

First Year Writing Annual Report AY 19/20

Mission Statement

The mission of the First Year Writing (FYW) program is to provide all undergraduate students with process-based instruction in academic writing that will support their continued growth and development as writers and thinkers throughout their undergraduate education and beyond. Our two courses—College Writing I and College Writing II—are designed to connect writing, intellectual inquiry, and learning across the contexts of school, work, relationships, and community. The mission of the program is supported by standardized criteria for assessment of student writing, written collaboratively by full-time faculty.

Program Leadership

Caroline Dadas is in the second year of a three year term. Jennifer Holly-Wells continues in her full-time staff role as Associate Director. Bonnie Dowd (CS faculty), who serves as Assistant Director, will be retiring in June 2020. Laura Field (CS faculty), who coordinates the day-to-day operations of the College Writing Studio, will be rotating out of the position in June 2020. Both of these positions have been suspended for the 2020-2021 academic year, leaving the program with 9 fewer hours of time devoted to administrative tasks per week.

The administrative team (now director and associate director) meets on a biweekly basis to collaboratively move the work of the program forward. Caroline Dadas also meets with the department chair on a weekly basis to discuss FYW matters, a routine that proves especially important in a department where all faculty regularly teach WRIT 105 and 106.

Enrollment

A key highlight of our program is its size: the FYW program instructs nearly every undergraduate at the University. Student needs are diverse and significant across our demographic and drive program events, professional development, curricular initiatives, and staffing. Table 1 below outlines enrollment numbers for AY 19-20:

	105 sections	105 seats	105 used	% capacity used	106 sections	106 seats	106 used	% capacity used	Total sections	Total seats	Total used	Total Capacity Used
SU19	13	247	178	72%	6	114	89	78%	19	361	267	74%
FA19	161	3059	2926	95.60%	30	570	565	99.10%	191	3629	3490	96.20%

SP20	17	323	320	99.00%	114	2166	2142	98.90%	131	2489	2462	98.90%
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Table 1: AY 19-20 enrollment across First Year Writing courses

Advising

First-year students seek advisement for several issues, including: evaluation of courses taken at other universities; concern about an instructor; appeal of a plagiarism charge; grade grievances; and placement in writing courses. The FYW administration maintains office hours each week: the associate director is available on a standard professional staff schedule and the faculty director keeps weekly office hours and appointments by request of students and faculty. Both correspond with students via email to meet the demand. The program works regularly with the University conduct officer (Jerry Collins) to enforce University and program plagiarism policies, and partners with the Dean's office on grade appeal issues as needed. The program asks that students follow a process that involves meeting with the instructor before progressing through administrative appeals; most issues are resolved on the programmatic level and do not require Dean level involvement. The faculty director also works regularly with the Dean of Students office, Counseling and Psychological Services (CAPS), and the Director of the Disability Resource Center to address student needs.

The director meets frequently with faculty who ask for consultation on a variety of issues including curricular choices, responses to student drafts, student attendance issues, and other concerns. As the program undergoes a pilot of new curriculum for WRIT 105, the director expects this level of consultation to increase while faculty try out new curricular approaches.

Curriculum

The FYW program takes a process-based approach to writing instruction, with an emphasis on multiple drafts, peer review, and one-on-one conferencing. All courses end with students' submission of cumulative portfolios to demonstrate improvement over time. Students produce three major essays in each course, and all essays in each course undergo a three-draft process that includes peer and instructor feedback. Instructors choose among textbooks approved by the program, and they have the option of drawing on materials outside of the recommended texts (including increasingly the design of textbook-free, open-access courses) in consultation with the program director.

The FYW program offers two courses:

- WRIT 105, College Writing I: The first of two required general education writing

courses, WRIT 105 takes a broad, interdisciplinary focus on academic argument and analytical writing.

- WRIT 106, College Writing II: The second of two required general education writing courses, ENWR 106 currently engages students in critical reading of texts while continuing the emphasis on academic argument and analytical writing. This past year, we have begun implementing a WID model for WRIT 106, beginning with several sections devoted to CSAM students.

The new WRIT 105 curriculum that was developed in AY 2018-2019 began a year-long pilot by interested faculty in AY 2019-2020. This pilot curriculum privileges the following: (1) tapping into students' existing literacies (2) employing a scaffolded approach (3) rewarding students' drafting work in a more deliberate manner. Our hope is that this new curricular approach will better meet our students' needs as writers (as measured by the WDF rate--Figure A--among other data points).

WDF Rate in WRIT 105 (fall semesters)

