

William I. Wolff, Ph.D.

**Application for Promotion
to Associate Professor**

**Department of Writing Arts
Rowan University**

January 2012

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APPLICATION FOR FACULTY PROMOTION

1. Name: William I Wolff Date: 5 January 2012

2. Department: Writing Arts

3. I have completed or will complete the minimum requirements for the academic rank checked below, and I believe myself to be eligible for promotion to:

Assistant Professor Associate Professor Professor

1/5/12  or _____
Date Candidate's Signature Nominator's Signature

4. Highest degree held: PhD

5. If an appropriate terminal degree has been completed but not yet awarded, enter verifying documents as the next sheets of paper in this application and check this box.

6. Check the eligibility for promotion: Regular Other

If "Other," explain briefly. _____

7. If the equivalency type of eligibility is used, enter as the next sheet of paper in this application a statement by the departmental promotion committee clearly specifying those details of a candidate's educational and experiential qualifications that constitute equivalency to the terminal degree.

8. Give the dates for time in each rank at Rowan.

Instructor: N/A

Assistant Professor: 9/2006 - present

Associate Professor: _____

Date of appointment to Rowan: 9/2006 Date of tenure at Rowan: 9/2006

Recapitulation of all employment

(See Rowan University Personnel Resume for details, Item 5)

<u>16</u>	Total years college teaching experience
_____	Total years other teaching experience
_____	_____ Early Childhood levels
_____	_____ Elementary levels
_____	_____ Secondary levels
<u>3</u>	Total years collegiate administrative experience
_____	Total years other relevant experience
	(i.e., business, industry, government, etc.)

**Department of Writing Arts
College of Communication**

Definition of Terminal Degree

The Department of Writing Arts, in consultation with the Dean of the College of Communication, has determined that the terminal degree in this field for full-time tenure-track candidates is the Ph.D. or Ed.D.

Departmental Interpretation and Weighting of Evaluation Criteria

Introduction

This document is intended to serve in conjunction with both the Tenure & Recontracting and Promotion (TR and P) *Memorandums of Agreement (Memorandum)*. The candidate should familiarize him/herself with the appropriate *Memorandums* and its components in conjunction with this document. The current *Memorandums* are located on the Provost's web page (<http://www.rowan.edu/provost/aft/>). If any conflict between this document and either *Memorandum* exists, the appropriate *Memorandum* shall supersede this document.

The Department's TR and P procedures are designed to support the mission of Rowan University, the College of Communication, and the Writing Arts Department, which state:

The Rowan Mission (adopted 2003)

A leading public institution, Rowan University combines liberal education with professional preparation from the baccalaureate through the doctorate. Rowan provides a collaborative, learning-centered environment in which highly qualified and diverse faculty, staff, and students integrate teaching, research, scholarship, creative activity, and community service. Through intellectual, social, and cultural contributions, the University enriches the lives of those in the campus community and surrounding region.

College of Communication Mission

The College of Communication combines liberal learning with professional education to prepare students to assume positions of leadership in the field of communication. In addition to providing students with rigorous academic experiences in writing, critical thinking, speaking, and media production, the College prides itself on providing students with a variety of opportunities for growth outside the classroom, including memberships in professional organizations, participation in student publications, and creative involvement with radio, television, and film productions. Central to the College is the commitment to nurture imagination, spark creativity, cultivate strategic thinking, and provide opportunities for students to succeed in artistic, scholarly, and commercial venues. The College seeks to reward excellence in all facets of instruction and advisement, and envisions a future where technology extends, enhances, and transforms the process of communication.

Department of Writing Arts Mission (adopted 2005)

The Department of Writing Arts develops students' academic achievement, professional success, and personal growth through its first-year writing program, concentration in creative writing, undergraduate major, graduate certificates, and Master's in Writing. By combining the best of

rhetorical and educational traditions with appropriate state-of-the-practice technology and innovative teaching, the Department advances students' understanding of written communication within our dynamic culture. Through scholarly and creative activity, interdisciplinary collaboration and community outreach, the Department forges connections with a wide range of individuals and institutions. Writing Arts—focused both on the art and craft of writing—meets the needs for an articulate, informed citizenry with enthusiasm, creativity, and rigor.

In addition, the appendices include the core values for the first-year writing program (Appendix 1) and the undergraduate major (Appendix 2). These further define the goals for the Department of Writing Arts as they relate to teaching within the department. The core values for the graduate program are currently under development and will be added when they are complete.

Candidates may point directly to these mission statements and values as evidence of how their application aligns with the departmental mission and values.

Tenure and Recontracting Administrative Procedures

Periodic Review of Department Tenure and Recontracting Procedures

The Department of Writing Arts will review and, if necessary, revise this document each year, with formal ratification taking place in the fall after the release of the *Memorandums* but prior to the evaluation of candidates.

Election of Committee Members

To ensure the timely evaluation of candidates, the Department Committee members shall be selected preferably during the May meeting prior to the academic year but definitely by the first Department meeting of the academic year. Within a week of the election, the Committees shall elect chairs.

Role of the Department Chair for Tenure and Recontracting

Consistent with 2.44 of the *Memorandum*, the Department Chairperson shall be included in the evaluative process; the role and specific function of Department Chairperson in the evaluation of probationary faculty will be established by the faculty of the Writing Arts Department each year.

Role of the Department Chair for Promotion

Consistent with 5.321 of the *Memorandum*, the chair will serve on the Department Promotion Committee if he/she meets the other criteria for membership and is not a candidate for promotion. If the Department Chair is a candidate for promotion, he/she will not serve on the department committee.

Evaluation Criteria

Expected Balance Among Areas to Be Evaluated

The Department of Writing Arts recognizes that our department functions best when faculty bring their diverse talents to their multifaceted roles as professors and that in a department such as ours these achievements can take many forms. In accordance with the *Memorandums* and consistent with department mission and values, candidates will be evaluated in four areas:

1. Teaching effectiveness
2. Scholarly and creative activity
3. Contributions to university community
4. Contributions to the wider and professional community

Balance or Mix Among the Criteria

The four areas above are listed in rank order. The Department Committees will regard excellent teaching as the most important achievement. The committee will count scholarly and creative activity as the next most significant activity. This will be followed by contributions to the university community and to the wider and professional community. In all areas, candidates must demonstrate rigorous intellectual and high professional and ethical standards.

