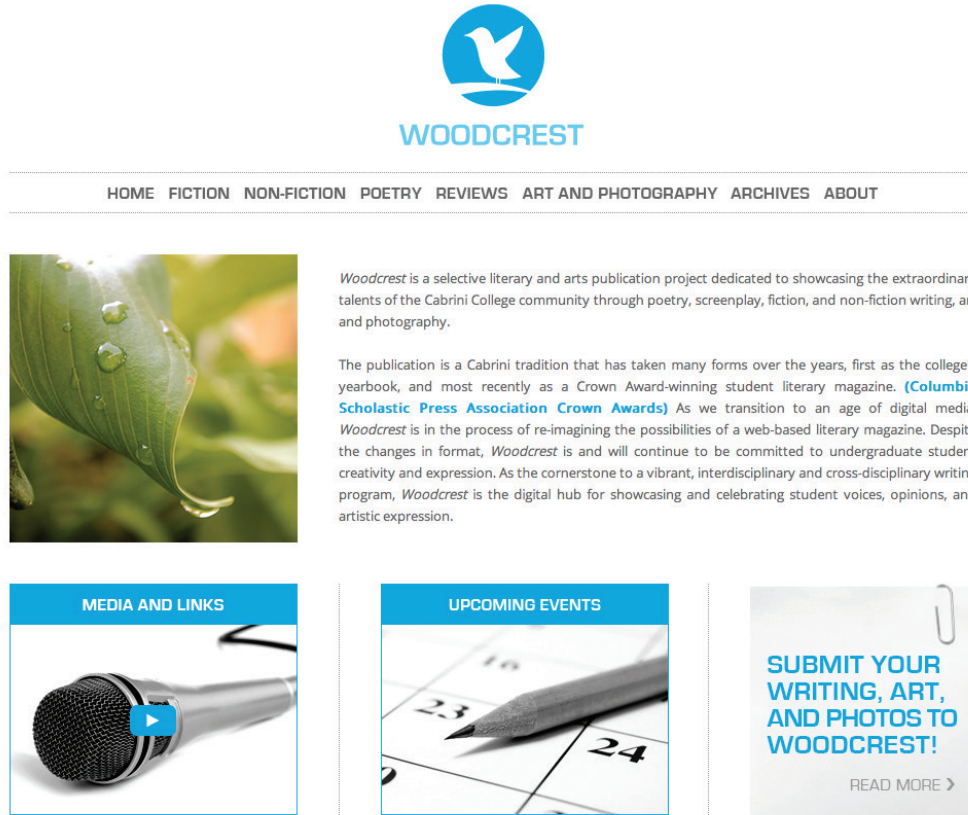


Figure 2. The first homepage uses the print edition to guide form and aesthetics.



Figure 3. The evolution of the homepage over time.

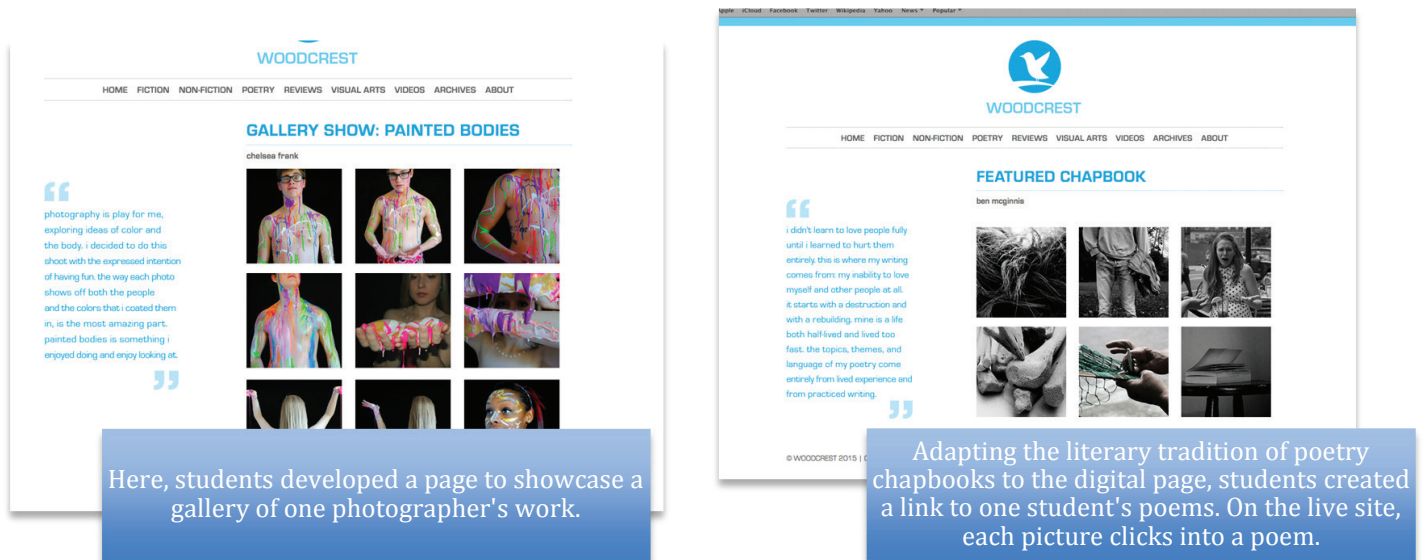


Figure 4. Samples of student creativity.

editors. Next, students built an infrastructure for tracking submissions, distributing submissions to editors, managing multiple drafts of papers, and communicating with authors and readership. To prevent confusion, students elected one student, a Submissions Manager, to coordinate the flow of submissions and acceptance letters and maintain a bank of emails for students who have submitted work or attended campus literary events. Each subsequent class learns and uses the same system, improving and refining it as part of the learning process (Appendix A).

While the course is offered through the Department of English for English majors, a great deal of the work is interdisciplinary, calling on student expertise gained throughout their liberal arts education, enhancing the interdisciplinary nature of the problem-based course design (Savery, 2006). Students are tasked with marketing for submissions, creating a culture of programming to support the magazine, advertising to the campus community, developing leadership, mentoring new members of incoming classes, and weighing content decisions, but they are not directly told how to structure these activities. In addition to the work of writing and editing, disciplinary skills learned explicitly in the writing track of the English department, students are learning the value of “organizational context-building” (Rosinski & Peeples, 2012, p. 24) and can begin to understand how public opinion, interest, and conflicting views may challenge, shape, and even disrupt the writing process. During this phase, I asked students to plan and implement strategies to raise campus awareness about the magazine. For this assignment, students chose to purchase *Woodcrest* pens and t-shirts, set up tables at involvement fairs, and

use social media to garner submissions. As the instructor, my role was to approve final ideas and fund the efforts through departmental budgets. To keep students active, a list of working day activities is provided for students in the syllabus (Appendix D). At the end of each semester, students generate a list of goals for the incoming class. This list, detailed in Appendix D, coupled with course goals (Table 1) provides students with common goals and activities and keeps the course from stagnating.