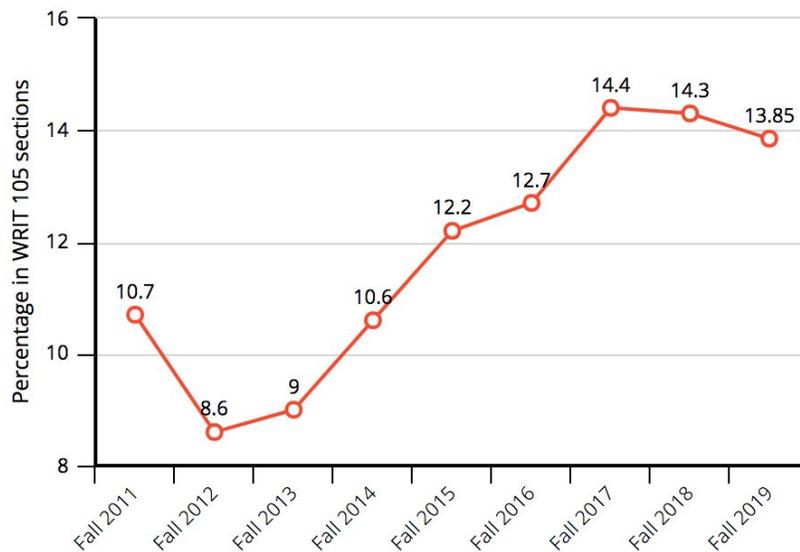


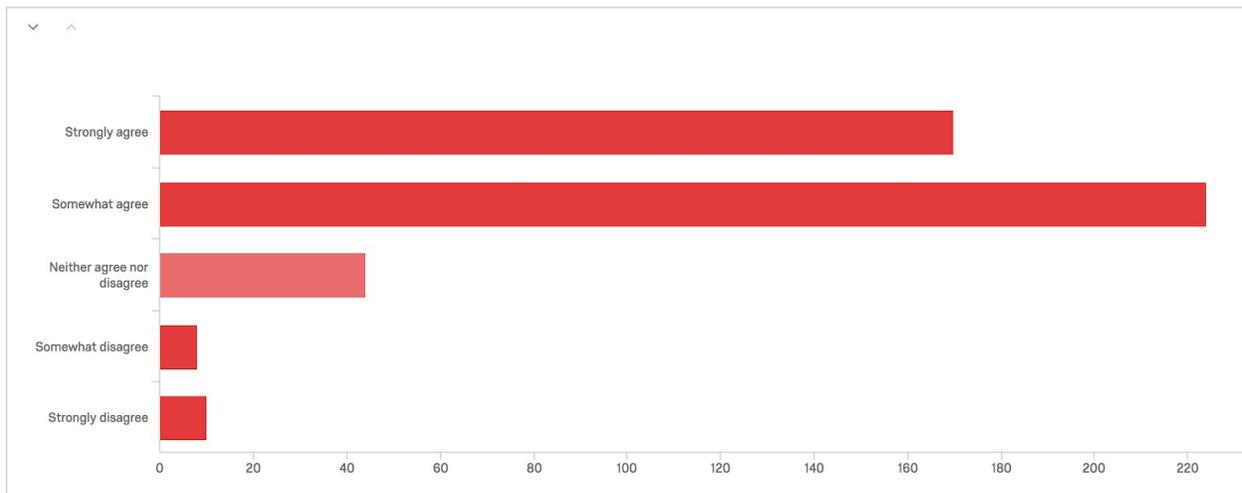
Figure A: The WDF rate in recent Fall WRIT 105 semesters

In order to measure the effectiveness of the new curriculum, the FYW program surveyed both students (n=950) and faculty (n=44) about their experiences. Below is a summary of that data.

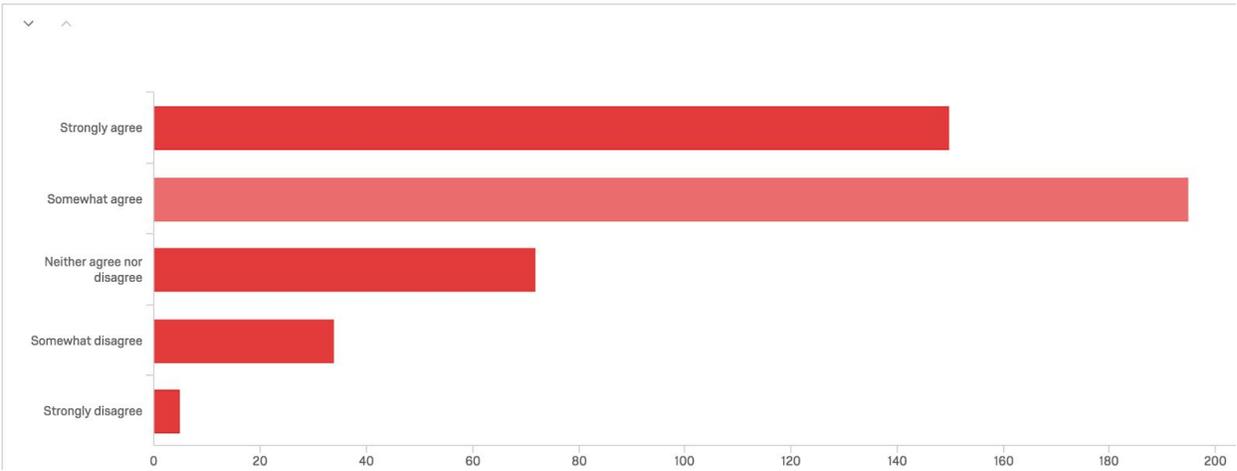
The student surveys indicated that students largely responded with “strongly agree” or “agree” when asked if various aspects of the new curriculum were helpful to their growth as writers. The questions below are oriented around the three essay assignments--literacy narrative, rhetorical analysis, and argument essay--and how well they build on/respond to each other.

Q2 - I found the literacy narrative essay to be helpful to my growth as a writer.

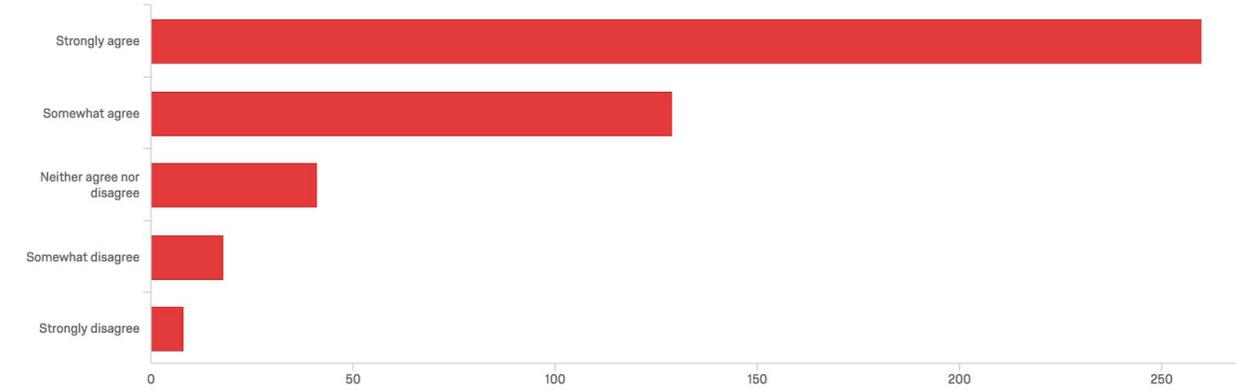
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Q3 - The literacy narrative essay was appropriately challenging.

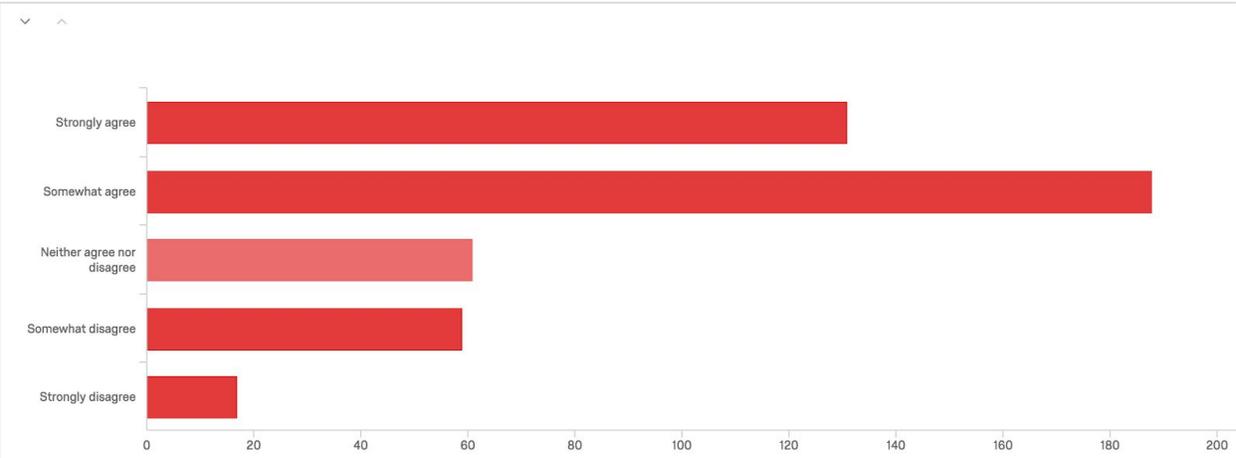


Q4 - The purpose of the literacy narrative essay was clear.