To assess these four areas, each candidate will compose an extended self-assessment showing how he or she has met the requirements of each area, as described below.

1.1 Teaching Effectiveness

The application of each candidate for Tenure and Recontracting must address the following areas in order to establish the effectiveness of his or her teaching effectiveness:

- I. Excellence in academic instruction
- II. Excellence in developing learning activities
- III. Excellence in developing as a teacher
- IV. Excellence in mentoring and advising.

I. Criteria for Excellence in Academic Instruction

Excellence in academic instruction is demonstrated by a combination of several of the following characteristics, by which the candidate:

- a. Engages students as active participants in the learning process, encouraging critical and creative thinking rather than passive retention of material.
- b. Maintains a class environment that interests and challenges students in the subject matter of the course and cultivates a positive attitude toward lifelong learning.
- c. Demonstrates a command of the current state of the discipline.
- d. Remains current in teaching pedagogy and is willing to experiment with innovative teaching approaches.
- e. Demonstrates knowledge of and enthusiasm for the subject matter and teaching.
- f. Organizes the subject matter, including appropriate pacing and adherence to departmental syllabi and policies.
- g. Identifies appropriate student learning outcomes via course materials.
- h. Provides opportunities for interaction with students outside of class.
- i. Articulates and applies fair and consistent standards in designing assignments and in grading student work.

The department of Writing Arts recognizes that different teaching methodologies should be applied depending on the context, goals of the class, and lesson. The candidate should demonstrate the skill to handle effectively several different approaches to teaching, tailoring pedagogical technique to the diverse needs of various student populations. For example, students in a first-year writing course (Foundations for College Writing [formerly IPWS], College Composition I or II, or introductory creative writing course [Creative Writing I or Writing Children's Stories]) require a different level of instruction and different pedagogical techniques than Writing Arts majors in a senior-level course or those in the M.A. in Writing. Whatever the approach, effective teaching should encompass the characteristics discussed above.

Documentation for Evaluating a Candidate's Excellence in Academic Instruction

Factors that will be considered in the Committee's review include but are not limited to

A. Self-reflective narrative

The candidate's self-reflective narrative should include the following, but does not necessary need to be composed in this order:

- a. Philosophy of Teaching
- b. Summary the candidate's teaching responsibilities and activities
- c. Description and analysis of pedagogical strategies
- d. Discussion of modalities of student assessment utilized by the candidate

B. Course content analysis

The course content analysis should include descriptions and analyses by the candidate of all courses taught since hiring in the case of Tenure and Recontracting and since the last promotion for Promotion. The candidate may locate his or her discussion within relevant values and outcomes corresponding to each collection of courses (first-year writing program, major courses, graduate courses, etc.).

C. Student Evaluations and Candidate Analyses

In accordance with the *Memorandum*, student perception of the teaching/learning experience will be collected in at least two sections of the candidate's choice once per semester during the last five (5) weeks of each semester of the current recontracting period throughout probationary service. Candidates may also collect student perceptions during the last week of the summer session of the current recontracting period.

Where possible, the candidate should submit evaluations demonstrating a range of effective teaching in a variety of courses.

The candidate must include a statement reflecting on the outcomes of the student evaluations.

The Committee will carefully assess the candidate's student evaluations and the accompanying analyses of student responses in the determination of teaching effectiveness. The departmentally approved student evaluation form(s) will be the standard measure of student perceptions.

Note: The Writing Arts Department places great emphasis on teaching during the hiring, tenuring, and promotion processes. We recognize that teaching is both a skill to be honed through accumulation of knowledge and an art to be perfected through practice and adaptation of various methodologies. It has been our policy to hire individuals who already show evidence of being gifted teachers; therefore, we do not expect or require a record of increasingly higher scores on student evaluations, or a record of increasing praise on peer evaluations. In the same way, we expect that all department members will serve as reliable, conscientious mentors and advisors from the outset; we do not expect or require a pattern of improvement in this area.

D. Peer Evaluations and Candidate Analyses

Peer evaluations are accomplished when a member of the department committee or its designee observes a class session taught by the candidate and writes a report of that

observation. The peer evaluation should include a summary of material presented in the class as well as an evaluation of the candidate's organization of the material, ability to communicate, currency of subject matter knowledge, variety and effectiveness of pedagogical techniques, and conduciveness of classroom environment to learning.

As stated in Appendix A 1.13 C of the *Memorandum* candidates are required to respond to the peer evaluation(s).

II. Criteria for Evaluating Excellence in Developing Learning Activities

The candidate must demonstrate excellence in developing learning activities that enhance students' learning outcomes. This excellence can be demonstrated at the classroom and curricular levels. Factors that will be considered in the Committee's review include but are not limited to those outlined in the *Memorandum* (Appendix A, 1.11, A).

III. Criteria for Evaluating Excellence in Developing as a Teacher

The candidate must demonstrate excellence in developing as a teacher. Factors that will be considered may include but are not limited to those outlined in the *Memorandum* (Appendix A, 1.11, A).

Note: A further result of the department's concentration on excellence in teaching from the outset of a candidate's career is that professional development activities should be tailored to the candidate's needs and orientations. For example, we do not expect or require candidates to attend workshops devoted to improving teaching, but candidates who have, for their own benefit rather than for the purpose of fulfilling a requirement, attended such workshops are welcome to include documentation in their file and to discuss the various ways in which they have taken advantage of professional development activities.

IV. Criteria for Evaluating Excellence in Mentoring and Advising

The candidate must demonstrate excellence in mentoring and advising. Because advising and mentoring are important corollaries to classroom teaching, the candidate will submit a statement of self-assessment addressing perceived performance in six areas:

- a. Academic advising, or assisting students in selecting their courses and completing their curriculum in a timely manner
- b. Serving as the second reader of a graduate project. Students in the department's MAW program complete a Masters Project. All Masters Projects require second readers with

an expert knowledge of the advisee's chosen genre(s). The department recognizes and values the highly skilled and labor-intensive nature of Masters Project advising. The candidate is encouraged to outline the advising processes he or she uses when serving as a second reader.