(Peaceful) Collaboration

“Feature-based characteristics” of PBL problems focus largely on structures such as problem format and difficulty, but PBL classes are also confronted with “function characteristics of problems” such as “the extent to which the problems promote teamwork” (Sockalingham & Schmidt, 2011, p. 21). In the process of establishing the online literary magazine, as in many problem-based models, collaboration is essential (Savery, 2006). However, while collaboration is essential to PBL, it is not natural for many students, particularly students experiencing the course for the first time (Grant, 2002; Dunlap, 2006). In early models of the course, I assumed students had a solid technical skill set and a natural point of entry into the work of creating the publication. Both of these assumptions were false, but were remedied by an instructor-led intervention in the course’s editing process. First, I modeled editing for students in the course. After students became comfortable watching the editing process, I assigned more experienced writers to guide less experienced students through the writing and editing process.

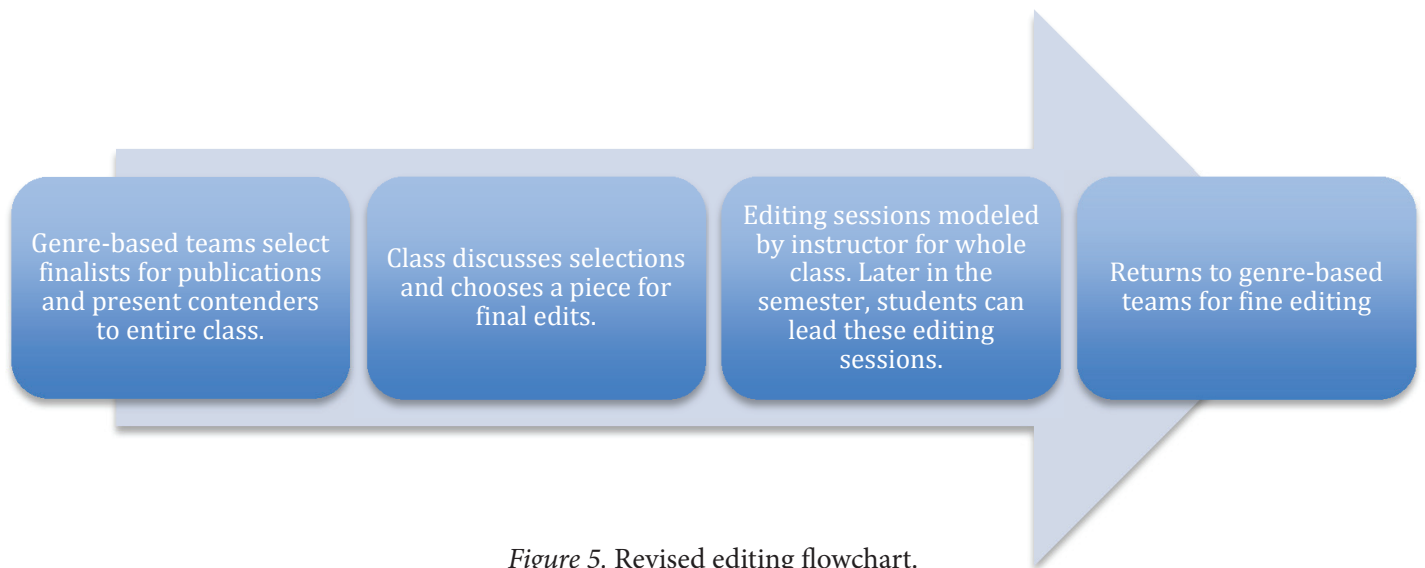


Figure 5. Revised editing flowchart.

In addition, I required each student in the class to produce a publication-quality piece for the website, but also required a peer editing of these pieces to ensure students had a hands-on experience working with authors in the editing process. By mandating each student to publish a piece, I prevented the magazine from becoming the exclusive territory of naturally talented students. In my experience, I noticed that students in the course could easily identify the gifted writers in their midst, but they often lacked the critical language to explain why a particular piece was weak or strong.

In earlier iterations of the course, I permitted students to assign editing to genre-based workgroups, each with a section editor, who students imagined would guide newer students through the process. However, this process quickly dissolved into the section editors editing while the rest of the staff sat, silent and intimidated. In later iterations of the course, I intervened briefly, guiding the class through editing the first few pieces. This helped students establish a shared aesthetic, use a common vocabulary for editing, and gain a more nuanced understanding of genre. After our first full-class editing session, some of the students who had been quiet in class were more confident in speaking, stating that they just needed to see how it was done. It is essential to remember “the acquisition of the community’s knowledge and skills makes it possible for people to be contributing members of the community, but without self-efficacy, membership may not even be attempted” (Dunlap, 2006, p. 21). Quiet students may not be disengaged, but confused. Taking time to model the editing process can alleviate this dilemma (Cennamo et. al., 2011; Grant, 2002). A suggested approach is detailed in Figure 5.

In addition, because all students had to publish at least one piece on the website, stronger or more experienced students

paired with developing writers to edit and refine pieces. This poem, by Aundrece Powell, is an excellent example of the growth that can come from this process:

Figure 6. Sample student work before editing.

Never Seen It Comin’

Her mood was consistent
(happiness)
Innocent as a child’s first word.
Blinded by the fun times
of playing with dolls,
unplanned sleepovers
and trying on her mother’s clothes.
Unknowing of changes unforeseen.

The unspoken,
pimples, the neck rolls and
desires to be like the older girls
who lived two doors down.

The monthly pains
in her stomach
and in her head.
The perfectly timed mood swings.
The stage when eating one bar of chocolate is never enough
and how one tear can turn into many.

Feelings of
“No one understands me,”
and “everyone is ruining my life”
are now a new constants

When training bras keeps nothing in place
 And the ropes smack the ground
 As hard as she jumps
 While her unwanted pain is juggled
 In her arms.

If she knew
 that a week from today
 her life would change,
 would she be as she was?