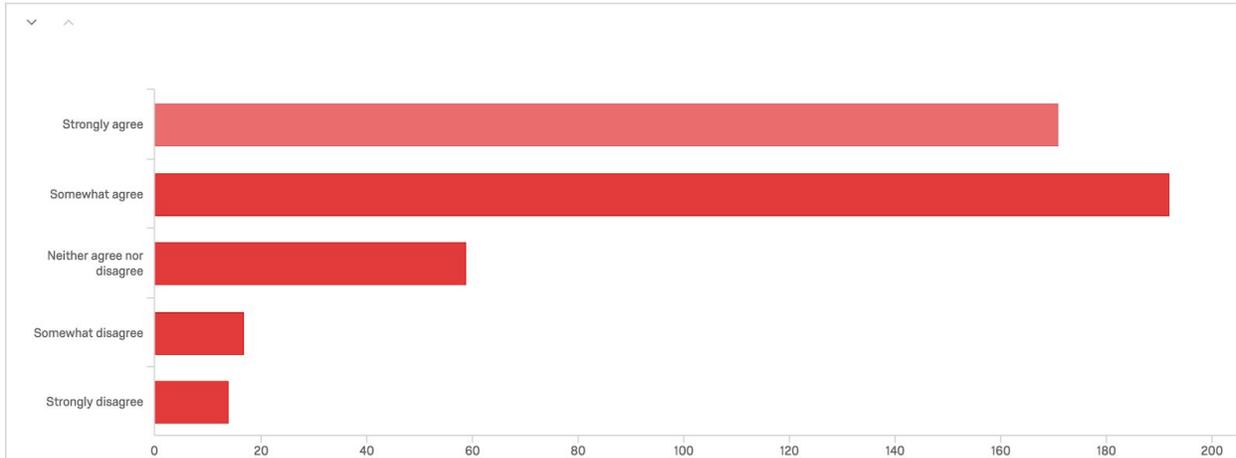
Q5 - I was able to use the skills I learned in the literacy narrative when I wrote the analysis essay.

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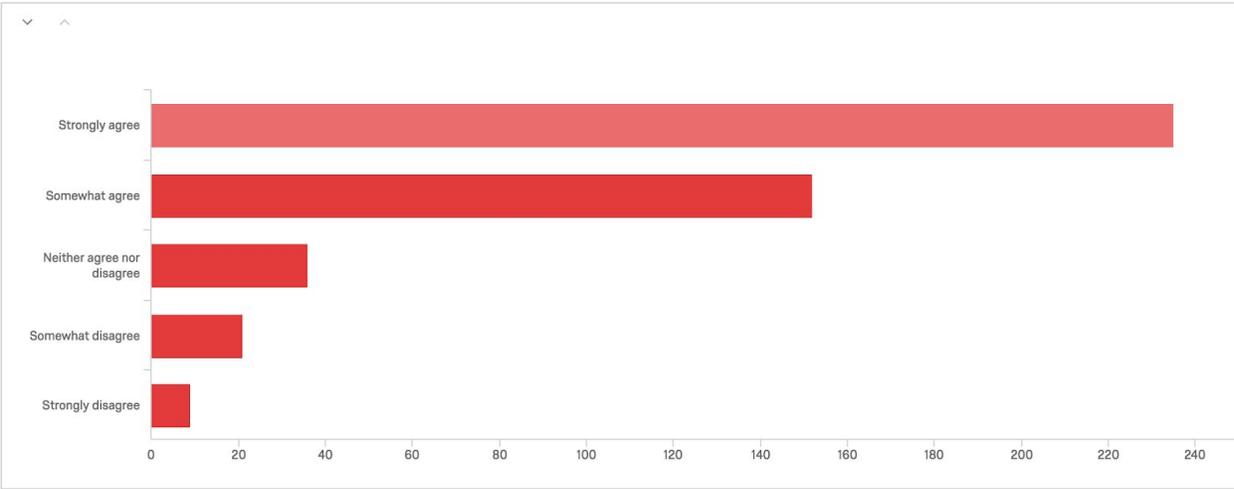
Q6 - I found the analysis essay to be helpful to my growth as a writer.

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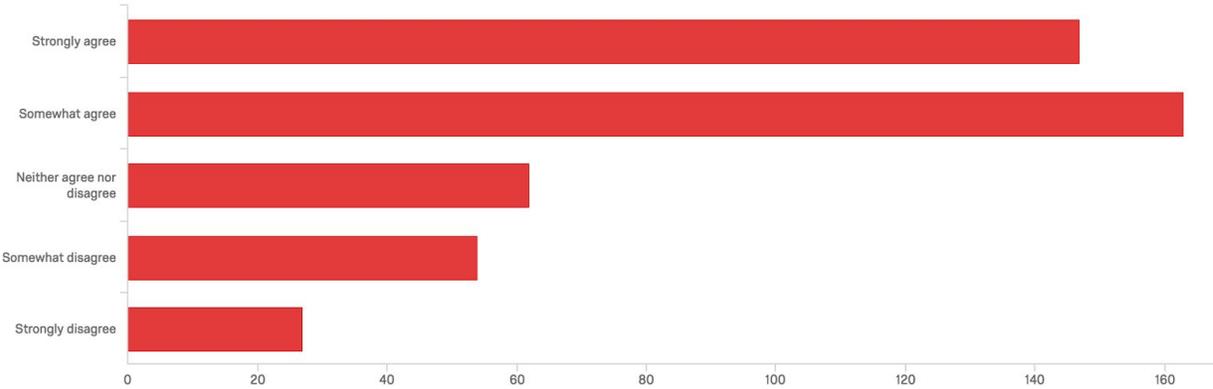
Q7 - The analysis essay was appropriately challenging.