- c. Reading and assessing undergraduate Portfolio Seminar statements. The candidate is encouraged to outline the advising processes he or she uses when working with students on their statements.
- d. Developmental advising, or helping students to explore career and/or graduate school options that best fit their goals and interests
- e. One-on-one help with personal or academic questions (with the acknowledgment that often the best "help" is a referral to the Counseling Center, Academic Success Center, or Writing Center)
- f. Advising and mentoring of student groups and organizations

Note: As previously stated, the Writing Arts Department places great emphasis on excellence in teaching from the outset. Similarly, we expect that all department members will serve as reliable, conscientious mentors and advisors from the outset; we do not expect or require a pattern of improvement in this area.

1.2 Scholarly and Creative Activity

Note: The department does not expect three-quarter-time or full-time temporary faculty to engage in scholarly and/or creative activity. However, those who do engage in such activities will have these considered positively in the evaluation of their materials as long as such activities are not completed at the expense of other categories of evaluation.

The only department in the country with the name Writing Arts, our department brings together a diverse group of faculty from disciplines that are variously referred to as writing studies, composition studies, composition and rhetoric, media studies, creative writing, and writing program administration, among others. This diversity presents itself most clearly in the scholarly and creative activities—the intellectual work—of faculty.

Further, the Department understands that writing contributing to a faculty member's discipline may also provide insights relevant to their teaching. Thus, although the Department realizes that for TR and P purposes, faculty must list scholarly and creative activities in this area, we acknowledge the influence these endeavors may have on the classroom.

Criteria

Under "Evaluating Scholarly and Creative Activities" found below, the "Characteristics of Excellence" for scholarly and creative activity that will be applied to candidate folders are defined. The Department expects scholarly and creative activity to be appropriate to **at least** one of the following:

- the faculty member's academic or research field
- his or her teaching and department responsibilities
- his or her university responsibilities

Appendix A of the *Memorandum* describes five categories of scholarly and creative activities.

- A. Basic Research
- B. Research in the scholarship of teaching
- C. Creative activity
- D. Applied research and evaluation
- E. Funded research and creative projects

Below, the *Memorandum's* wording appears in italics followed by elaboration as it applies to the Department of Writing Arts. There is no hierarchy implied by the A-E order of this listing. Nor are faculty expected to make contributions in all areas. Those hired in Writing Studies are

expected to make contributions primarily, though not necessarily exclusively, in research areas involving scholarly endeavors. Those hired in Creative Writing are expected to make contributions primarily, though not necessarily exclusively, in research areas involving creative activities.

A. Basic research

Basic research includes scholarly efforts leading to presentation and publication as defined in the candidate's discipline. The Department recognizes technology's effect on contemporary research, writing, and publication processes. Thus the Department acknowledges the value of non-print publication and evaluates publications, such as Web-based journals, by the same standards it uses to judge print forms of publication.

Also, understanding the time and energy commitments required of collaborative research and creative activities, the Department of Writing Arts recognizes collaboratively authored work as valuable scholarly contributions.

Examples of Scholarship

Scholarly and creative work will be assessed based on a range of successful activities as well as the weight of specific accomplishments. Candidates are not expected to achieve success in every category.

The department understands that composing scholarly and creative work for publication and presentation is an extended process. Though publication and presentation are, of course, desired end-points, the Committee values and the candidate should provide context for work that is in-progress, under review, or has been rejected.

The candidate may help the Committee assess the value of the Scholarly and/or Creative Activity by consulting empirical information on criteria for publication, stringency of acceptance, and distribution.

The candidate should also explain the value of the activity in terms of its place in his or her overall body of scholarly work and teaching activities.

I. Scholarly Work through Print and Non-Print Media

- a. Writing, submitting, and publishing a book (including monograph, scholarly edition, or collection of scholarly essays)

- b. Writing an article, whether authorship is single or collaborative, for a refereed journal or collection of essays.
- c. Editing, submitting, and publishing a book of collected scholarly essays
- d. Editing or guest-editing a journal
- e. Writing, submitting, and publishing an article, whether authorship is single or collaborative, in a non-refereed journal or collection of essays
- f. Writing, submitting, and publishing an article, whether authorship is single or collaborative, in a professional/scholarly newsletter
- g. Writing, submitting, and publishing an entry for a reference work
- h. Writing, submitting, and publishing a book review

II. Presentations

- a. Delivering a plenary address
- b. Presenting a refereed paper
- c. Delivering a non-refereed paper
- d. Serving as a moderator or commentator of a session
- e. Organizing a session or panel

B. Research in the scholarship of teaching

Research in the scholarship of teaching includes but is not limited to conducting instructional and classroom research to benefit the teaching-learning experience. Faculty who engage in classroom research will be responsible for discussing the methodologies used to conduct such research. When appropriate, faculty should include Institutional Review Board (IRB) approval in the Supplemental Folder.

C. Creative activity

Creative activity is an expression of the scholarship of discovery and integration for those faculty engaged in disciplines for which research, as it may be traditionally defined, may not apply. Such faculty may sometimes, but not always, focus on disciplines in the fine, performing, or communicative arts. Genres of creative activity include but are not limited to poetry, novel, novella, memoir, essay, play, screenplay, and short story.

Examples of creative activities include but are not limited to

I. Creative Work through Print and Non-Print Media

- Writing, submitting, and publishing creative book-length works
- Editing, submitting, and publishing literary or creative collections or journals

- Writing, submitting, and publishing shorter creative works in literary journals or appropriate venues
- Writing, submitting, and publishing creative works in collections
- Republishing work in annuals and anthologies that has previously appeared in literary journals
- Writing, submitting, and publishing non-peer reviewed works in appropriate venues
- Writing, submitting, and publishing articles related to craft, aesthetics, and authorship of literary genres

Note Concerning Literary Publication: Literary magazines, even those sponsored by universities, often do not use “peer review” in the sense of using outside, independent experts to evaluate the scholarship or quality of a submission. Instead, they often use a standing editorial staff composed of experts and practitioners in the genres that the magazine publishes. Typically, a submission will be subjected to multiple rounds of review as it moves from the first readers, to an editor focused on a specific genre, and on to a final review by an editorial board or the editor in chief. Some factors that might establish the quality of a magazine include but are not limited to

