7 Composing and Revising the Professional Writing Program at Ohio Northern University: A Case Study

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Since 2000, when I was hired as an assistant professor to design and coordinate the professional writing program at Ohio Northern University—a small (3300 students) university comprised of a college of arts and sciences, a law school, a pharmacy school, a college of business administration, and an engineering school—the design, coordination, and administration of the program has gone smoothly and well. As a department of teaching generalists, we have nothing but success to talk about. The English major has, over the past ten years, grown from twenty-five majors and minors to just under a hundred, has added two new faculty and replaced two retired, has completed major renovations and upgrades of its offices and classrooms, and has added the professional writing track. Two years ago, the administration approved the hire of a second professional writing faculty member. Two years ago also, the number of English majors (and university enrollment generally) was increasing so fast that the faculty wondered, in a meeting with the university president, if we should try to limit it. Since then, the number of professional writing majors has leveled off (tied with journalism for the second-highest number of majors, behind Language Arts education and ahead of literature and creative writing), but it remains evidence, we like to believe, that the professional writing track has a solid place in our undergraduate English major.

Another number that means a lot to us is the amount of our recent graduates who are getting jobs or admission to graduate schools. Judging by the number of PW program graduates who are doing what they want to do, the program is a success. For me, this means that the program is preparing students well to enter the world of professional writing. The emails I receive from my students about their jobs and their graduate programs provide important material for me to use in selling the program to prospective students and majors—the program does what it says it will do. I describe three of these recent graduates below.

But while such student success is in one sense the most important to us, the English department, and the university, it isn't, and shouldn't be, the

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only barometer by which to judge the performance of the PW program. As all university curricula must do, the PW program at Ohio Northern must succeed at multiple levels in order to be seen by the administration and the university as "viable." Catherine Latterell is generally correct in her observation that the contexts of PTW programs at small teaching institutions can be characterized by interdisciplinarity, an emphasis on writing, and a comparatively close relationship between administrators and faculty. The purpose of this article is to describe the composition and ongoing revision of an undergraduate PW program at a small university that prides itself on providing students with a liberal arts education with a pre-professional emphasis. I also hope to offer a detailed and perhaps representative example within Latterell's more general scheme.

In this regard, the "pre-professional emphasis" of my school might distinguish the development of our PW program from those at other small teaching institutions. I realized early in the process that I wouldn't have to do much selling of the program to the university, since ONU has for years been committed to the professionalization of liberal education. The idea of an English major devoted to the professions made instant, even compelling, sense to faculty and administrators, so that often it seemed (and still seems) as if the professionalization of English studies was an argument to the professionalized university for the continuing relevance in these times of the English major. And yet, even as the program enjoys the support of a small university, I found throughout the process that our students were best served if the professional writing major was conceived and marketed not as merely a professionalized version of the English major but as a body of theory and practice inherent in the study of English and its responses to cultural and technological change. In other words, at my university there was a nice fit between the disciplinary origins of a new professional writing major and the desire of those outside the discipline (students, faculty, administrators) that English respond to the exigencies of the job market. In this way, I would like the example of my program to be seen as both limited in context but also as a general claim for the genuine value—"viability"—of professional writing programs at small teaching institutions such as mine.

PLANNING AND CURRICULUM DESIGN

The Five-Year Plan

I was hired by Ohio Northern University in 2000 to define and formalize the two-year-old professional writing major. I'd been told that in the

two years the major was coordinated by my predecessor, it was a collection of nonfiction writing courses common to English departments—nonfiction writing, magazine writing, newspaper writing, prelaw writing (Appendix A). The department had wanted to gather these courses together into a coherent major after researching similar curricular initiatives at other departments around the country. The Dean of the College was excited about a writing program with a traditional literature and language core integrating the demands of the "real world" job market English majors faced upon graduation. The Dean had pledged to back the development of the new major (and would continue to support the program until his retirement in 2003) and the hiring of a faculty member, my predecessor, who would leave for another job after two years. "All we really know is that we don't want a technical writing program, you know, writing about corn harvesters and so on," a senior English faculty member had told me at my campus interview. "Beyond that, we'd like you to figure out the major."

Like the university itself, the once-small department had exploded in size in the space of a few years, growing from a total of twenty-five majors in 1993 to more than ninety in 2000, the year I arrived. To further define and market its course offerings to accommodate growing student interest in the English major, the department, as many departments did in the eighties and nineties, developed "tracks" of concentration—Literature, Creative Writing, Language Arts Education, Journalism, and Professional Writing—linked by a common core of British and American literature surveys, literature electives, an introduction to English studies, and a course in linguistics and the history of the English language. "We're doing the same things we've always done," said a senior colleague, "we're just marketing ourselves differently. It's a different world."