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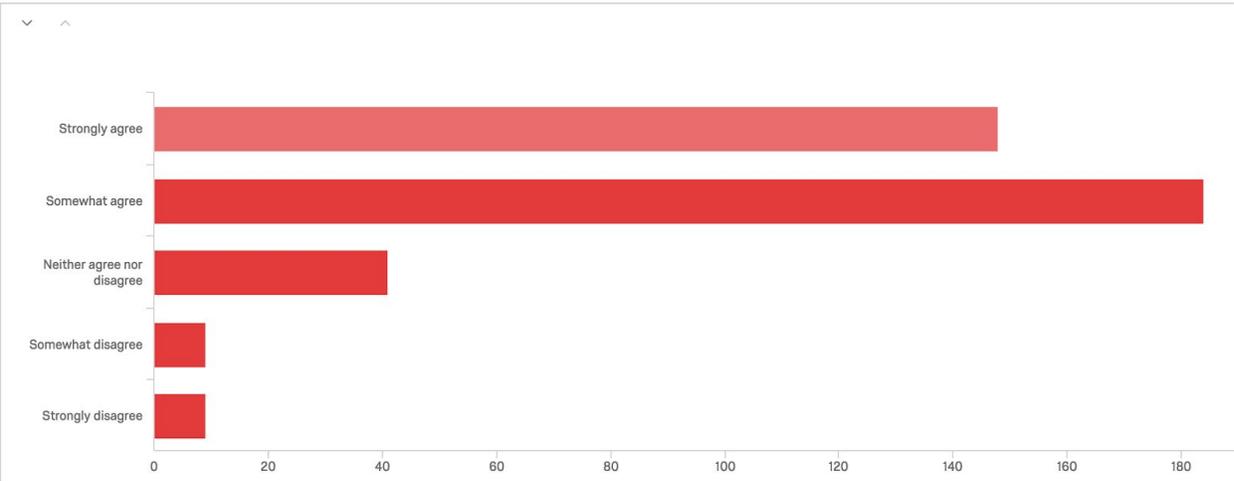
Q8 - The purpose of the analysis essay was clear.

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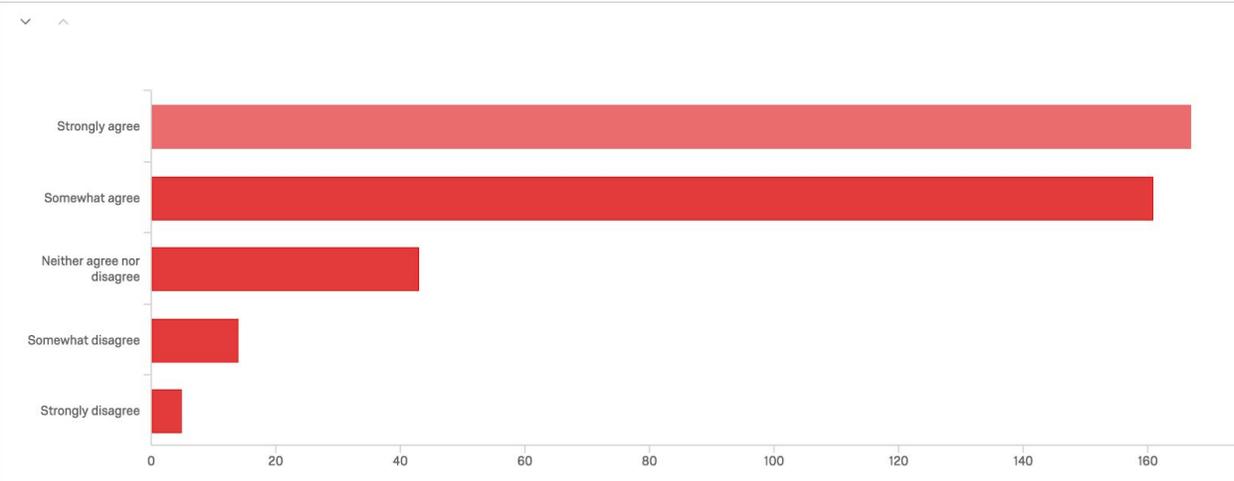
Q2 - I found the argument essay to be helpful for my growth as a writer.

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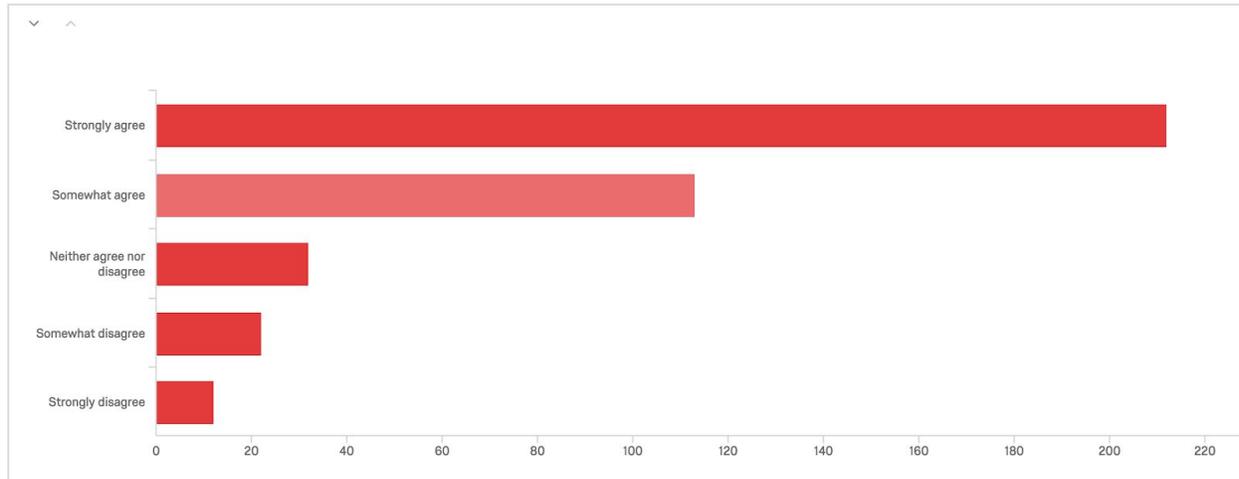
Q3 - The argument essay was appropriately challenging.