- national distribution or the importance of the magazine to a region or a particular readership
- indexing by databases such as Academic Premier
- the magazine’s ability to place what they publish in “best of” or thematic anthologies, including The Pushcart Prize and similar collections
- support of the magazine by the NEA, foundations, or universities
- specific reputation of an editor
- the importance of the magazine in terms of establishing innovative approaches to the art of imaginative writing
- quality and reputation of authors the magazine attracts

II. Presentations

- Giving a reading of literary works
- Performances by others of created works
- Participation in panel discussions and forums (for example, at literary conferences and festivals)
- Interviews in both print and non-print media as interviewee

D. Applied research and evaluation includes but is not limited to

- 1. Applied study or applied pedagogical or scientific research (e.g., work in Professional Development Schools)*
- 2. Sponsored or contracted study or research (e.g., Engineering clinic projects)*
- 3. Program, policy, or personnel evaluation, study, or research for the local campus or other institutions or agencies*
- 4. Leadership in multidisciplinary centers and task forces.*

Examples of Applied Research and Evaluation include but are not limited to

- A. Writing, submitting, and publishing textbooks, teaching anthologies, handbooks, guides, etc.
- B. Providing external evaluations of curricular programs
- C. Publishing in or being responsible for publishing professional, academic, and non-academic bulletins, brochures, newsletters, etc.
- D. Speaking or appearing at professional, civic, or community engagements
- E. Reviewing articles, books, textbooks and other curricular materials

E. Funded scholarly and creative projects

Funded scholarly and creative projects include but are not limited to

- 1. Grant-seeking and proposal development to public and private sponsoring agencies for research*
- 2. Supervision and management of sponsored creative and artistic projects.*

While certainly successful grants are held more highly than rejected applications, the department values the effort required to seek out grant opportunities and to develop the grant application.

To this list of funded projects, both internal and external, the Department also adds, but does not limit itself to:

- A. Applying for and winning grants to further the candidate's scholarship and/or creative activity.
- B. Applying for and winning competitive fellowships related to the candidate's field
- C. Applying for and receiving funded research and creative projects may result from public or private sponsorship or contracted service. Such opportunities include but are not limited to
 - leadership in multidisciplinary centers and task forces

- contributions of expertise to public or private institutions of elementary, secondary, or higher education
- grant-seeking and proposal development to public and private sponsoring agencies
- supervision and management of sponsored creative and artistic projects

D. Reviewing grant proposals for funding

The Department also recognizes the work faculty are doing in the burgeoning research field known as the Scholarship of Engagement. Those faculty who are involved in the Scholarship of Engagement as part of their application packet will need to present criteria for evaluation of this type of scholarship the year prior to coming up for tenure and recontracting. The appropriate department committees and the Dean will have to approve these criteria. See <http://scholarshipofengagement.org/> for more information.

Evaluating Scholarly and Creative Activities

As with those candidates in any specialization, but especially with the diversity of faculty interests in the Department of Writing Arts, it is incumbent upon the candidate to contextualize his or her scholarly and creative activities for multiple audiences at the department, college and administrative levels. The candidate should provide—and the Committee will consider—information regarding the

- quality and appropriateness of the venue in which research and creative activities appear
- usefulness of such publication in serving the needs of particular audiences
- candidate’s contribution to materials that are co-authored

The candidate shall be evaluated based on the “Characteristics of Excellence in Scholarship (scholarly and creative activity) at Rowan,” as defined in 1.22 of the *Memorandum*. These are:

- A. The activity requires a high level of discipline-related experience
- B. The activity can be replicated or elaborated (research activity)
- C. The work and its results can be documented
- D. The work and its results can be peer-reviewed
- E. The activity is innovative, breaks new ground, or demonstrates other types of significance or impact, including creative work.

Documentation for Evaluating a Candidate's Scholarship and Creative Activity

I. Required Documentation

A. Listing of the candidate's scholarly and creative activity using the five A-E categories discussed below:

- A. Basic Research
- B. Research in Scholarship of Teaching
- C. Creative Activity
- D. Applied Research
- E. Funded Projects

B. Statement concerning the candidate's scholarly and creative activity that

- summarizes separately or together each of the candidate's scholarly and creative activities
- contextualizes the quality and appropriateness of the venue in which the scholarly and creative activities appear
- discusses their value in disseminating knowledge; their significance in terms of contribution to the profession or to the community of learners; their importance within a popular or literary context; etc.

C. When applicable, a representative description or sampling of creative work, as well as an explanation or documentation of the value and quality of the work.

D. When applicable, evidence of a broader dissemination of knowledge, whether drawn from the Rowan community or a more general community of learners, participants, viewers and/or readers.

E. For a candidate to whom such work applies, explanation and/or documentation of activities related to grants, sponsored, or contracted research.

Supporting Documentation (to be placed in Supporting Documentation folder)

- A. Copies of publications (print or non-print), editorial work, or integration of scholarship and teaching. URLs may be provided for non-print work.
- B. Copies of programs for presentations
- C. Reviews of the candidate's work
- D. Any other form of support acceptable to the Committee, such as unsolicited comments, mention of or citation of the work by others, etc.

1.3 Contributions to the University Community

Candidates are expected to demonstrate full engagement as a member of the University community. Candidates should specify the dates, nature, and demands of the work they have performed in service to the University community. The candidate's contributions should be regular and ongoing.

The Department Committee will further take into account the candidate's leadership roles and other factors, including whether he or she has received reassigned time for service that is included here. Because leadership does not mean simply chairing committees, candidates should discuss the impact of their roles on the committee and/or larger context surrounding the activity.

A. Active participation and leadership in campus activities and governance includes but is not limited to

1. Chairing a department, college, or university committee
2. Contributing to tasks central to the department's day to day activities serving both students and faculty
3. Helping the department meet the expectations of the College and the University
4. Assisting with other campus-wide activities; e.g., Homecoming, Rowan Day, advising student groups
5. Course and program development, review, and redesign
6. Chairing a department
7. Program coordination/Senate participation/Union participation
8. Other activities appropriate to the candidate's program as identified in the ratified and approved department criteria.