He was right, for the most part. No new courses had been added, the old courses were simply being presented in new ways. But to represent these courses is to change them, significantly. The "tracks" approach lays a sheen of professionalism over the competent generalism of English, suggesting to students that there are distinct "jobs" out there for "literature" people or "creative writers." There is no reason why a straight literature major can't also be an excellent creative writer or professional writer. But as the most recent addition, the professional writing track implicitly promised students what the other tracks could not: more vocational preparation for, and thus access to, jobs.

But we aren't a polytech, so that while we might offer a course in technical writing or business writing, prelaw writing and desktop publishing, the PW major had to retain a liberal arts background and a relationship to traditional English studies. As Anthony Di Renzo has pointed out, PTW programs housed

in the Humanities should reflect liberal arts values (50). At a small university, PTW programs pretty much have no other choice.

As I thought about the PW curriculum and planned its implementation, several unique qualities of the program arose naturally from the immediate institutional and academic context. First, I recognized that the PW program was intended to function as the English department's contribution to the interdisciplinary side of academic life at Ohio Northern. The department's teaching of a three-course writing and literature sequence had long been valued on campus as the foundation of the general education curriculum. But with the exception of new Honors program seminars, there seemed to be little collaboration between departments and colleges on courses. With the secondary study requirements for the PW major, the English department had wanted to develop such interdepartmental relationships.

Interdisciplinary collaborations are, of course, difficult to create and sustain, especially at a small university where departments and faculty with heavy teaching loads and limited resources struggle to maintain their own programs. When I thought about the necessity of eliminating the public relations and art requirements from the existing PW requirements, I wondered if maintaining the department's relations with Communication Arts and Art was more important than my curricular ideas. And yet, as it existed, the PW major had no central narrative, no coherent disciplinary foundation. I argued with myself that perhaps all the major really needed was some meta-course under which its existing courses would make "professional" sense.

The English department had yet to develop courses in media theory and criticism, cultural studies, information design, or digital culture. There was, in fact, no course in media theory in any department. In thinking about the composition of the PW program in the English department, I was, of course, also composing myself—thinking intensely about my own identity and role in the department. My doctoral concentration had been in Cultural Studies and American literature, and I'd had extensive creative, nonfiction, and technical writing experience. I knew I wanted my PW students to see themselves as "symbolic-analytic" workers, as Greg Wilson sees himself and his students and as I'd seen myself for most of my working life. Indeed, if I was to be a professional model for my students, the theme of my working life would be "change," often preceded by the word "bewildering." In one sense, I was your average postmodern information worker; in another, more positive sense, I was a writer, not a worker. The purpose of the PW program at Ohio Northern, it seemed to me in the course of my first year, was to help students understand themselves as I had come to understand myself, as both worker and writer, as postmodern subject and marketable agent.

I saw the program, then, as two-pronged: one side of the major would be anchored by a cultural studies course, the meta-course counterpart to the traditional English course in Literary Criticism. The course would introduce students to cultural and media theory, providing students with a historical and theoretical context for their symbolic-analytic development. The other side of the major would be anchored by Rhetorical Theory, an advanced seminar taking students from classical rhetoric to cyberspace. These two upper-division seminars, Cultural Studies and Rhetorical Theory, would be advanced explorations of topics surveyed in the sophomore-level introduction to professional writing, Writing in the Public Sphere.

Despite our growth, we remain a small department, with eleven full-time faculty. The recent hire of Dr. Paul Bender, a specialist in rhetoric and digital communication, was approved by the administration for a variety of reasons, one of them being the growth of the professional writing major. Dr. Bender was hired to bridge the professional writing and journalism majors, both of which consisted of one full-time faculty member. His hire and our latest revisions of the PW curriculum constitute the final phase in the five-year plan for the development of the program that I put together in the beginning of my first year, in 2000. These course revisions are to take effect in the fall of 2005.

IMPLEMENTATION

It wasn't simply a matter of adding and deleting courses, my chairperson reminded me. Nearly every change we make in our curriculums affects the course offerings of other departments. In removing PR Writing from the PW major, for example, I was de-populating a Comm Arts course. In adding Desktop Publishing, I was replacing a required two-course sequence in Graphic Design taught by the art department. Since Desktop Publishing would also serve Journalism majors, I and the journalism professor, Dr. Bill O'Connell, met with art department faculty and faculty from Comm Arts to explain the revision and to discuss its implications for their departments. Again, I am fortunate to work at a small university, where relations between departments, especially those in the arts and humanities, remain constructive.