Page 1



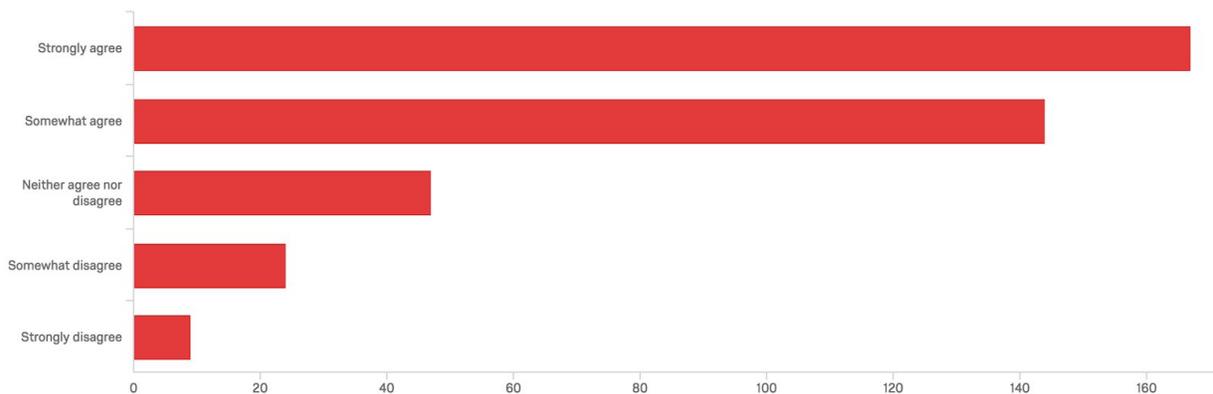
Q4 - The purpose of the argument essay was clear.

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Q5 - I was able to use the skills I learned in the literacy narrative and analysis essay when I wrote the argument ...

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In addition to likert scale questions, we asked students to elaborate on their answers if they wished. The following student responses point to the positive effects of the curriculum as well as to areas for needed improvement.

- “I believe that all writing assignments in the WRIT 105 curriculum are all important and have allowed me to progress as a writer.”
- “So far I have really enjoyed the course and I learned so much about my writing that I hadn't known yet.”
- “This curriculum is fairly easy and challenging at the same time. It really pushes you to reach a good limit and expectation. It allows room for creativity and

thoughts and helps you to learn to help you excel.”

- “Great way to introduce writing as a form of expression rather than a obstacle to learning.”
- “I think that the curriculum does a good job in teaching about different styles and ways to write.”
- “I think a more clear description of the rhetorical analysis essay would have been helpful because myself, along with other students, were confused on what was to be done.”
- “Turns writing from a boring task and drag to a form of expression and an enjoyable experience. Helps me with writing skills through all courses and aspects of life.”
- “Research paper is a little challenging for me because I have to write and support my claim with outside sources.”
- “Be confident in your writing and never give up. The work may seem really difficult sometimes but your professor only wants the best for you and will steer you on the write path. As long as you give it your all, everything will fall in line.”

In all, we found this data from students to be largely supportive of the pilot curriculum as one that enables their growth as writers.

The faculty surveys likewise were mostly positive, while pointing to the need for increased faculty development in some areas. Our main take-aways from the data include:

- Faculty believed that student enthusiasm for writing increased
- Students were able to move from the rhetorical analysis essay to the argument essay more effectively than from the literacy narrative to the rhetorical analysis essay
- Faculty requested additional resources/conversation for moving from the literacy narrative to the rhetorical analysis essay
- The textbook (The Norton Field Guide) is not working as well for us as we would like
- Several faculty expressed a desire for us to develop our own resources to support the curriculum
- Most faculty felt that this curriculum gives a diverse group of students the opportunity to be successful
- Faculty requested more programmatic discussion of how to help students with the analysis part of the literacy narrative, as well as help with using the

principles of rhetoric as a framework for analysis

While the program will be adopting aspects of this new curriculum next semester in an effort at increasing student retention, we will return to the possibility of large-scale curricular revision for WRIT 105 next academic year.

Development of the Redhawk Writing Collection

To further support students and faculty in keeping student writing at the center of their classes, the program published its first edition of the Redhawk Writing Collection, a book of student-authored essays. This collection will be available in Fall 2020 for faculty and students to use in class, further centering student writing in the course. We envision this collection, published with Fountainhead Press, to be an evolving text that we will revise on an annual basis. Below is the book’s Table of Contents:

Redhawk Writing Collection Table of Contents

Acknowledgements.....	
Welcome letter.....	
Major in Public and Professional Writing.....	
Minor in Public and Professional Writing.....	
What to Expect in WRIT 105.....	
<i>Section 1: The Literacy Narrative</i>	
Introduction to the Literacy Narrative.....	
Introduction to Eponine Myles’ “It’s Just Life, So Keep Dancing Through”.....	
Early draft of Eponine Myles’ “It’s Just Life, So Keep Dancing Through”.....	
Middle draft of Eponine Myles’ “It’s Just Life, So Keep Dancing Through”.....	
Final draft of Eponine Myles’ “It’s Just Life, So Keep Dancing Through”.....	
Introduction to Leila Chomski’s “A Literacy Narrative: Told Through the Voice of a College Freshman”.....	
Final Draft of Leila Chomski’s “A Literacy Narrative: Told Through the Voice of a College Freshman”.....	
Introduction to Melissa Caballe’s “Full of Condiment”.....	
Final draft of Melissa Caballe’s “Full of Condiment”.....	
Introduction to Sanjida Ahmed’s “Cooking Isn’t Really My Thing”.....	
Final Draft of Sanjida Ahmed’s “Cooking Isn’t Really My Thing”.....	
<i>Section 2: The Analysis Essay</i>	
Introduction to the Analysis Essay.....	
Introduction to Domenick Castellano’s “Meshes of the Afternoon: The Birth of Visual Surrealism”.....	
Final Draft of Domenick Castellano’s “Meshes of the Afternoon: The Birth of	

Visual Surrealism”.....

Introduction to Elizabeth Point Du Jour’s “Gender Construction in Advertisement:
Love’s Baby Soft Edition”.....

Early draft of Elizabeth Point Du Jour’s “Gender Construction in Advertisement:
Love’s Baby Soft Edition”.....

Middle draft of Elizabeth Point Du Jour’s “Gender Construction in Advertisement:
Love’s Baby Soft Edition”.....

Final Draft of Elizabeth Point Du Jour’s “Gender Construction in Advertisement:
Love’s Baby Soft Edition”.....

Introduction to Marielo Genao’s “Was Race my Conviction?”.....

Final draft of Marielo Genao’s “Was Race my Conviction?”.....

Introduction to Rachel Watson’s “Rhetorical Analysis of *The Courage to Change*
by Alexandria Ocasio-Cortez”.....

Final Draft of Rachel Watson’s “Rhetorical Analysis of *The Courage to Change*
by Alexandria Ocasio-Cortez”.....