B. Mentoring other faculty or staff within the candidate's own Department, or College, or University-wide including but not limited to taking part in the established department or college mentoring programs or working with the Faculty Center mentoring programs.

C. Representing the institution for its advancement includes but is not limited to

1. Participation in open houses
2. Recruiting students
3. Outreach to bring more students or resources to the University
4. Other activities appropriate to the candidate's program as identified in the ratified and approved department criteria.

Professional activities vary in type and importance. The candidate should not just list but detail the nature and demands of the work for each activity or assignment, as well as discussing leadership roles and other factors, such as if reassigned time was provided for such service.

The candidate must include specific dates of participation and details of demands of each activity in the statement. In addition, the candidate may include supporting documentation including but not limited to letters of recommendation, appreciation, or support from administrators, committee chairs, colleagues, students, or other appropriate individuals.

1.4 Contributions to the Wider and Professional Community

Candidates are expected to demonstrate engagement as a member of the wider and professional community. Candidates should specify the dates, nature, and demands of the work they have performed in service to the wider and professional community. The candidate's contributions should be regular and ongoing.

Faculty members will demonstrate significant activity in practice and professional service at local, state, or national levels. Such activities shall be appropriate to (1) the faculty member's academic or research field or (2) to his or her teaching and department or (3) his or her university responsibilities.

Outstanding performance in this area may be demonstrated by the following characteristics:

1. Membership and service in appropriate professional organizations and participation in their governing process.
2. Commitment to community service and civic responsibility in ways that draw upon the candidate's area of professional expertise.

Service to the profession may include but is not limited to

- holding leadership positions in recognized professional organizations
- organizing meetings and conferences sponsored by professional organizations
- participating in professional organizations, including attending conferences, chairing panels, organizing or participating in workshops
- serving as chairs, organizers, reviewers, or discussants at professional meetings
- serving accreditation bodies or national examination boards
- managing, creating, or maintaining professional web sites or discussion groups
- maintaining membership in professional organizations
- subscribing to professional journals or other relevant publications

Service to the community may include but is not limited to

- presenting or participating in panel discussions, workshops, and seminars delivered to K-12 education professionals and other organizations
- serving as a visiting writer, such as a Poet in the Schools
- contributing to local, civic and other community groups
- consulting activities with other educational organizations or universities
- serving as a peer reviewer or field bibliographer for a journal or publishing company.
- writing or editing newsletters
- offering professional consultancies to the University and the external community

- contributing to community groups and projects
- holding public office or assuming important roles in civic and other nonprofit organizations
- providing lectures for and making guest appearances at external gatherings in a way that draws on candidate's expertise

The Department Committee will further take into account the candidate's leadership roles and other factors, such as receiving reassigned time for service that is included here. Because leadership does not mean simply chairing committees, candidates should discuss the impact of their roles on the committee and/or larger context surrounding the activity.

Documentation for Evaluating a Candidate's Contributions to the Wider and Professional Community

I. Required Documentation

- A. Statement of candidate's fulfillment of professional responsibilities.

II. Optional Documentation

- A. Any supporting documentation to clarify the candidate's statement (e.g., posters advertising professional or public events, thank you letters for service provided to professional or community groups)
- B. Any supporting evidence to clarify the candidate's statement.

Goals and Plans

Following 2.1112 of the *Memorandum*, candidates must provide a description of goals and plans for future professional development in each of the four areas discussed above and provide an evaluation plan to measure the candidate's success in reaching these goals.

Copies of Previous Evaluations

Following 2.1113 of the *Memorandum*, copies of the previous cycle's evaluations, including evaluations by the Department/Office Committee, the University Senate Recontracting and Tenure Committee, the Dean, the Provost, and the President.

Summaries of prior student responses should also be included.

General description of expectations for faculty

The following descriptions identify the Writing Arts Department’s general expectations for each of the areas identified above by year of service. Questions about adequate progress toward tenure may be addressed to either the department chair, the chair of the tenure and recontracting committee, or both.

Three-quarter and full-time temporary recontracting expectations, by year

Note: All reviews are completed by department and dean only.

Year of Review	Teaching	Scholarly/Creative Activity	Contributions to the University Community	Contributions to Wider and Professional Community
First	<p>First-year faculty should focus primarily on refining their teaching skills, developing classroom materials, syllabi, etc. They should also learn about the advising process and begin advising students by the end of the year.</p> <p>Professional development activities—tailored to the candidate’s needs and orientations—are to be included in the Developing Learning Activities and Developing as a Teacher categories.</p>	<p>Not required, but if performed will be “considered positively in the evaluation of their materials as long as such activities are not done at the expense of other categories of evaluation.”</p>	<p>Service should be primarily on departmental committees. However, this does not preclude the individual from serving on college or university committees.</p>	<p>Service should be primarily on departmental committees. However, this does not preclude the individual from making contributions to the wider and professional community.</p>
<p>Three-quarter time: Second and third, then three-year intervals. Full-time temp: Every year after first year.</p>	<p>Faculty members should be able to demonstrate their effectiveness as teachers and advisors. Professional development activities—tailored to the candidate’s needs and orientations—are to be included in the Developing Learning Activities and Developing as a Teacher categories.</p>			

Tenure-track recontracting expectations, by year

Year of Service	Teaching	Scholarly/Creative Activity	Contributions to the University Community	Contributions to Wider and Professional Community
FIRST YEAR	First-year faculty should focus primarily on refining their teaching skills, developing classroom materials, syllabi, etc. They should also learn about the advising process and begin advising students by the end of the year.	Faculty should refine a research or creative agenda and begin preliminary work on it.	Service should be primarily on departmental committees. However, this does not preclude the individual from serving on college or university committees.	Faculty should seek ways to contribute to the wider and professional community.
SECOND YEAR	During the second year, faculty members should be able to demonstrate their effectiveness as teachers and advisors.	Faculty must minimally demonstrate work on a clear and detailed agenda for their scholarly and/or creative activity. This may include presentations (as defined in Scholarly and Creative Activity above) and/or publications.	Faculty should continue to perform department level service, but should also become involved in service that goes beyond the departmental level.	Faculty should make limited contributions to the wider and professional community.