We will never know.
 No one can fully prepare her
 for this unforeseen part of life.

By challenging the writer to work with form, enhance word choices, clarify language, take risks, and end with a

final, strong image, students helped this developing writer craft a publication-quality poem. Both the student editor and the student writer learned from this process, preparing them for the multitude of roles they may inhabit professionally.

The instructor, as well as the students, must explicitly understand that learning in the PBL setting is a process driven by questions, but also somewhat dependent on stopping to shape and model necessary skill sets as the project advances (Hmelo-Silver & Barrows, 2006). In early iterations of the course, I shied away from didactic lessons. However, as the course evolves, I am more comfortable stopping to reinforce learning so work can continue and the ill-structured question can gain form. The best example of this has been in the editing process, where students have actually requested that I walk them through how a piece of writing is edited. Later in the semester, they are able to undertake this work independently.

HOME FICTION NON-FICTION POETRY REVIEWS VISUAL ARTS VIDEOS ARCHIVES ABOUT



NEVER SAW IT COMING

aundrece powell

Blinded by the fun
 of playing with dolls,
 of unplanned sleepovers,
 of trying on her mother's clothes.
 Unknown changes unforeseen.

The unspoken:
 pimples, neck rolls, and the
 desire
 to be like the older girls —
 the magical ones
 who live two doors down.

The monthly pains,
 in her stomach
 in her head.
 The perfectly timed mood swings.
 That stage when
 eating one bar of chocolate is never enough;
 and one tear turns into many.

When training bras keep nothing in place
 and the ropes smack the ground
 As hard as she jumps,
 her unwanted pain juggles
 in her arms.

Aundrece Powell is a junior Psychology minor. She is a well-known weirdo and dancing queen.

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Figure 7. Sample student work after editing.

The Roles of Reflection, Scaffolding, and Curricular Design

While building the online literary magazine, students and faculty must continuously reflect on process, content, and instruction. One practice inherent to PBL is the need for “a closing analysis of what has been learned from work with the problem and a discussion of what concepts and principles have been learned” (Savery, 2006, p. 14). At the end of each semester, students make a transition plan, setting goals and objectives for the work of the next semester, ensuring a succession plan for leadership and talent, refining and clarifying systems, and most importantly, producing fresh, insightful content. However, they also deconstruct the learning process. What did they learn? What went well? What needs to be communicated differently in the next offering of the course? Where would more instruction be helpful? The project is carried over from English 420 to 423 (the fall to the spring semester), but each fall, a new issue is started, and with it, students have the opportunity to brand their own version of the magazine.

This process is facilitated by goal setting. At the end of each semester, students articulate a list of goals for students in the next class to take over. Some of the goals remain the same, while others change. The outgoing students set these goals and the incoming students refine them. Here are some examples of how the goals evolved between 2013 and 2015:

This practice helps the class to articulate and prioritize the work of the next semester. It also ensures that as students in the classes change, the project maintains momentum and stability. In addition to these course goals, students may also generate a list of daily activities to choose from when the work process is stalled. I include this list in the syllabus (Appendix D) for easy reference.

Table 1. Comparison of goals.

Fall 2013	Fall 2015
<ul style="list-style-type: none"> Edit existent website in preparation for October 23 launch (4:30–6:00 p.m.) Create web launch party (advertise, plan) Create a culture of submission to <i>Woodcrest</i> in the English department Identify aspirant web publications and assess their strengths Advertise website and invite submissions to general campus community Establish “best of” selections for Spring publication Continue to select and edit pieces for inclusion in future publications Create a system of communicating with people who submit (rejection, acceptance, accept with revision) 	<ul style="list-style-type: none"> Edit existent website Create a culture of submission to <i>Woodcrest</i> in the English department Identify aspirant web publications and assess their strengths Advertise website and invite submissions to general campus community Maintain active communication with submission authors Meet with authors to address edits in their work Create an ongoing cycle of posting new articles and notifying readers Investigate new ways of sharing stories using the Internet Work toward an in-house editing process

Assessment

Admittedly, course-based assessment has presented perhaps the greatest challenge during the transition from traditional workshop-style writing courses to PBL. Using Savery’s (2006) definitions, self-assessment and peer assessment are integral parts of PBL, and students must get regular feedback about their performances and how they are meeting the goals of the project (Cennamo, et. al., 2011). This can pertain to short-term, deadline-based goals, or more global goals addressed in their contracts. (Samples of the contract assignment and student samples can be found in Appendix B.) Over the course of several semesters, course assessment has evolved, but typically includes the elements illustrated in Figure 8.

Learning Should Be Valued in the Real World

It is helpful to use external sources of evaluation and assessment to provide feedback to students, illustrating what is valued in professional publications. This is especially central to PBL, where the goal is to create classroom experiences that are authentic to the problems students will face in the real world (Savery, 2006; Dunlap, 2006; Cennamo et. al., 2011). Membership in the Columbia Scholastic Press Association (CSPA) has been instrumental to the success of this course design. The organization offers a thorough critique of student literary magazines, including categories for print, hybrid, and online student publications. The instructor uses these standards to measure student success and performance, but also uses the vocabulary from this external assessment to discuss the creation of the website and make editorial decisions.