Section 3: The Argument Essay

Introduction to the Argument Essay.....

Introduction to Andrew Lamoreaux’s “How to Win Elections and Influence Democracy”..

Final Draft of Andrew Lamoreaux’s “How to Win Elections and Influence Democracy”...

Introduction to Cailey Merulla’s “Beneath the Blush Ribbons”.....

Early draft of Cailey Merulla’s “Beneath the Blush Ribbons”.....

Middle draft of Cailey Merulla’s “Beneath the Blush Ribbons”.....

Final Draft of Cailey Merulla’s “Beneath the Blush Ribbons”.....

Introduction to Eva Pruzan’s “Empowered Women, EMPOWER Women”.....

Early draft of Eva Pruzan’s “Empowered Women, EMPOWER Women”.....

Middle draft of Eva Pruzan’s “Empowered Women, EMPOWER Women”.....

Final draft of Eva Pruzan’s “Empowered Women, EMPOWER Women”.....

Introduction to Shaena Smith’s “Representation for All”.....

Final draft of Shaena Smith’s “Representation for All”.....

Resources.....

We are happy to provide our student writers with the opportunity to be published in this forum, and we look forward to using this text in the classroom for the first time in the fall.

Delivery Formats

Traditional First Year Writing courses offer a mixture of small group discussion, peer review, workshops, conferences, and in-class reading and writing. Traditional course models make up the bulk of the program's offerings. Like all first year writing courses, they are designed to advance the standard learning goals of the program.

Likewise, hybrid and online courses are oriented around the program's learning goals. Approaches to hybrid and online instruction is informed by the work of a faculty hybrid committee. This past year the committee piloted new approaches to attendance and participation in an effort at decreasing the high rate of WDF grades in these course sections. After reviewing the grade data from this fall and discussing the shift with the hybrid committee, we have decided to mandate new policies for online sections around attendance and participation.

4-credit sections of WRIT 105/106 offer an additional 50 minutes of instruction per week. Known as the "stretch" model of co-requisite writing instruction, this approach to teaching students who need additional practice with writing is nationally recognized as being effective with this student population. This model dictates that the curriculum remain the same as the 3-credit sections, and that the additional 50 minutes of classroom time (which take place in a computer lab) are spent by having students work on their ongoing writing projects while the instructor conferences with students and answers their questions. This added workshop time helps students keep pace with their peers in the 3-credit sections. Additional details on the 4-credit co-requisite model are described below in the section entitled "4-Credit Sections of FYW"

Program Assessment

The FYW program maintains a rigorous agenda of program assessment. These assessments include routine faculty class observations, student evaluations, program grade data reports by semester, and periodic surveys of faculty opinion on topics related to program materials (i.e. textbooks) and their own classroom experiences (new teaching approaches, professional development needs, assessment of students' strengths and weaknesses outside of grade performance). The program also conducts assessments of any new curricular or programmatic initiatives as needed.

On the student level, as a program we track performance of our EOF (Educational Opportunity Fund) students, identify and target late-stage undergraduates in first-year writing (for example, we have offered sections of first-year writing exclusively for juniors/seniors) to move these students more effectively through the program, and periodically conduct performance assessments in relation to courses, our placement process, and other relevant needs as they arise.

Ongoing program initiatives

To promote a culture of writing, the FYW program maintains several ongoing initiatives that provide support and professional development for faculty:

- The Write Mode podcast: Produced in-house by Dayna Arcurio and Henry Margenau, this podcast focuses on pedagogy and scholarship, highlights faculty experiences, engages with initiatives around campus, and features scholars from other universities. All episodes can be found at: <https://thewritemodepodcast.podbean.com/>
- Deep Down in the Classroom blog: Started and maintained by Shil Sen, this project offers a way for instructors to share pedagogical ideas in a more informal setting. This year the blog has added interviews with faculty as well as a monthly FYW newsletter. The blog can be found at: <https://msufywblog.wordpress.com/>
- Faculty book club: This year, our selection was Asao Inoue's *Antiracist Writing Assessment*.
- Mentoring program: All new instructors in the program are paired with a more experienced teacher at the beginning of the year. Pairs are encouraged to meet during the course of the semester and problem-solve any issues that the new faculty member may be facing in the classroom.

Professional Development Workshops

The FYW program offers regular professional development workshops during the year. Our offerings are listed below. In addition, the program held a virtual Professional Development Day on May 21, 2020 to help prepare for planned curricular changes effective in Fall 2020.

Teaching the Literacy Narrative / Maria Montaperto, Christine Giancattarino, Liz Martin
Wednesday, September 11 / 11:30-12:45 / SC 104

Essay scoring: the literacy narrative [Canvas discussion board]

Essays posted Thursday, September 19 / Canvas discussion takes place beginning on Monday, September 23

Canvas tips and tricks / Patrick Scioscia and Dan Stratthaus

Monday, October 14 / 11:30-12:45 **OR** 4:00-5:15 / UN 5018

Effective and efficient feedback on student writing / Caroline Dadas

Thursday, November 7 / 10:00-11:15 / TBA

Book Club / *Anti-racist Writing Assessment* / Private email discussion

Session One: Thursday, October 24
Session Two: Tuesday, November 19

May Professional Development Day

Thursday, May 21 (via Zoom)

10:00-10:15 Welcome and introduction to the day's activities

10:15-10:30 / 10:35-10:50 / 10:55-11:10 [participants rotate among sessions]

- Adopting a stance of generosity and flexibility with students (Sarah Ghoshal)
- Implementing a multimodal reflection assignment (Henry Margenau)
- Adding student research into a previous essay assignment (Bonnie Dowd)
- Using rhetoric as a frame for analysis (Laura Field)
- Working with the literacy narrative sequence (Maria Montaperto, Liz Martin, Christine Giancatarino)
- Implementing flexibility with late work (Rick Reid and Carrie O'Dell)
- Recruiting students into PPW (Dayna Arcurio)

11:10-11:30 Debrief and share ideas learned in the sessions

[Lunch break]

1:00-1:45 Read a full drafting cycle of a student's literacy narrative (from the Redhawk Writing Collection) and discuss how you might use these drafts in your own class

1:45-2:15 Small group work in a Google doc: select one of our revised policies and draft some language that you think would be inviting and clear to students

2:15-2:30 Large group wrap-up

4-credit Sections of FYW

Our 4-credit sections of FYW follow a "stretch" co-requisite model, which is a nationally-recognized method of writing instruction. This model dictates that with more time in class and with increased one-on-one instruction, struggling writers can make

significant gains. In regular meetings during the year, 4-credit faculty meet and discuss pedagogy, troubleshoot issues, compare experiences, and share best practices.