The first year I taught Cultural Studies I focused the course on popular culture theory and criticism from the Frankfurt School to the present. Many of my majors were already writing cultural criticism for the *The Northern Review,* the student newspaper, and many were double majors in professional writing and sociology, or political science, or history, where they were also exposed to some popular culture theory. It seemed to me that the course facilitated the

cross-disciplinary thinking and writing that was a central feature of the PW major, with its secondary study requirement. In making my case to my department for the addition of the course, I argued that many of my students wanted careers in editing and publishing, and that a sophisticated cultural and meta-cultural literacy were necessary for such jobs (and for the students' work on the PW web magazine, *Delirium*).

Some colleagues wondered about the seeming theoretical orientation of the major—what was happening to the distinguishing "hands-on" quality of the major? With Bill O'Connell's help, I argued that Desktop Publishing, which replaced a two-course sequence in Graphic Design taught by the Art department, offered students the practical skills to balance the theory they encountered in Cultural Studies. Indeed, we argued, the two courses worked hand-in-hand: students couldn't really understand the publishing software (*Dreamweaver, Photoshop, QuarkXpress*) they'd use in the course without some knowledge of the cultural and technological contexts in which such software is used.

In the spring of 2001, as I prepared to develop these two new courses over the summer (I received a grant from the Dean to take summer courses in the three software applications) in order to teach them the following fall, the department of technology was instituting a digital design minor open to non-technology majors. In the technology minor, students took a sequence of web design courses at a level of detail I could not cover in the two weeks I had to devote to web design in the new desktop publishing course. Because our academic quarters are nine weeks long, students had an absurdly small amount of time to spend learning very complicated programs. In offering Desktop Publishing, was I offering "competency," or something much less, and was this okay? Bill O'Connell and I decided it was okay—we were claiming only to introduce our students to the software, not that we would make our students experts.

PROGRAM MISSION

In the fall of 2001 I prepared a presentation on the PW program for Explore the Colleges Day in October, when prospective majors and their parents could find out more about possible majors. Rather than focusing the presentation on the kinds of careers PW majors might pursue (since those are the same careers open to all English majors), I planned to speak about the courses in the major and how they differed from the traditional English literature courses. Then came September 11th.

The September 11th tragedy presented a bewildering range of issues and problems for all of us, students and faculty. And like faculty everywhere,

we've worked ever since to provide students with the skills and tools to deal with these issues and problems. The distinguishing feature of the PW program, its focus on mass media and cyberspace, was suddenly, perhaps, urgently, relevant to my students' lives. (An English literature major, Nathan, who would take my Cultural Studies course, later that year wrote his senior thesis on the use of media by terrorists). The events of 9/11 didn't change the concept or direction of the PW program so much as reinforcing the existing rationale for the cultural and rhetorical focus. It was as valuable for my students to learn to think about mass media and cyberspace as it was for them to spend time on technical writing problems. But how would I explain all this to parents and prospective students, who quite rightly wanted to know what training they would get for their money?

That fall we were putting together the first issue of *Delirium*. By this time I had gathered a staff of seven students, and we were preparing to publish a book-length memoir by an Israeli writer, Ephraim Glaser, about his experiences escaping the Nazis. We were also publishing an interview with a local survivor of the Holocaust. We were busy designing, editing and hyperlinking the texts when the planes hit the towers.

Discussing the upcoming issue at a staff meeting, we decided that we would title the issue "Technology and Historical Memory," featuring the memoir, the interview, and an article on Osama Bin Laden and theocracy. By the time Explore the Colleges Day arrived, we were online with a publication that was both visually and textually arresting. I used the webzine to show parents and students what professional writers might do—they could produce our world.

What kind of world would they make? I asked parents and students at my presentation. It's a familiar question, a staple of English department orientations and university commencement addresses. But the question has become more meaningful for English departments in particular, given the centrality of images in the postmodern world. English majors no longer simply create and interpret the texts that give meaning to the world; they (can) create their very reality. In the Cultural Studies course that winter, we studied the images of 9/11, read across the recent history of image and media theory from Benjamin to Debord to Benjamin Barber's Jihad vs. McWorld thesis. Three years later, it was gratifying to listen to a graduating PW senior (Nathan) chuckle knowingly at a recent Yahoo! headline announcing that digital photography and Photoshop had altered our concepts of truth and reality.