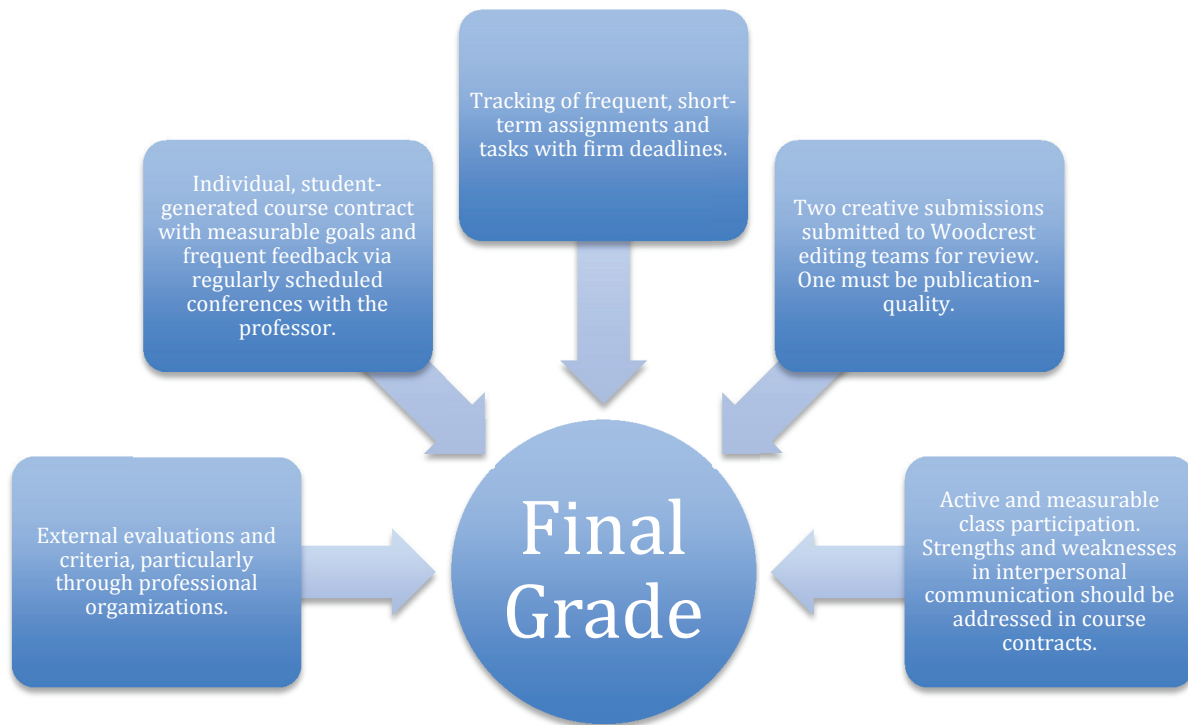


Figure 8. Elements of assessment.

During the first, second, and third years, the newly developed digital *Woodcrest* earned a Gold Medal rating from CSPA; the second year we added the All-Columbian Honors to our list of awards. The 2013–2014 edition was awarded CSPA's highest honor, the Gold Crown Award. The 2014–2015 edition is also shortlisted for this award, to be announced in spring 2016. These awards confirmed the value of this publication to students and faculty alike. Using outside standards such as CSPA has been instrumental to goal setting and quality control in the course. It creates a common vocabulary for students. By applying the rubrics used to judge materials to their project, students are given structure and clear example of what areas the CSPA deems important.

Similarly, student editors in English 420 and 423 found a rich, intercollegiate network by joining FUSE, the Forum for Undergraduate Student Editors. The organization holds a national conference annually in the beginning of November. Student editors, faculty advisers, and professional writers and designers present new ideas, problem solve, and offer support and advice to one another in this unique and cooperative endeavor. This network has been an immense site for learning and collaboration for the students and the instructor, since it permits a wide variety of perspectives and approaches to literary magazines across multiple contexts, lending, once again, to the authenticity of the student's experience (Savery, 2006).

Additionally, attending outside conferences, such as the FUSE conference, allows students the unique opportunity to bring learning back from these conferences to their peers. In true PBL design, students must apply what they have learned to the problem at hand (Savery, 2006). Each November, student editors attend the FUSE conference where they puzzle through publishing-related dilemmas with other student editors then bring back solutions to apply to their own practice. For example, after the FUSE conference in Bennington, Vermont, student editors returned with a list of ways to drive traffic to the website, enhance the quality of the submissions, and communicate more effectively with authors. After the 2015 conference at Widener University, students returned with the idea of creating a humor section. During this conference, students can also review and investigate other literary magazines being produced by peers at other colleges. Because students have extensive experience creating their own magazines, they can direct questions and conversations toward solving challenges they face in their own publication process.

Building in Process-Based Grades

While the CSPA's Gold Medal rating suggests that all students should get high grades, PBL demands process-based grading as well as evaluation of a final product (English & Kitsantas,

2013). According to Savery (2006), “The goals of PBL are both knowledge-based and process-based. Students need to be assessed on both dimensions at regular intervals to ensure that they are benefiting as intended from the PBL approach” (p. 14). Course assessment is diverse. To capture the knowledge-based dimension of learning, the course largely relies upon two graded creative writing assignments, which assess the traditional knowledge-based skills of creative writing and editing. Additionally, “homework grades” are used to track the submission of short-term editing assignments as they are developed in class. For example, students may need to finish final edits on a fiction piece, and they will be assessed on the timeliness and quality of these contributions. This is especially helpful for keeping the course moving. During times of low energy, setting a short-term assignment deadline helps reinvigorate learning and increase accountability (Grant, 2002).

Building in Self-Assessment

Finally, the majority of the grade is measured by a student-generated contract. Samples of student contracts can be found in Appendix B. With the assistance of the instructor, the student articulates clear and preferably measurable responsibilities. Each student meets with faculty for a mid-term assessment of progress, setting goals to increase participation, strengthen weaker skill sets, and use strengths to assist other students in the class with weaknesses in that area. At the end of the semester, students are asked to reflect on their progress, illustrate their learning, and a final grade in this area is agreed upon during a meeting with the instructor that mirrors professional annual reviews. As the literature on PBL notes, “issues of self awareness and metacognition are considered important for self-directed learning, and integrated knowledge is generally considered a hallmark of expertise” (Turns, Cuddihy, & Guan, 2010, p. 67). Asking students to articulate their strengths and weaknesses and evaluate their skills provides an excellent model for the professional arena.

PBL Permits Creative Experimentation With Emergent Genres

Since the magazine has transitioned online and students can see a finished product from the previous semester, students are also asked to integrate unique and inventive elements to the online magazine. Just as the definition of textual analysis was expanded to include texts such as film, photography, and other non-print forms of media in the late 20th century (Pennington, 2013), writing instruction must expand to address emergent forms of the digital age. The instructional design,

coupled with a flexible, digital platform, also enables students to practice new forms of writing, “writing that is different from the kind traditionally found in books” (Tucker, 2008, p. 30). Just as PBL afforded medical training the flexibility it needed to update its teaching as new models of treatment emerged (Savery, 2006), that same flexibility greatly benefits students of writing who are increasingly facing new and interesting forms of writing that may not be fully accepted in the more staid offerings of traditional, genre-based writing programs.

Students in the fall 2014 classes contemplated the artistic potential of BuzzFeed-like compilations of lists and *Salon*-worthy articles that critique the culture, allowing more experienced students to experiment with these popular forms in the magazine. The fluid nature of online content also permits for creative structuring of gallery shows in art and photography, as well as poetry chapbooks for authors presenting series of poems (see Figure 2). As new creative endeavors emerge on campus, such as the one-act play festival and spoken word performances, students have amended the site to include video and other platforms, expanding the range of creative showcases not previously found in print. The most recent edition of the website includes all of these additions and can be viewed at www.woodcrestmagazine.com.