<p style="text-align: center;">THIRD YEAR</p>	<p>During the third year, faculty should be able to demonstrate excellence as teachers and advisors.</p>	<p>Faculty should present evidence of success in scholarly and/or creative activity. This may include presentations at or acceptances for several presentations, as defined in Scholarly and Creative Activity above. Faculty members should be submitting materials for publication in suitable venues.</p>	<p>Faculty should be expanding their service to include university-wide committees and activities, and should begin demonstrating leadership at the departmental level.</p>	<p>Faculty should make limited contributions to the wider and professional community.</p>
<p style="text-align: center;">FOURTH YEAR</p>	<p>Faculty should be able to demonstrate continuing excellence as teachers and advisors.</p>	<p>Faculty should show evidence of continued success in presentations (as defined above) and should have publications accepted or published.</p>	<p>Faculty should continue to serve the university in a variety of venues and should demonstrate participation beyond the departmental level.</p>	<p>Faculty should make noticeable contributions to the wider and professional community.</p>
<p style="text-align: center;">FIFTH YEAR</p>	<p>Faculty should be able to demonstrate continuing excellence as teachers and advisors.</p>	<p>Faculty must clearly demonstrate evidence of sustained scholarly and/or creative accomplishment, including having published several significant pieces of scholarship or creative work in suitable venues. In addition, faculty should document a plan for future research endeavors.</p>	<p>Faculty should be able to demonstrate that they have made a significant contribution to the department, college, and university via committees or other acceptable activities.</p>	<p>Faculty should be able to demonstrate that they have made a contribution to the wider and professional community.</p>

Tenure-track recontracting cycles, by year

YEAR OF SERVICE	WHO REVIEWS	WHEN	FOR WHAT CONTRACT
FIRST	DEPARTMENT DEAN	SPRING	*
SECOND	DEPARTMENT SENATE DEAN PROVOST/PRESIDENT	FALL	3 rd & 4 th
THIRD	DEPARTMENT SENATE DEAN	SPRING	5 TH
FIFTH	DEPARTMENT SENATE DEAN PROVOST/PRESIDENT	FALL	6 th

*NOTE: Faculty are evaluated after they are reappointed to a second year contract by the Board of Trustees in February.

Promotion expectations

	Teaching	Scholarly/Creative Activity	Contributions to the University Community	Contributions to Wider and Professional Community
ASSOCIATE	Faculty must be able to demonstrate consistent patterns of excellence as teachers and advisors.	Faculty must clearly demonstrate a consistent pattern of scholarly or creative accomplishments-- including several significant pieces of scholarship or creative work--since attaining the rank of assistant professor.	Faculty must clearly demonstrate active participation on, or leadership in, Department, College, and University committees or other acceptable activities.	Faculty must clearly demonstrate significant activity in practice and professional service at local, state, or national levels.
FULL PROFESSOR	Faculty must be able to demonstrate consistent patterns of excellence as teachers and advisors.	Faculty must clearly demonstrate a consistent pattern of scholarly or creative accomplishments since the date of application for promotion to associate professor. Faculty should provide evidence that these accomplishments represent a significant and recognized body of research or creative activity.	Faculty must clearly demonstrate leadership in Department, College and University via committees or other acceptable activities.	Faculty must clearly demonstrate leadership in practice and professional service at local, state, or national levels.

*Candidates for Full Professor must also obtain external reviews of their contributions to the field.

Appendix 1: First-Year Writing Program Core Values at a Glance

The seven core values of the Rowan University First-Year Writing Program were developed by the General Education Subcommittee of the Department of Writing Arts over a period of two years and were first implemented in Fall 2007. Based on this set of core values, specific goals and outcomes statements were written for the three courses in our sequence, Improving Personal Writing Skills, College Composition I and Integrated College Composition I, and College Composition II. Student work in these courses is evaluated on the basis of these goals and outcomes statements. The descriptions below are broad explanations of the intent of each goal and apply to all courses.

Upon completion of the First-Year Writing Program course sequence, students will:

Core Value I. Understand that writing is a multi-stage, recursive and social process.
College-level writing requires time for information-gathering, development, organization, expression, and reflection. Writers should seek feedback from other readers and revise in response to that feedback.

Core Value II. Understand that writing is shaped by audience, purpose, and context.
College-level writing should have an authentic message. Writers should make choices in their writing to effectively communicate their message.

Core Value III. Understand how texts represent meaning and how the processes of writing and reading create and interpret meaning.
College-level writing involves complex rhetorical and textual strategies. Writers should be able to analyze texts and explain what they mean and how they achieve their meaning.

Core Value IV. Understand the conventions of academic writing and Standard Written English and the contexts in which adherence to these standards is expected.
College-level writing is generally formal and should be well-edited. Writers may sometimes depart from the academic style, but should have a specific reason for choosing to do so.

Core Value V. Understand the role and use of information in writing.
College-level writing values and draws upon the expertise of others. Writers evaluate the quality of this information and actively interpret it based on their own knowledge and experience.

Core Value VI. Understand the principles and practices of academic honesty.

College-level writing acknowledges the work of others as their intellectual property. Writers always attribute ideas or information to the sources from which they were taken and clearly distinguish this material from their own observations and interpretations.

Core Value VII. Understand the power and ethical responsibility that come with the creation of written discourse.

College-level writing addresses serious and complex topics. Writers strive to be perceptive, credible and respectful in their views.

Appendix 2: Department of Writing Arts Core Values Statement

Adopted Fall 2007 Revised 2/2010

Because writing is a powerful mechanism for creating meaning, implicit within this mechanism are power, responsibility, and deliberate choice. Therefore, the Writing Arts Department values the following for students in the Writing Arts Program:

1. Writing Arts students will understand and be able to apply the conventions of a variety of writing genres and rhetorical concepts.
2. Writing Arts students will understand theories of writing and reading and be able to apply them to their own writing.
3. Writing Arts students will demonstrate the ability to critically read complex and sophisticated texts in a variety of subjects.
4. Writing Arts students will be able to discover, investigate, and evaluate information in the creation of text.
5. Writing Arts students will demonstrate self-critical awareness of their writing.
6. Writing Arts students will understand the impact evolving technologies have on the creation of written texts.
7. Writing Arts students will show an understanding of the power of the written word and that such power requires ethical responsibilities in its application.
8. Writing Arts students will be familiar with the current standards and dynamic nature of grammar, mechanics, and usage and will be able to apply them appropriately.
9. Writing Arts students will have knowledge of the post-graduate options available to them in professions and/or graduate studies.