Students are placed into the 4-credit sections according to the Freshman Index Score (Fall) and a midterm placement process (Spring). For Fall 2019 courses, incoming first year students were placed in the 4-credit sections according to their Freshman Index Score, which is comprised of the following (per Admissions):

- Junior year English grade (25%)
- Algebra II grade (about 8%)
- Junior year History grade (about 11%)
- Rigor score (about 8%)
- GPA (about 63%)

Students who earned scores of ≤ 245 were placed into the 4-credit sections. 488 students earned scores of ≤ 245 , and 420 students enrolled into the 4-credit sections.

For Spring 2020 courses, all WRIT105 students completed a self-assessment survey and a midterm review portfolio that responds to a standard program assignment. The self-assessment encouraged students to reflect on their writing experiences before



4-credit Sections

COLLEGE WRITING I

College Writing I (WRIT 105) is available in a 4-credit format for students who would benefit from additional class time devoted to writing. We recommend that students with a Freshman Index Score of 245 and below be placed in a 4-credit class. During 50 additional minutes of class time per week, students will gain targeted in-class writing support from their instructor in the form of small group / individual conferences and feedback. Through diverse instructional approaches, students and instructors will collaborate on all aspects of the writing process including: idea generation, draft development, and editing.

For more information or questions, contact Caroline Dadas,
Director of First Year Writing at dadas@montclair.edu

registering for a spring semester class. The midterm review consisted of one final draft, one in-process draft, and a self-reflection piece. Instructors reviewed the submissions and made decisions about students who might benefit from additional instruction in a 4-credit course. Instructors then submitted student names to the 4-credit coordinator, Laura Field, and the students were notified about their instructor's recommendation and directed to register for the 4-credit course. Along with notification from the program and individual instructors, FYW also collaborated with the advising centers in each college by sharing a 4-credit course description, schedule, and recommended/placed student names. Outreach from the program to the students continued through the registration period. 395 students were placed in

the 4-credit classes in Sp20, and 220 students enrolled in 4-credit classes in Sp20.

Included below is further data and analysis of the grade averages of all students who took WRIT105 in FA18, and those who continued on to WRIT106 in SP19. (We will

engage in an analysis of the data from AY19-20 next academic year). First we will present the data and then an analysis of the data. For reference, consult the following glossary.

Glossary:

FI: Freshman index score
P3: placed into 3-credit
P4: placed into 4-credit
E3: enrolled into 3-credit
E4: enrolled into 4-credit
Highest grade average in category
Lowest grade average in category

Fall 2018 and Spring 2019 Grade Averages

Table 1 lists the grade performance of all students in all sections of FA18 WRIT105, broken into the categories of freshman index score and credit level of the section in which a student enrolled.

- The largest population of students (2,334) had $FI > 245$ and E3.
- Those students had the highest grade average (2.66) and, correspondingly, the lowest WDF rate (11.2%).
- The 243 students who had $FI \leq 245$ and E3 had the lowest grade average (2.04) and the highest WDF rate (30.0%).
- Students with $FI \leq 245$ who E4 averaged 2.26, with a WDF rate of 19.4%.

Table 1: WRIT 105 grade averages, all students, FA18

FI category	Level of 105	Grade average for population	Number of students in population	WDF rate for population
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FI>245	3 cr	2.66	2334	11.2%
	4 cr	2.48	44	15.9%
FI<245	3 cr	2.04	243	30%
	4 cr	2.26	372	19.4%

Table 2 lists the WRIT105 grade performance by student populations who continued on to WRIT106 in the spring.

- FI>245 E3 students averaged 2.79
- FI>245 E4 students averaged 2.67
- FI<245 E3 students averaged 2.10
- FI<245 E4 students averaged 2.51

Table 2: WRIT 105 grade averages, continuing students, FA18

FI category	Level of 105	Grade average for population	Number of students in population
FI>245	3 cr	2.79	1831
	4 cr	2.67	38
FI<245	3 cr	2.10	144
	4 cr	2.51	297

Table 3 lists the differences by population in student enrollment in WRIT106. Retention, without regard to WDF rate, was better in the 4-credit classes.

- Students who E4 105, regardless of FI, nearly all moved on to 106.
- Students who E3 105, regardless of FI, lost 10% more of their population than their WDF rate

Table 3: WRIT 105 FA18 student enrollment difference in WRIT106 SP19

FI category	Level of 105	Number of fewer students	Percentage of students not moving

			on
FI>245	3 cr	503	21.5%
	4 cr	8	18.2%
FI<245	3 cr	99	40.7%
	4 cr	75	20.1%

Table 4 lists the grade averages of students continuing from FA18 WRIT105 to SP19 WRIT106, broken into subsections of FI, credit level of 105, placement into 4-credit 106, and enrollment into 106.

- FI>245 E3 P3E3 were the largest population: 1443 students
- FI>245 E3 P3E3 students also earned the highest grade average in SP20 WRIT106 (2.85)
- P3E4 students earned higher grades than P3E3 students in every other category
- P4E4 students earned higher grades than P4E3 students in every category
- P4E3 students earned the lowest grades in each category, with one notable exception
- FI>245 E4 105, P3E3 106 students earned the lowest grades in the FI>245 E4 category

Table 4: WRIT105 and 106 grade averages, continuing students, FA18-SP19

FI category	Level of 105	106 placement status	FA18 WRIT105 grade average	SP19 WRIT106 grade average	Number of students in population
FI>245	3 cr	P3E3 106	3.02	2.85	1443
	3 cr	P3E4 106	2.74	2.84	73
	3 cr	P4E3 106	2.32	2.32	124
	3 cr	P4E4 106	2.28	2.47	101

	4 cr	P3E3 106	3.1	2.07	9
	4 cr	P3E4 106	3.02	2.46	19
	4 cr	P4E3 106	n/a	n/a	0
	4 cr	P4E4 106	2.68	3.00	4
FI<245	3 cr	P3E3 106	2.46	2.12	54
	3 cr	P3E4 106	n/a	n/a	0
	3 cr	P4E3 106	1.89	1.5	14
	3 cr	P4E4 106	2.05	2.63	8
	4 cr	P3E3 106	2.82	2.27	156
	4 cr	P3E4 106	2.84	2.48	56
	4 cr	P4E3 106	2.16	2.16	28
	4 cr	P4E4 106	2.24	2.19	42

Table 5 lists the WDF rate of each of the P4E3 populations.