After three years, the publication process has assumed a replicable, yet flexible structure that allows for growth and creativity. Students entering the class each semester are presented with the template and asked to populate content, but they are also invited to add features to the website. For example, students in the 2015 course have initiated a satire section to the magazine, an idea generated at the 2015 FUSE conference. Because of the online format, a great deal can be accomplished in fifteen-week intervals, yet the project can be sustained and passed on to new classes of students and editors. The overarching, ill-structured problem of assembling a literary magazine can be divided into a series of smaller student-structured projects that drive the work of each semester, keeping the course based in real-time professional practice (Savery, 2006), but maintaining the problem solving and experimentation that distinguishes this method as PBL (Hanney & Savin-Badem, 2013).

Consider the Larger Curricular Context

It is especially important to consider the curricular design of the writing program as a whole so that students are prepared to write and edit quality work and have the skills to meet the demands of PBL. The first two semesters this course was offered the writing major did not exist. English 420 and 423 had no prerequisites, so a shocking number of students lacked the editing and writing skills necessary to produce

publication-grade work, an issue that threatened to derail the process of creating a magazine. In the print magazine, the publication timeline spanned two years and the production was not tied to a class, but was created as a club and attracted naturally ambitious and talented students. When magazine building moved to a class-based effort required of all writing majors, the cohort of students working on the magazine became more varied and spanned a wider range of abilities. As a result, students are now required to take the prerequisites English 221 (The Writing Process) and English 207 (The Creative Eye) to develop grammar, editing, and genre-based writing skills. This illustrates that, at times, classroom difficulties cannot be exclusively solved in the classroom but must instead be solved within a greater curricular context. To review the course sequencing, see Appendix C.

The College approved the writing major in late 2013, allowing me to scaffold not only course-based, but also curricular structure for maximum student learning. Now, students are encouraged to take English 420 and English 423 toward the end of their major-based coursework. This ensures that students have had extensive writing instruction prior to taking the class, since “hands-on activity itself does not lead to the development of successful writers” (Rosinski & Peeples, 2012, p. 9), a lesson I learned the hard way. Prior to working on the literary magazine, students have heavy exposure to genre-based writing instruction and grammar-driven courses about the writing process. In earlier coursework, students have also had experience critiquing and evaluating peer writing. Sophomore English majors may take a one-credit practicum to familiarize themselves with the publication, but they are not advised to take the course until the second semester of junior year. This curricular foundation is essential to the success of the literary magazine. To see how Cabrini College structures its writing program, see Appendix C.

Despite the challenges of preparing writers for this problem-based class, programs that use engaged pedagogies “are more likely to forge successful writers, writers who have more experience making a wide range of rhetorical choices, have a better sense of writing as a contextualized praxis, and know to expect and value the collaborative nature of writing” (Rosinski & Peeples, 2012, p. 9).

Recommendations

The following are some brief recommendations for executing PBL when creating a literary magazine.

1. Start with the familiar and build to the unfamiliar. Often, the greatest creative ideas come from students who understand the basics of literary publications and possess solid writing and grammatical skills. In our course,

the use of a template for a literary magazine allowed students to add new features as they imagined them or as such features became relevant in the publishing world. They discovered these new forms by sifting through a body of online publications.

2. Create a point of entry for all learners. Assign experienced mentors to students who are new to the class. Require all students in the class to produce a piece to publish.
3. Be open to modeling for students. This is especially important in editing, but it may be important to stop and teach the basics, such as comma usage. Do not assume all students are equally equipped.
4. At the beginning of each course, begin with reviewing the list of goals created by the previous class (see Table 1). When students are stuck or frustrated, review the course goals and ask how they can contribute to meeting them. This allows students to remain focused. At the end of the semester, ask students to generate a list of goals for the next class. This creates continuity between courses, allowing the project to evolve.
5. Have students generate a list of possible activities to include in the course syllabus (see Appendix D). This will help students keep active in class. Disengaged students can be directed to this list to choose how they wish to contribute to the magazine on a particular day.
6. Consider the curricular sequencing of the course. Students taking 420 and 423 are first required to take ENG 207: The Creative Eye, a genre-based writing class where students experiment with fiction, nonfiction, and poetry writing, and ENG 221: The Writing Process, a grammar-intensive course focused on the writing process of drafting and revision. These additions to the curriculum have enhanced student learning because students are more practiced in the basics of genre-based writing and editing before entering the course.
7. Use outside measurements and evaluations to set course goals and learning. The Columbia Scholastic Press Association has an excellent evaluation rubric available to members. For a fee, your publication can get a critique completed by CSPA judges.
8. Join networks of people doing similar work. I have found the Forum for Undergraduate Student Editors (FUSE) to be an invaluable resource for student editors and their faculty to exchange ideas.
9. Be patient. The process evolves slowly. New learners in this model take approximately seven weeks to learn the systems and become comfortable with the work. You are making a long-term, 2–3 semester investment in students using this model. The training is worthwhile.

Next Steps

Problem-based learning, while challenging to instructors and students alike, offers an applied context that does not diminish the creative work, but instead allows students to manage the creative process in an environment that uses the skills they will use in the workforce. At the same time, the flexible online format allows for an exploration of and experimentation with emergent literary forms that may not be as readily possible in traditional, genre-based courses. In addition, the online publication cost is significantly lower than expensive print editions, and can be completed for a tenth of the cost of a print publication. This can allow cash-strapped departments to keep learning relevant in a lower-cost model than print publications.

I have two areas I will address in the new offering of my course. First, I am seeking a way to more naturally incorporate assignments when submission rates are down. I have found it very discouraging to have students with no work to edit. This has led to a departmental discussion of requiring specific assignments to be designed and submitted to *Woodcrest* as part of a course grade. This would more explicitly tie the publication to our curriculum. It would also act as a showcase for student writing and provide a higher-stakes writing environment in other writing classes. While these were the earliest aims of the program, the department is only now coming to understand how explicit the curriculum and magazine's connection must be if the magazine is to succeed.

Next, I will further consider the curricular placement of this course. Placing the course toward the end of a writing student's course sequence ensures that students have received enough skills-based instruction in more traditional classrooms, allowing students to more freely embrace the creative and collaborative imaginative work of producing a literary magazine. I will continue to investigate how courses can be more powerfully sequenced to maximize learning.