Role of the Department Chairperson

Consistent with 5.321 of the Memorandum, the chair will serve on the Department Promotion Committee if he/she meets the other criteria for membership and is not a candidate for promotion. If the Department Chair is a candidate for promotion, he/she will not serve on the department committee.

Rowan University Personnel Résumé

Name: Wolff William I
Last First Middle Initial

Department/Office: Department of Writing Arts

Years of Service at Rowan 6.5

Date of appointment to Rowan University: 9/2006

Dates of Positions & Titles at Rowan University

Position	Title	Dates
Faculty	Assistant Professor	<u>9/2006-present</u>

Educational Record:

<u>University or University</u>	<u>City/State</u>	<u>Dates Attended</u>	<u>Degree/Year</u>
Univ. of Texas at Austin	Austin, TX	Aug 2000 – Aug 2006	PhD, 2006
Univ. of Cincinnati	Cincinnati, OH	Aug 1995 – Aug 1997	MA, 1997
Union College	Schenectady, NY	Sept 1990 – June 1994	BA, 1994

For candidates pursuing additional degrees/studies: N/A

In what program are you enrolled? _____

Where? _____

Major Field: _____ Special Fields: _____

When did you first start work on this program? _____

Last date enrolled? _____

When do you anticipate completing this program? _____

List, in chronological order, all professional experiences, full-time, part-time, adjunct, etc.:

<u>Institution or</u>	<u>City/State</u>	<u>Position*</u>	<u>Dates^</u>
Rowan University	Glassboro, NJ	Asst. Professor	9/2006 – present
Univ. of Texas at Austin	Austin, TX	Lecturer	8/2002 – 8/2006
Univ. of Texas at Austin	Austin, TX	Asst. Director of CWRL	8/2002 – 8/2004
Univ. of Texas at Austin	Austin, TX	Instructor	8/2000 – 8/2002
Rutgers	New Brunswick, NJ	Full-Time Asst. Dir. of WP	8/1999 – 5/2000
Rutgers	New Brunswick, NJ	Full-Time Instructor	8/1998 – 5/1999
Rutgers	New Brunswick, NJ	Part-time Instructor	8/1997 – 5/1999
DeVry Institute	North Brunswick, NJ	Adjunct Professor	9/1997 – 1/1998
Univ. of Cincinnati	Cincinnati, OH	Teaching Assistant	9/1996 – 5/1997

Executive Summary

I am a strong supporter of the Rowan University mission to create a “collaborative learning-centered environment” for students through faculty endeavors in teaching, scholarship, creative work, and service. Since joining the Rowan faculty in 2006 I have worked toward creating an evolving symbiotic relationship among all four areas so that each enhances the effectiveness and innovation of the other. Toward that end I consistently expanded the courses I taught. I have created new and re-designed older graduate courses. I have refined my pedagogy while continuing to challenge students, broadened my scholarship, engaged in new creative endeavors, and maintained a strong commitment to service at the department, university, and community level. I have also cultivated a research trajectory that is directly informed by the work my students and I are doing in the classroom and stays perpetually situated at the forefront of future directions in new media composition and communication. My accomplishments are summarized below.

TEACHING EFFECTIVENESS

Summary of Teaching Effectiveness Since Joining the Rowan Faculty in September 2006

Since joining the Rowan faculty in September 2006, I have shown my effectiveness as a teacher with successes that include:

- 34 course sections taught, including 11 graduate courses in the MA in Writing program; 1 newly designed undergraduate course; 2 re-designed versions of an undergraduate course; 2 newly designed graduate courses; and 2 re-designed graduate courses;
- student evaluations that show an overall average Teacher Mean of 4.63 out of 5.00 and an average Grand Mean of 4.57 out of 5.00;
- observations of my teaching by my colleagues that laud the innovative and effective ways I ask students to engage with and think about the implications of new media technologies;
- 33 course web sites created, totaling more than 265 individual pages, that enhance my pedagogy and students’ learning experiences;
- undergraduate student videos created since spring 2009 in the course Writing, Research, and Technology have been viewed on YouTube nearly 184,000 times;
- an Honorable Mention in the Junior Faculty Innovative Teaching Award (2010) for the redesign of Writing, Research, and Technology.

I have also sponsored 2 and co-sponsored 1 course curriculum proposal; sponsored 1 and co-sponsored 1 Certificate of Graduate Study for the MA in Writing; and co-sponsored a curriculum proposal for a New Media Concentration in the College of Communication. I have advised approximately 25 Writing Arts students per semester since fall 2007 and served as a second MA in Writing Master’s Project (formerly, Thesis) reader for 4 MA in Writing students. I have mentored 7 students through the process of submitting course projects to the *Journal of Undergraduate Multimedia Projects* and 4 having them accepted to be published in.

SCHOLARLY AND CREATIVE ACTIVITY

Summary of Scholarly Activity Since Joining the Rowan Faculty in September 2006

Since joining the Rowan faculty in September 2006, I have shown my commitment to innovative scholarship with successes that include:

- 3 published journal articles, one of which is co-authored with two former Rowan undergraduates;
 - my article in *Technical Communication Quarterly* nominated for the 2010 NCTE Best Article Reporting Qualitative or Quantitative Research in Technical or Scientific Communication;
- 1 article accepted with minor revisions and working on requested revisions for another article, both of are for the premier journal in my field, *Computers & Composition*;
- 1 published book chapter with two Writing Arts colleagues in an important book on the future of the Writing major nationally;
- 1 HTML and CSS textbook for which I served as Technical Editor which currently has an Amazon.com sales rank of 14 for books about XHTML and 16 for books about CSS;
- 9 presentations at premier national and international conferences in my field and at 1 international pop-culture symposium;
- 4 university grants totaling over \$11,000, and applying for and receiving positive comments on a National Endowment of the Humanities Summer Stipend grant

Further, My scholarship, teaching, and online presence led to my invitation to apply for a 2011–2012 or 2012–2013 research and teaching Fulbright Scholarship in Digital Culture at the University of Bergen, Norway.