I wish all PW majors could graduate with that kind of critical sophistication and facility—and interest in—the urgent connection between the use of technology in the real world and the philosophical consequences of its use. The mission of the PW program as it has developed is to inculcate in students a level of comfort with change—professional, technological, cultural. I explained

to prospective majors and their parents that professional writing is both a career and an attitude, a goal and a method of reaching that goal.

The first cohort of the PW program were now writing their senior theses. What was a professional writing thesis? Anything, really, as long the project involved intensive reading, research, writing, and some degree of rhetorical analysis or genre exploration. Steve's thesis involved a rhetorical (textual and visual) analysis of minor-league baseball team websites which he presented using PowerPoint. Allen, a PW major headed to Duke University law school in the fall, wrote his senior thesis on a topic (the effects on Third World economies of U.S. economic aid) he had addressed as an intern the previous summer at a Washington, D.C. think tank. Tracy, a PW/Chemistry double major, wrote her thesis on the role of serendipity in major scientific discoveries; Naomi, wrote (and courageously presented to the public) an unsentimental memoir of her spiritual journey in the decade following the drowning death of her father.

At the presentation of her thesis to faculty, students, and parents, Naomi broke down numerous times throughout her reading, struggling to read through her tears. This made the audience uncomfortable, in particular, two senior colleagues who objected to the overly personal, "unprofessional," nature of Naomi's senior essay topic. In the days following the presentation, I argued for the personal and academic value of Naomi's achievement and for its direct connection to her professional future.

Naomi's topic had originated in my Nonfiction Writing course, which is required of PW majors. Since the journalism major already offers a Literary Journalism course, for the past four years I've taught Nonfiction Writing as an introduction to travel writing, the personal essay, and the memoir. In the near future I might change the course to include business writing, technical writing, and public relations writing, but for now the purpose of the course is to give students advanced experience in the writing of extended narratives for a general audience.

In focusing the course on the memoir, I believe I'm maintaining a tie of the PW major to the central, distinguishing purpose of the humanities: self-knowledge. There will be very few occasions in my students' lives when they will be both encouraged and assisted in writing about themselves. Of course, nine weeks is not enough time to gain substantial insight into one's life, so I make the goal of the memoir (if that's the option the student chooses) a dramatic narrative that might be developed beyond the course. When one of my senior colleagues asked me what the connection was between writing a memoir and a career as a professional writer, I explained the professional value for students of the ability to both narrate their lives and to conceive of

their lives as narratives. In fact, perhaps the most important lesson I'd like my students to learn from the course concerns the narrative quality and thematic richness of their own lives. I'd like all of my students to be able to say, as Allen did at the end of the course, "I'm seeing stories everywhere now." Such a lesson is a crucial one for the journalist, the editor, the freelance writer, the media consultant, and to a great extent the business and technical writer, to learn.

Finally, the focus on the memoir in Nonfiction Writing dovetails with the major project in the Cultural Studies course, an experimental, autobiographical website produced by each student from theoretical/conceptual guidelines offered by Gregory Ulmer in his brilliant book, *Internet Invention,* which we use with Bolter and Grusin's *Remediation: Understanding New Media.*

REVISIONS

The latest PW program revisions reflect the final phase of the five-year plan. The formerly required Advanced Writing course has become an elective. The formerly required Magazine Writing course has been replaced with Writing in the Public Sphere. A required Rhetorical Theory course, taught by Paul Bender, has been added, and Writing Cyberspace has been added as an elective. With Bill O'Connell, Paul and I had discussed deleting Desktop Publishing. Students had begun to feel that nine weeks simply wasn't enough time to learn three applications. But most of the students we spoke with liked the class and found it useful, so the course remains. Our recent graduates working with technology in their new jobs continue to assure us that they are learning what they need to know as they go.

Magazine Writing had long been taught as a course in freelance writing, yet so few of the students taking the course were actually interested in freelance writing (I have yet to meet a student who is!), we thought we might make better use of those credit hours. We decided to fold it into the more general Writing in the Public Sphere course. The problem for us was that many of the students taking Magazine Writing were Comm Arts, Public Relations, or Language Arts majors who needed the course as an elective. Fortunately, those departments were amenable to the change. Writing in the Public Sphere now functions as an introduction to professional writing with an emphasis on civic argumentation and critical thinking (course text: Donald Lazere's *Reading and Writing for Civic Literacy*).