Seven semesters and three online editions later, English 420 and English 423 are courses where writers learn that while writing itself may be a solitary pursuit, designing, editing, and publishing a magazine is the work of many hands, particularly in the shifting market and genres of online writing. Working on the magazine, students learn to shift their thinking from product-based to process-based, gaining an understanding and familiarity with a model that "places problem encounters at its heart" (Hanney, 2013, p. 43). Students are learning how to negotiate the complexities of designing and operating a creative endeavor, developing a tolerance for process and teamwork that is heavily valued in today's job market and more closely approximates the work of professional writers (Rosinski & Peebles, 2012).

In addition, the consistent Gold Medal rating of the literary magazine and the Gold Crown Award suggests that this model has strong potential to enhance instruction throughout the entire writing program curriculum. This limited experience has confirmed my initial inclination that engaged pedagogies such as PBL can be used to enhance instruction, promote creativity, and more carefully develop the writing skills students will need in the rapidly changing world of the written word.

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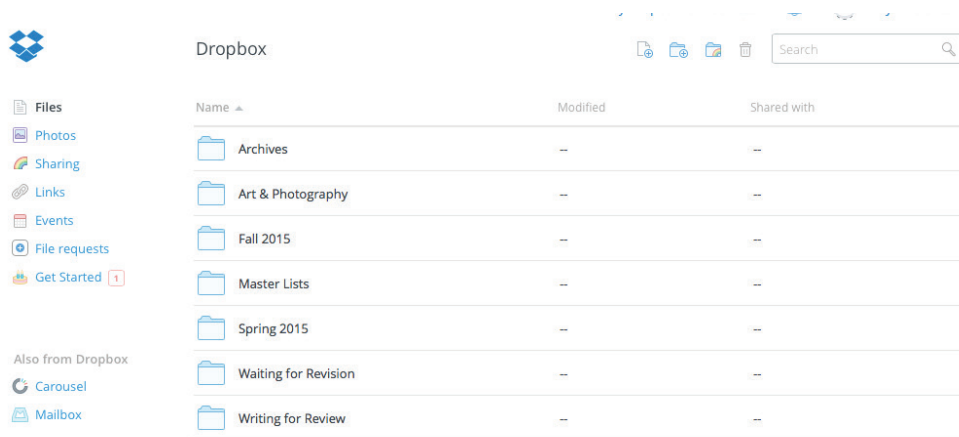
APPENDIX A

Submissions System

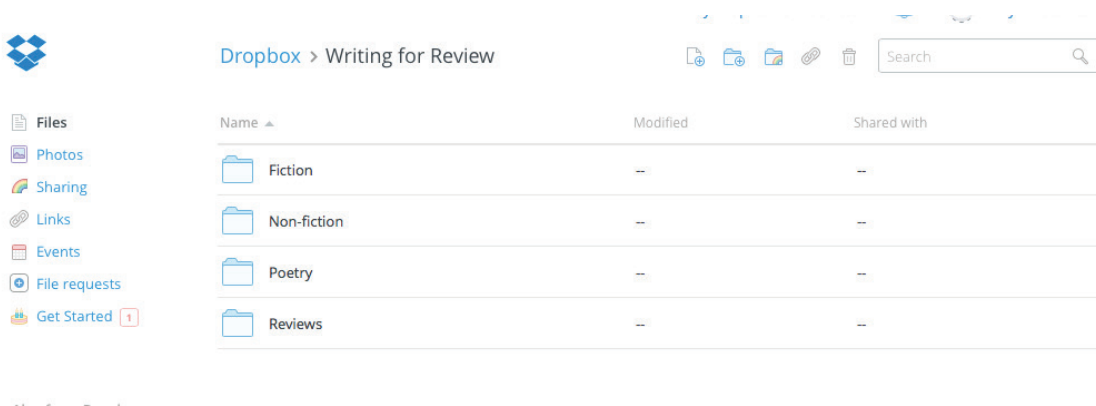
Work Flow for *Woodcrest*

Don't touch the Dropbox.—Adrienne Alexander, *Submissions Manager 2013–2015*

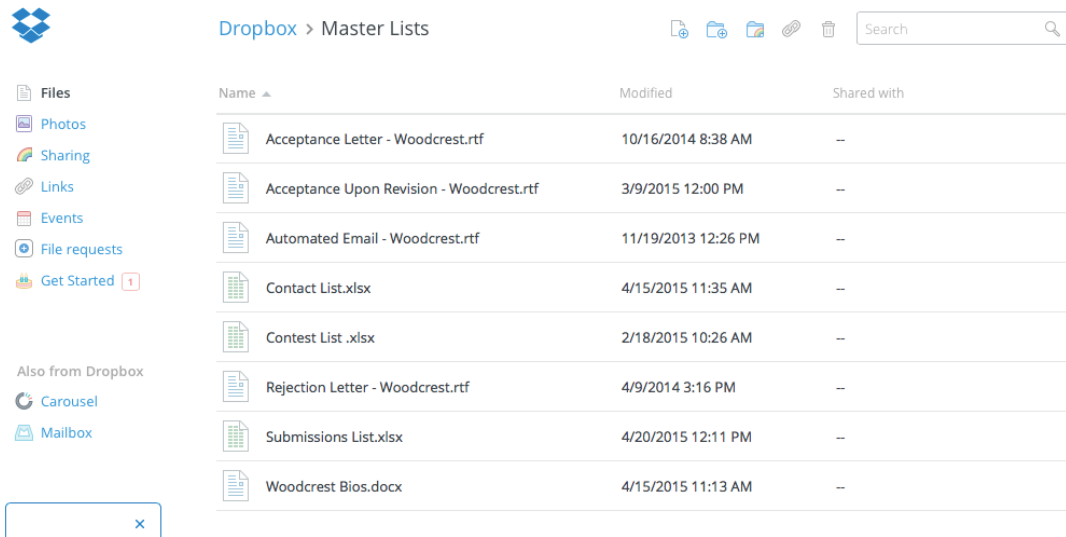
1. Pieces are submitted to woodcrestproject@gmail.com.
2. The Submissions Manager sorts entries and places them into the appropriate section of Dropbox's "Writing for Review" folder.



3. Open your team's "Writing for Review" folder.



4. Read all of the pieces. When finished, send the Submissions Manager one of three decisions for each piece: Accept, Accept with Revisions, or Decline.
5. Submissions Manager sends response email to author. These letters are found under "Master Lists" in Dropbox.