- FI<245 E3, P4E3 had the highest WDF rate at 57.1%
- FI>245 E3, P4E3 had the lowest WDF rate at 12.1%
- In comparison, FI>245 E3, P3E3 WDF rate was 8.2%

Table 5: WDF rate for P4E3 WRIT106 populations SP19*+

FI>245	3 cr 105	12.1%
FI>245	4 cr 105	n/a
FI<245	3 cr 105	57.1%
FI<245	4 cr 105	21.4%
*WDF rate for FI>245 E3, P3E3 students is 8.2%	+WDF rate for all 106 students is 12.2%	

Analysis

Grade data

The students with the highest grade performance in both 105 (3.02) and 106 (2.85) had $FI > 245$, enrolled into a 3-credit 105 class, placed into a 3-credit 106 class, and enrolled into a 3-credit 106 class. The students with the lowest grade performance in both 105 (1.89) and 106 (1.50) had $FI < 245$, enrolled into a 3-credit 105, placed into a 4-credit 106, and enrolled into a 3-credit 106.

These students were both enrolled solely in 3-credit classes. However, they are separated by three grade steps each semester: B to C- in 105, and B- to D in 106.

The four-credit 105 classes make a difference for students in the $FI \leq 245$ population. In 105, the students who enrolled in 3-credit earned an average of 2.04, and students who enrolled in a 4-credit earned an average of 2.26. More importantly, the 3-cr students earned a 30.0% WDF rate whereas the 4-credit students earned a 19.4% WDF rate. (Table 1)

The four-credit classes aid in student retention. In the $FI \leq 245$ same population, 40.7% of the 3-credit students did not move on to 106, an additional 10% of students past the WDF rate; however, 20.1% of the 4-credit students did not move on to 106, which is only 0.7% of students not in the WDF population. While students who earn grades in the D range can move on to 106, the numerical difference is startling. (Table 3)

The four-credit classes also have lasting value. In the $FI \leq 245$ population, there are students who should have taken two 4-credit classes but only enrolled in one, and their 106 grades are stronger than the students who should have taken two 4-credit classes and enrolled in none. The population who enrolled in 3/3 earned a 1.5 (D+) in 106; the population who enrolled in 4/3 earned 2.16 (C) in 106, and the population who enrolled in 3/4 earned 2.63 (C+) in 106. Students in this population who enrolled 4/4 earned 2.19 (C-) in 106. (Table 4)

WDF Data by Population

Students who chose to enroll in 3-credit classes against placement recommendations had the highest WDF rate for both courses; students who placed and enrolled into 3-credit classes had the lowest WDF rate for both courses. Students in the $FI \leq 245$ 3cr 105 population had the highest WDF rate at 30.0%. Students in the $FI > 245$ 3 cr

population had the lowest WDF rate at 11.2%. In 106, students in the FI \leq 245 3cr, P4E3 population had the highest WDF rate at 57.1%; the overall rate for 106 classes was 12.2%; the rate for the FI $>$ 245 3 cr, P3E3 students was 8.2%. (Table 5)

Placement

These grade data results suggest that the FI placement process and the midterm review process are working. The students with the lowest grade average in 105 are the students who placed into 4-credit by FI score but enrolled into 3-credit, and from those students who went on P4E3 in 106 once again had the lowest grade average. The students who place and enroll into 4-credit classes, even just one, earn higher grades than those who do not.

One issue with placement is the number of seats that FYW can offer in 4-credit classes. In FA18, 615 students were eligible for 4-credit classes; 372 students enrolled in them; but only 440 seats were offered. Certain programs do wish to override the placement of their students into the 4-credit classes, but we cannot enroll all eligible students. That said, seats do go unfilled up until the last minute before the semester starts, so without a mandate from the institution, we should continue offering the seats that we do.

Grades in the 4-credit classes

The data in these tables shows that weaker students do enroll in the 4-credit classes. However, based on the data in Table 1 of students with FI $>$ 245 and E4, it seems that students are earning lower grades simply by enrolling in the 4-credit classes. We believe that these students enroll in the 4-credit classes because they are not as confident as other students, but should otherwise track the same. Thus, we're unsure how students with FI $>$ 245 would earn a 2.66 in 3-credit 105 but earn 2.48 in 4-credit 105; and how this same student population would earn basically the same grade (2.85 vs 2.84) in the 3- and 4-credit 106 classes. That said, the WDF rates in the 4-credit classes is better than the rate for students who are P4E3, so the classes overall are serving our students well, but we wonder if an unintentional ceiling exists in the 4-credit classes.

Moving forward:

In respect to the co-requisite model, next academic year we will:

- Continue to offer 4-credit classes
- Consider how annual scheduling will affect placement and enrollment into 4-credit classes
- Explore ways of getting additional support from Dean of Students' office for at-risk students
- Evaluate the 4-credit WRIT105 in terms of its semester-long effects
- Evaluate the performance of students moving from 4-cr to 4-cr classes

College Writing Studio

Faculty are encouraged to include information about the Studio in their syllabus, along with a link to the scheduling software (WC Online) in each Canvas section of WRIT 105 and WRIT 106. During the semester, Studio coordinator Laura Field sends regular reminders to all FYW students that the Studio is available for consultations. This past academic year, the tutoring space saw 1127 appointments, an increase of 200 over the previous academic year.

Student Scheduling

Students have a variety of options when scheduling time with Studio tutors. The Studio schedule is distributed to all students by individual course instructors, shared with students in outreach emails, and published on the Writing Studies website. Students can schedule face-to-face or online tutoring sessions through WC Online. With the online sessions a student can upload an essay and then can work in the chat pod with a tutor or use the camera and microphone. While drop-in hours are not posted, if a tutor is free when a student stops by, every effort is made to work with the student. In the second half of the spring semester, students were given the option of submitting an essay for asynchronous feedback through the eTutor feature of WC Online. Students were able to schedule multiple appointments each week for both real time and asynchronous sessions.

Student Writing Fellows

Writing Fellows are recommended by Writing Studies faculty. Interested students submit a writing sample for review and are interviewed prior to hire. Some of the Writing Fellows are paid through a collaboration with the Academic Success Center, but they are hired by the Workshop. During the first weeks of the semester the writing fellows attend tutor training sessions. While the fellows' main responsibility is peer tutoring, they also assist with laptop loaning and weekly record keeping. When time and resources permit, the fellows visit FYW classrooms to introduce the Workshop and help facilitate

writing workshops for students. In addition to the students who tutor in the workshop space, writing fellows are embedded in EOF WRIT 105 and WRIT 106 classes for support during classes and weekly small group sessions. Writing Fellows are available for appointments 60-70 hours per week.

*Report compiled by Caroline Dadas, Jennifer Holly-Wells, and Laura Field.