The final revision is the addition of a required Grammar in Context course. Most of the English department believes that such a course is sorely needed, and according to informal surveys, so do our students. As might be

the case in other departments, most of us were trained to teach process-centered writing; some of us, especially the younger faculty, were encouraged in our graduate school training to avoid teaching grammar altogether. Perhaps the pendulum swung too far in that direction; in any case, we believe once again in grammar, even if, as we know, studies show grammar lessons have little effect on student writing. But the goal of the course isn't necessarily the immediate improvement of writing. With knowledge of grammar concepts, and even simply being able to name parts of speech, students can lay the groundwork for a lifetime of work on their and others' writing. It seems to me now a little shocking that an English major could graduate without having taken a grammar course, though I wouldn't have thought so ten years ago. For future professional writers, the course is even more important.

A final course addition is actually only the first-time use of a course that had already been in the curriculum but never activated—the Professional Writing workshop, a 1-6 credit course on selected writing topics. I wanted to use the course to bring in working professional writers, preferably successful alumni. In the spring of 2002 I'd invited two English alumni who'd graduated before the existence of the PW program to speak to our majors. One alumnus worked as a senior documentation manager for Microsoft, and the other was editor-in-chief of a national magazine in San Francisco. The talks were informative and inspiring. The following fall I arranged for another alumnus who ran his own publishing business, to speak to students about his work. He agreed to return in the spring of 2004 to teach a popular week-long workshop course on the publishing business.

RESULTS: THREE RECENT GRADUATES

Naomi

I recently received an email from Naomi telling me that after a year of looking she'd found her dream job with a publishing house in a Midwestern city. She was starting as an entry-level copy editor and had already received freelance editing work.

As a freshman, Naomi knew only that she wanted to write and edit for a living. I told her that she'd come to the right place—our PW program, of course—and that we'd help her prepare for the career she wanted. She was not a particularly strong writer, but she was an excellent student. As she progressed through her writing courses, she discovered that while she had no serious interest in either the purely theoretical, more academic side of professional writing or in

the solely practical and technical, she was passionate about the middle, writing and editing at the juncture of theory and practice. As the founding editor of the PW program webzine, *Delirium,* she was passionate about editing, managing a magazine, and desktop publishing. It was her work on *Delirium* that led to her internship, editing and preparing for publication in *Delirium* the memoir of the Israeli sculptor and Holocaust survivor Ephraim Glaser. Her internship convinced her that she had chosen the right major.

Naomi's internship was successful for all concerned. As they are in most PTW programs, our internships are collaborations between faculty and students. Our PW students are responsible for finding the internship they want, so we are flexible as to what constitutes an internship. The only requirement is that writing be an important aspect of the experience. When Mr. Glaser submitted his book-length memoir to *Delirium,* Naomi and I decided that her internship would consist of editing the book with Mr. Glaser, and of directing its electronic publication. Naomi and I met once a week for a quarter, when we'd work through the week's editing of the memoir, and discuss aspects of editing practice. Naomi found she loved working with authors on their work. She also became interested in writing her own memoir.

In the process of editing Ephraim Glaser's memoir and of writing her own, Naomi found herself making use of some the cultural theory she'd been introduced to in Cultural Studies. In preparing Glaser's memoir for publication, she had to confront the nature of the memoir in the digital age—few people would be willing to sit at a computer to read a lengthy memoir. Novels had already digitally adapted through hypertext; would hypertext work for the memoir as well? Such questions inspired and energized Naomi—they were problems she could seek to solve in her professional life. But they were also personal, intellectual, and professional questions I could not have foreseen in designing and administering the PW program. But working with Naomi has taught me to see the PW program as a set of student resources rather than as a one-size-fits-all training program. And this is appropriate for a small, humanities-based PW major, where faculty have time to work with students on their preparation and their career goals.

Naomi has since begun work on a book project, a historical study of a pioneer family in her Indiana town, and continues to write and publish magazine articles.

Steve

In the fall of his sophomore year, Steve came to me and said he wanted to work in public relations for a professional baseball team. I urged him to con-

sider double-majoring in PW and Technology. He declared the double-major, but after a quarter of computer programming courses, decided to drop Technology and to replace it with a minor in business and public relations. He found that his interest in computers extended no further than the software I was teaching in the new Desktop Publishing and Design course—*Dreamweaver, QuarkXPress,* and *Photoshop*.