Dropbox > Master Lists

Name	Modified	Shared with
Acceptance Letter - Woodcrest.rtf	10/16/2014 8:38 AM	--
Acceptance Upon Revision - Woodcrest.rtf	3/9/2015 12:00 PM	--
Automated Email - Woodcrest.rtf	11/19/2013 12:26 PM	--
Contact List.xlsx	4/15/2015 11:35 AM	--
Contest List .xlsx	2/18/2015 10:26 AM	--
Rejection Letter - Woodcrest.rtf	4/9/2014 3:16 PM	--
Submissions List.xlsx	4/20/2015 12:11 PM	--
Woodcrest Bios.docx	4/15/2015 11:13 AM	--

6. The Submission Manager will place “Accept” and “Accept with Revisions” pieces in the “Writing for Revision” folder, where the class and the group will edit the pieces and pair them with pulled quotes and artwork.
7. The Submissions Manager will contact the author with revisions and gain permission to publish, an author bio (to be entered in “Woodcrest Bios”), and artwork or a pulled quote to pair with the written work. Finished pieces will be placed in the “Spring 2015” final edition folder under the appropriate genre.
8. Editorial teams review the completed draft of the website addition to ensure all elements are correct and pieces are well-edited.

APPENDIX B

Sample Student Contracts

Sample Contract 1

Area of Focus: Manage Gmail account, Dropbox, and record keeping

Engage Readership:

- Create monthly newsletters showcasing new publications and encouraging submissions
- Actively advertise for department events
- Establish an open line of communication with authors

Editorial Duties:

- Manage Gmail account
 - Respond to authors on a biweekly basis (minimum)
 - Create and maintain submission update reminders in calendar
 - Update Gmail contact list regularly
- Update Excel master contact list with new author emails and class years
- Frequently update master submission list Excel document with new authors
- Organize Dropbox: moving appropriate pieces to their assigned folder based upon their genre and stage in submission or review process
- Update new author bios in Excel document
- Make numerous attempts to restore missing emails or contacts

Personal Goals:

- Continuously search for ways to further the website's image and design
- Generate more publishable pieces (hopefully one or two longer pieces)

Strengths:

- Staying organized (updating Dropbox and master Excel sheets)
- Multitasking (managing multiple documents and conversations with authors)

Weaknesses:

- Playing it safe when choosing creative writing topics
- Advocating design ideas for website
- Logging:

- I plan to keep a log of what I do each day on the next page of this document in a bullet point format. See example below.
- 2/1/15: (example)
 - Checked Gmail for submissions
 - Moved (insert last name)'s (insert genre) piece, (insert title), to Dropbox
 - Updated master submission list (Excel document) with (insert genre) piece
 - Added (insert name) to Gmail and Excel master contact list
 - Added (insert name) author bio to Excel document

Note: I know the “editorial duties” looks like a small list, but it is very time consuming and dense.

Sample Contract 2

I. Art and Photography, Videos

- 1/16 – Edits for Art and Photography, edits for “Hurakan, Hadrons, and the Rebirth of Wonder”
- 1/16 – Follow up on piece titles for featured gallery paintings
- 1/26 – New edits for Art and Photography Section, edits for “Never Saw It Coming,” “The Bird,” and “Entire”
- 2/1 – Follow up on pulled quote for nonfiction piece

II. Marketing, i.e., Twitter, Facebook, fliers—anything of that sort

III. Two submitted pieces:

- 2/11 – Poetry piece, or multiple shorter pieces
- 3/11 – Nonfiction morgue piece

IV. Areas of strength:

- Grammar/wording editing
- Establishing structure for poetry pieces
- Website visuals
- Website photography

V. Growth goals:

- Punctuality
- Stylistic editing

Sample Contract 3

Activity Log

I am working on the reviews section of the *Woodcrest* website.

<i>Date</i>	<i>Activity</i>
February 2, 2015	Went through “Writing for Review Section” for reviews

Area of Responsibility

The other area that I would like to work on would be working with the welcome packs for the incoming freshmen. I think this is one of the most influential ways to introduce *Woodcrest* to all the members of the College. Also, a reason that I would like to work with this is because I am a junior, so I will still be able to work on this next semester when we would first start using the welcome packs.

Submitted Essays

February 11: Review

March 11: Open submission

Areas of Strength

- One strength that I have is editing work, which is perfect for this class. For as long as I can remember, I have taken time to edit my friends' papers and reports, so this is something that I have quite a bit of experience with. After reading a piece numerous times, I can easily see different punctuation, grammar, and spelling mistakes, as well as look at the flow of a piece as a whole.
- Another strength that I have is being organized. I am someone who is very good at keeping everything very organized and orderly. This helps me with completing my work in a timely matter, as well as staying on top of all of my assignments.

Growth Goals

- One thing that I definitely want to work on is learning different styles of writing. I have not experienced many different types of writing other than poetry, fiction, and a bit of nonfiction. This is one of the many reasons that I wanted to work on the reviews section. I think being able to sit and read through different types of reviews will help me learn a new style of writing.
- One thing that I have often struggled with is working well in a group setting. I often prefer to work alone so that I can work at my own pace and complete my work in the way I wish. However, so far I have enjoyed working in my group to edit and review the review section on the website.

APPENDIX C

Cabrini English Writing Track

English Writing Track: Major Requirements (34 Credits)

REQUIRED COURSES (16 credits):

ENG 299: Sophomore Professional Development (1 cr.)
 *ENG 207: The Creative Eye (3 cr.)
 ENG 290: Literary Theory & Cultural Studies (3 cr.)
 ENG 403: Senior Capstone (3 cr.)
 ENG 420: Writing, Publishing, and Editing: Digital Media (3 cr.)
 ENG 423: Writing, Publishing, and Editing: Print Media (3 cr.)

Select THREE of the following classes (9 credits):

ENG 213: The Aesthetics of Film (3 cr.)
 ENG 274: The Short Story (3 cr.)
 ENG 276: Poetry (3 cr.)
 ENG 277: The Novel (3 cr.)
 ENG 302: British Literature I (3 cr.)
 ENG 323: British Literature II (3 cr.)
 ENG 351: 19th Century American Literature (3 cr.)
 ENG 352: Modern American Literature (3 cr.)