In the summer before his senior year, Steve applied for and was offered a paid internship with a minor league baseball team in the Pittsburgh Pirates system. He said the electronic portfolio he'd been required to create in Desktop Publishing had helped him get the competitive position. He spent the summer working in the public relations department, doing everything from cleaning the stadium to redesigning the team website (and a revealing stint as a play-by-play announcer). At the end the internship he was offered a full-time position, which he had to decline in order to finish his senior year. But by the end of that fall, as he was completing his senior essay project, he'd accepted a full-time position as webmaster for another minor league team, to begin when he graduated.

Steve's senior essay project was tied directly to his internship experience and to his upcoming job, a visual and rhetorical analysis of every minor league baseball team website currently on line.

Two months into his employment, he emailed me asking for a reference for an application to a graduate program in sport management. I told him I was shocked—I'd thought he was living his career dream. He laughed and said he still was, he just discovered that he needed more training to move up. Steve would return to Ohio Northern to work part-time in the sports information office while working on his graduate degree. (A PW graduate from the previous year, a double major in PW and Sport Management, has also found career fulfillment in a university sports information office).

Ryan

Having graduated last year, a year later Ryan has yet to find a job. A sensitive, quiet, but funny and extremely likeable person, Ryan was an accomplished writer and reader. He completed a double major in PW and Sociology, but decided, halfway through his senior essay project, that he wanted to write fiction. He'd taken only one fiction writing course, an introduction to fiction writing, which counts as a PW elective. Ryan hadn't written any fiction since then. I was hesitant, but knew I had to approve the change in plans, pending department approval, even if it was a bit late in the game. After all, professional writers are supposed to be able to do it all. Ryan submitted a project proposal (a novella) and a writing sample to the department, which approved

his request. As Ryan's advisor, I agreed to work with him every week as he learned to write fiction. I was also honest with him about the slim career prospects for fiction writers. If he wanted to go on to graduate school in creative writing, he could, if he was lucky and he worked extremely hard, find a job teaching creative writing.

But had I, or the PW curriculum, misled Ryan, given him an inflated conception of his skills? Perhaps. But I was also wrong to think so. I've since reminded myself that we aren't a technical communication program. This isn't to absolve ourselves of the responsibility to prepare our students for viable careers; it is to say that our humanities touchstone remains central—a broad background rather than a narrow specialization. The truth is that a career as a fiction writer wasn't Ryan's goal anyway, even if fiction was the subject of his senior essay. Ryan's creative experience is as important and substantial in his professional training as a usability study.

Since beginning the PW program I'd carried around in my head Sullivan's and Porter's list of distinctions within the discipline of English—

> Professional writing = writing for organizational forums; stress on corporate authorship
> Creative writing = writing outside organizational forums (freelancing, whether "literary" or not); stress on individual authorship
> Journalism = writing for public and mass-media forums
> Writing in the academic disciplines = writing for disciplinary forums (i.e., to contribute to disciplinary knowledge) (412)

—and of my belief that my PW majors should have some experience with all of the above. Ryan may be a mediocre fiction writer, but from the correct perspective, he's an excellent professional writer. The correct perspective for an undergraduate PW program at a small university like Ohio Northern is double-sided: "Professional" indicates both a career orientation and a humanities-based generalism.

CONCLUSION

The unique qualities of a small university like Ohio Northern present unique advantages and disadvantages, limitations and opportunities, for an undergraduate professional writing program. Three main issues are of concern to us at this point in the progress of our program's five-year plan. In order of priority, they are:

Writing and Rhetorical Skills:
While the other four tracks (and every English department) have the same worry about student writing, our worry is particularly intense given the close relationship in the PW major of writing skills to professional opportunities. This is another point I emphasize to students in Writing in the Public Sphere: if you can't write well, you're not going to do well as a professional writer. Based on real-world demand for professional writing skills, Paul Bender and I want to emphasize in our writing courses audience awareness, knowledge of grammar, and critical thinking.

Real-World Connections:
Of all the PW program's connections to the workplace (publication practica, writing workshops, course service-learning projects), our internship requirement is the most important. Our students generally find good and useful internships, and we must continue to help students find them. We'll continue to expand our relationship with local, regional, and national internship opportunities.

Technology:
Paul Bender and I agree with Kim and Tolley, who have recently written about their own PTW program at the University of Memphis—technology is important for their students to learn, but only one aspect of their professional writing education (Kim and Tolley 385). Naomi has said that her company uses Adobe *InDesign* rather than *QuarkXPress,* and while she wishes she'd learned *InDesign* at ONU, she's learning what she needs to know on the job. Our graduates seem to be adequately prepared for workplace technology requirements, but it's up to us to keep pace with these requirements. It looks as if we'll be adding *InDesign* to our Desktop Publishing course at some point in 2006.

But while we must periodically upgrade our computer applications and our use of technology in our classrooms and courses, as a department we also agree that the emphasis of the PW program will continue to be on writing skills, rhetorical sophistication, and a critical cultural literacy. We'd like this foundation to mediate against the vagaries of real world technological, corporate, or market changes, even as we keep track of and respond to those—and a host of other—changes.

APPENDIX A

MAJOR IN ENGLISH/PROFESSIONAL WRITING [1998-2000]

(56 HOURS + SECONDARY STUDY)

QTR / YR √ COURSE COMPLETED				HOURS
Professional Writing Core				**32**
Required Courses				
_____/_____	_____Art	222	Graphic Design 1	
4				
_____/_____	_____Comm	236	Public Relations Writing	
4				
_____/_____	_____Engl	243	Magazine Writing	
4				
_____/_____	_____Engl	251	Magazine Practicum	
1				
_____/_____	_____Engl	347	Advanced Writing	
4				
_____/_____	_____Engl	443	Nonfiction Writing	
4				
_____/_____	_____Engl	470	Editing	
4				
_____/_____	_____Engl	384	Directed Reading	
1				
_____/_____	_____Engl	483	Reading for the Senior Essay	
1				
_____/_____	_____Engl	484	Senior Essay 1	
1				
_____/_____	_____Engl	485	Senior Essay 2	
2				
_____/_____	_____Engl	481	Internship	
1				
Elective (Choose 1)				4
_____/_____	_____Art	223	Graphic Design 2	
4				
_____/_____	_____Eng	241	News Writing	4
_____/_____	_____Comm	256	Telecommunications Writing	
4				

_____/_____ _____Engl 290 Special Topics (*in writing*) 4
_____/_____ _____Engl 342 Fiction Writing 4
_____/_____ _____Engl 343 Persuasive Writing 4
_____/_____ _____Engl 346 Prelaw Writing 4
_____/_____ _____Engl 377 Professional Writing Workshop 1-4
_____/_____ _____Engl 390 Special Topics (*in writing*) 4
_____/_____ _____Engl 451 Literary Criticism 4
_____/_____ _____Engl 490 Special Topics (*in writing*) 4

Language and Literature Core **20**

_____/_____ _____Engl 210 English Studies 4
_____/_____ _____Engl 351 English Language 4

Three literature courses in three core areas, two at the 300/400 level

World Literature (Engl 208, 209, 219, 220, 262, 432, 451) 4
British Literature (Engl 213, 214, 260 *or* 412, 310-326, 364, 410) 4
American Literature (Engl 211, 212, 261, 334, 335, 365, 431) 4
Other courses, whose content changes significantly with each offering, may also satisfy these literature requirements: Engl 207, 263, 290, 390, 430, 490.

_____/_____ _____
_____/_____ _____
_____/_____ _____

Engl 001 Enrichment (2 terms a year up to 8 times, depending on time enrolled as a major)

__/__ __/__ __/__ __/__ __/__ __/__ __/__ __/__

Secondary Study

An Option, Minor, or Second Major in a discipline other than English_____

APPENDIX B

MAJOR IN ENGLISH/PROFESSIONAL WRITING [2001-2004]

(57 HOURS + SECONDARY STUDY)

QTR / YR	√	COURSE COMPLETED			HOURS
Professional Writing Core					**34**
Required Courses					30
____/____		____Engl	244	Desktop Publishing	4
____/____		____Engl	243	Magazine Writing	4
____/____		____Engl	347	Advanced Writing	4
____/____		____Engl	405	Cultural Studies	4
____/____		____Engl	443	Nonfiction Writing	4
____/____		____Engl	470	Editing	4
____/____		____Engl	481	Internship	1
____/____		____Engl	384	Directed Reading	1
____/____		____Engl	483	Reading for the Senior Essay	1
____/____		____Engl	484	Senior Essay 1	1
____/____		____Engl	485	Senior Essay 2	2
Elective (Choose 1)					4
____/____		Engl	241	News Writing	4
____/____		Comm	256	Writing for Broadcasting & Electronic Media	4
____/____		____Engl	290	Special Topics (*in writing*)	4
____/____		____Engl	342	Fiction Writing	4
____/____		____Engl	343	Persuasive Writing	4