Select THREE of the following classes (9 credits):

ENG 220: Creative Writing (3 cr.)
 *ENG 221: Writing Process (3 cr.)
 ENG 225: Experiential Poetry (3 cr.)
 ENG 234: Writing for Leadership (3 cr.)
 ENG 236: 21st Century Workforce Writing (3 cr.)
 ENG 356: *Woodcrest* Practicum (1 cr.)
 ENG 306: Advanced Creative Writing (3 cr.)
 ENG 378: Literary Journalism (3 cr.)
 ENG 380: Scriptwriting (3 cr.)

* It is strongly recommended that students complete ENG 221 and ENG 207 prior to enrolling in ENG 420 or ENG 423.

APPENDIX D

Sample Course Syllabus

English 423: Writing, Publishing, and Editing
MW 12:30–1:45
IAD 312

Office Hours: TTh 1–3
Office: Grace Hall 216
Best Contact: ad723@cabrini.edu; amyp1234@gmail.com

This course will be offered primarily in-person, but may use online tools as the learning process dictates.

Course Description

Students in this advanced writing course will assume primary editorial responsibilities for the Department of English publication program. Work on the *Woodcrest* magazine and web site—and related print and web media endeavors—will provide students with real-world experience in the professional fields of publishing and editing. In addition to refining their fundamental skills for the fields—including the development of publishable writing samples—the course provides an opportunity for students to reflect on the cultural role of publishing, the history of the book, and the contemporary emergence of the “virtual” publishing environment.

Goals for this semester

- Edit existent website
- Create a culture of submission to *Woodcrest* in the English department
- Identify aspirant web publications and assess their strengths
- Advertise website and invite submissions to general campus community
- Maintain active communication with submission authors
- Meet with authors to address edits in their work
- Create an ongoing cycle of posting new articles and notifying readers
- Investigate new ways of sharing stories using the Internet
- Work toward an in-house editing process

Grading

This course is both a team effort and an individual test of doing creative and remarkable work within an organization as an individual. In the first few weeks of the course, you will be asked to identify specific areas where you will be able to

contribute to the course based upon the list of goals for this semester listed above. When possible, make your contributions easily measurable. For example, saying that you are “responsible” for getting submissions is an unmeasurable goal. Saying you can generate three outside submissions monthly is a measurable goal. We will work on refining a plan based upon your strengths and interests.

Our mid-semester meetings will be based upon your articulated goals. I will regularly use this document to give you an idea of how well you are meeting your articulated goals and to help you to problem solve areas that challenge you.

***Syllabus and course requirements are subject to change.*

Monday, January 12

Introduction to editors
Introduction to website
Introduction to project-based learning

Wednesday, January 14

Reports to Mary for edits: establish a form and procedure
Systems in place for submissions
Website passwords
Dropbox (find a worthy new Master of Dropbox)
Assignment logs

Monday, January 19

No class – MLK Day

Wednesday, January 21: Working Day

Monday, January 26: Working Day

Wednesday, January Jan 28: Working Day

Monday, February 2: *Final Edits to Mary for Proof Website: Send all forms Dr. P*

Wednesday, February 4: Working Day

Monday, February 9: Working Day

Wednesday, February 11: Working Day

Monday, February 16: Working Day

Wednesday, February 18: *Website Additions to Mary; Send all forms to Dr. P*

Monday, February 23: Mid-semester meetings

Wednesday, February 25: Mid-semester meetings

Monday, March 2

No Class Spring Break

Wednesday, March 4

No Class-Spring Break

Monday, March 9: Working Day**Wednesday, March 11:** Working Day**Monday, March 16:** Working Day**Wednesday, March 18**

NO IN CLASS SESSION – Instructor Conference at CSPA

Monday, March 23: Working Day**Wednesday, March 25:** Working Day**Monday, March 30:** *Final Website Proofs to Mary; Send all forms to Dr. P***Wednesday, April 1**

No class – Easter Break

Monday, April 6

No class – Easter Break

Wednesday, April 8: Working Day**Monday, April 13:** *Whole-class proof of final website***Wednesday, April 15:** Working Day**Monday, April 20:** Working Day**Wednesday, April 22:** Final edits to Mary**Monday, April 27:** Working Day**Tuesday, April 28:** WEBSITE LAUNCH AT UARS**Wednesday, April 29:** Working Day**Monday, May 1:** Working Day**Working Day Checklist**

1. Clear “Writing for Review File”—Accept/Decline/Accept with Revisions

This is where all incoming, un-reviewed submissions will be. Each week, this file should be completely emptied of its contents. Your choices are as follows:

Accept: The piece can be published with minor edits

- Notify Submissions Manager to send acceptance letter
- Ask to have the file moved to the “Writing for Revision” file

Decline: The piece is not suitable for publication

- Notify Submissions Manager to send rejection letter
- Ask to have file moved to “Rejected Work” file

Accept with Revisions from Author: The piece needs substantial edits that need the author’s permission or collaboration

- Notify Submissions Manager to send “Accept with Revisions” letter
- Ask to have the file moved to the “Writing for Revision” file
- Work with the author to complete the work

2. Clear the “Writing for Revision File”

This is the editing step for pieces that have been selected for publication. When you are finished editing:

- Pair them with the companion elements and send them in a document to amyp1234@gmail.com, Ben McGinnis, and Anthony Lauder. YouTube links, pulled quotes, and bios should be copied and pasted into the document. You may attach JPGs separately.
 - DO NOT MOVE THEM INTO THE DROPBOX
3. If the two files above are empty, review the website proof and start a running document of changes for Mary according to protocol. Send these completed changes to Dr. Persichetti in one working document on the requested dates.
 4. Create and execute a marketing strategy. Be sure to clear this work through Anthony or Dr. Persichetti. We need the following:
 - Welcome folder for all incoming freshmen. Budget for 400 students. Order and assemble. Budget is _____.
 5. Reach out to various departments on campus. Establish

- campus-wide advertising and social media campaign. Procure list and times of fall 2015 College Success classes, activities and involvement fairs. Ask to advertise on other departmental Facebook pages as well as English's page.
6. Establish an infrastructure for reviewing and accepting contest submissions. We will be awarding \$100 to each featured piece, gallery, and chapbook. All who submit to *Woodcrest* are automatically enrolled in the contest.
 7. Create an original piece for publication in *Woodcrest*.
 8. Unite and brand the Slam Poetry connection to both *Woodcrest* and BSU. Arrange a date for a spring open mic in March, checking with Stephanie Reed in the Office of Diversity as well as SEAL in student life. Try to gain exclusive domain over all campus open mics. ALL WORK GOES THROUGH BEN.
 9. Start a chapter of FUSE as a student group.