_____/_____ _____Engl 346 Prelaw Writing
4
_____/_____ _____Engl 377 Professional Writing Workshop
1-4
_____/_____ _____Engl 390 Special Topics (*in writing*)
4
_____/_____ _____Engl 451 Literary Criticism
4
_____/_____ _____Engl 452 Rhetorical Theory
4
_____/_____ _____Engl 490 Special Topics (in writing)
4

Practicums (3 hours in at least two different practicums) **3**
Engl 250-Newspaper; Engl 251-Magazine; Engl 230-Web Publishing; Engl 290-Journal Publishing; Engl 377-Professional Writing Workshop (1-4); Engl 2XX-Screenwriting
_____/_____ _____ 1
_____/_____ _____ 1
_____/_____ _____ 1

Language and Literature Core **20**
_____/_____ _____Engl 210 English Studies 4
_____/_____ _____Engl 351 English Language 4

Three literature courses in three core areas, two at the 300/400 level
World Literature (Engl 208, 209, 219, 220, 262, 432, 451) 4
British Literature (Engl 213, 214, 260 *or* 412, 310-326, 364, 410) 4
American Literature (Engl 211, 212, 261, 334, 335, 365, 431) 4
Other courses, whose content changes significantly with each offering, may also satisfy these literature requirements: Engl 207, 263, 290, 390, 430, 490.

_____/_____ _____
_____/_____ _____
_____/_____ _____
Engl 001 Enrichment (2 terms a year up to 8 times, depending on time enrolled as a major)
__/__ __/__ __/__ __/__ __/__ __/__ __/__ __/__

Secondary Study
An Option, Minor, or Second Major in a discipline other than English_____

APPENDIX C

MAJOR IN ENGLISH/PROFESSIONAL WRITING [2001-2006]

(58 HOURS + SECONDARY STUDY)

QTR / YR	√	COURSE COMPLETED		HOURS
Professional Writing Core				**35**
Required Courses				23
_____/_____		_____Engl	244 Desktop Publishing	4
_____/_____		_____Engl	273 Writing in the Public Sphere	4
_____/_____		_____Engl	405 Cultural Studies	4
_____/_____		_____Engl	445 Senior Seminar	2
_____/_____		_____Engl	452 Rhetorical Theory	4
_____/_____		_____Engl	470 Editing	4
_____/_____		_____Engl	481 Internship	1
Electives (Choose three, two at the 300/400 level)				12
_____/_____		Engl	241 News Writing	4
_____/_____		Comm	256 Writing for Broadcasting and Electronic Media	4
_____/_____		_____Engl	290 Special Topics (*in writing*)	4
_____/_____		_____Engl	342 Fiction Writing	4
_____/_____		_____Engl	343 Persuasive Writing	4
_____/_____		_____Engl	344 Writing Cyberspace	4
_____/_____		_____Engl	345 Screenwriting	4
_____/_____		_____Engl	346 Prelaw Writing	4
_____/_____		_____Engl	347 Advanced Writing	4
_____/_____		_____Engl	390 Journal Publishing	4

_____/_____ _____Engl 443 Nonfiction Writing
4
_____/_____ _____Engl 447 Advanced Creative Writing
4
_____/_____ _____Engl 451 Literary Criticism
4
_____/_____ _____Engl 490 Special Topics (in writing)
4

Practicums (at least 3 hours in at least two different practicums)3
Engl 250-Newspaper; Engl 251-Magazine; Engl 230-Web Publishing; Engl 231-Journal Publishing; Engl 377-Professional Writing Workshop (1-4); Engl 290-Screenwriting
_____/_____ _____ 1
_____/_____ _____ 1
_____/_____ _____ 1

Language and Literature Core **20**
_____/_____ _____Engl 210 English Studies 4
_____/_____ _____Engl 351 English Language 4
Three literature courses in three core areas, two at the 300/400 level
World Literature (Engl 208, 209, 219, 220, 262, 432, 451) 4
British Literature (Engl 213, 214, 260 *or* 412, 310-326, 364, 410) 4
American Literature (Engl 211, 212, 261, 334, 335, 365, 431) 4
Other courses, whose content changes significantly with each offering, may also satisfy these literature requirements: Engl 207, 263, 290, 390, 430, 490.
_____/_____ _____
_____/_____ _____
_____/_____ _____

Engl 001 Enrichment (2 terms a year up to 8 times, depending on time enrolled as a major)
__/__ __/__ __/__ __/__ __/__ __/__ __/__ __/__

Secondary Study
An Option, Minor, or Second Major in a discipline other than English_____