I am maintaining my commitment to scholarship with current projects that include: a born-digital collection, *Remix as / Remixing Scholarship* for Computers and Composition Digital Press, and *The Web 2.0 Reader*, which with a colleague at University of Michigan, Flint, will be a free interactive crowd-sourced reader available for faculty and students to use in various composition, writing, and media classes.

Summary of Creative Activity Since Joining the Rowan Faculty in September 2006

Since joining the Rowan faculty in September 2006, I have had successes that include:

- 1 photograph published in an online magazine and dozens shown in 2 international and 2 national juried exhibits;
- 36 photographs exhibited in 2 invited solo gallery shows;
- 3 photography collections, two of which I co-edited, by Composing with Images Press, which I co-founded in 2010 to publish photo and art books that bring together image and text to engage creative, social, and cultural issues within a particular theme. All proceeds are donated to charity.
 - these books have raised over \$2300 for two charities: The Gulf Restoration Network and The Marine Toys for Tots Foundation.

I am currently writing a play, *Shingles: A Play in Three Acts*, and I am searching for a publisher for my children's picture book, *One Gray Whale*.

CONTRIBUTIONS TO THE UNIVERSITY, WIDER, AND PROFESSIONAL COMMUNITIES

Summary of Contributions Since Joining the Rowan Faculty in September 2006

Since joining the Rowan faculty in September 2006, I have shown my dedication to service to the university, wider, and professional communities with work that includes:

- 11 department, 3 college, and 6 university committees, including chairing 1 of the 3 hiring committees I've served on and chairing the CGCE Grant Committee;
- 1 research presentation at a College of Communication colloquium;
- 1 interview for the Rowan University Tech Cast about my teaching with the latest information technologies;
- 2 faculty workshops led at Rowan, 6 workshops led for educators at the college and K-12 levels, and 2 led at an international conference in my field;
- serving on the board of 2 professional organizations;
- serving as an alumni representative to a national undergraduate fellowship committee;
- serving on the editorial board of an online journal;
- serving as a reviewer for 5 journals and 2 conferences.

Self-Appraisal of Professional Performance

CANDIDATE'S SELF-ASSESSMENT FORM

Name of Candidate: William I. Wolff

Highest Degree: PhD

Note: Information recorded below indicates total professional experience at Rowan University.

1. Candidate's assessment of **Teaching Effectiveness** or **Professional Performance**:

Please see enclosed documents and narratives for full account.

2. Identification of **Scholarly and Creative Activities** (for Faculty) and/or **Professional Development** (for Professional Staff and Librarians):

3. Identification of **Contribution to University Community**:

4. Identification of **Contribution to the Wider and Professional Community**:

Candidate's Signature: 

Date: 1/5/12

ASSESSMENT OF TEACHING EFFECTIVENESS

Academic Instruction

Self-Reflective Narrative

Since joining the Rowan faculty in September 2006, I have taught 34 course sections, including 11 graduate courses in the MA in Writing program; 1 newly designed undergraduate course; 2 re-designed versions of an undergraduate course; 2 newly designed graduate courses; 2 re-designed graduate courses; and 1 newly designed independent study taught as a .5 credit overload (see Table 1 on page 48). I have achieved student evaluations showing an overall average Teacher Mean of 4.63 out of 5.00, an average Grand Mean of 4.57 out of 5.00 (see Table 2 on page 50), and excellent student comments that reinforce my goals to challenge students in new ways. Observations of my teaching by my colleagues laud the innovative and effective ways I ask students to engage with and think about the implications of new media technologies. As a way to enhance my pedagogy and students' learning experience, I have created 33 course web sites totaling more than 265 individual pages. In 2010 I received an Honorable Mention in the Junior Faculty Innovative Teaching Award for the redesign of the course, Writing, Research, and Technology.

Since fall 2007 I have advised approximately 25 Writing Arts majors per semester. As part of my advising duties I have worked closely with 18 seniors to successfully complete the Portfolio Seminary course. I have served as a second MA in Writing Master's Project (formerly, Thesis) reader for 4 MA in Writing students. I have mentored 7 students through the process of submitting course projects to the *Journal of Undergraduate Multimedia Projects* and 4 having them accepted to be published.

Teaching Philosophy

Each of the courses I teach reflects my passion for learning, eagerness to challenge students in new ways, and desire to connect what happens inside the class with what is happening in students' lives outside the classroom. My courses are theory-driven and pragmatic: theory-driven in the sense that they have theoretical content and also that they are informed by established and contemporary theories in composition pedagogy; pragmatic in the sense that course assignments are project-based, sequenced, and often collaborative. Revision plays a significant role. The work students complete during the semester become essential course texts used to inform class discussion and individual reflection.

The subject matter covered in the majority of my courses—new media, visual rhetoric, information architecture, and web design—requires students to use a significant number of information technologies both in and out of the classroom. My courses challenge students to re-think traditional notions about texts, writing, and the technologies used to compose texts. As a result, students often find themselves working outside their comfort zones, something that is necessary, I believe, to become more engaged, conscious, creative, and effective writers in a time of rapidly changing composing opportunities. The students' comfort can be disrupted by asking them to do something seemingly benign but wrought with angst: to use a Mac instead of a PC. Or, it can be disrupted by asking students to apply traditional composition processes and metaphors (pre-writing, drafting, revision) to new composition modes (video) that use new composition technologies (Flip video camera) and software applications (iMovie, Windows

Movie Maker). I further challenge students' pre-conceptions about writing by introducing Web 2.0 applications, which are often in Beta release, and because they are in constant development could be prone to down times. And, yet, those times where we see software being designed as we use it are incredibly valuable teaching moments as they reveal much about the rapidly changing world we live in. They also ask students to think about how they, through their engagement, are participating in creating, developing, and testing the web.

However, because studies show that the majority of contemporary students in all disciplines prefer courses that use a moderate amount information technology, I do not advocate that students consider the technologies to be tools only. Tools often become invisible within the processes in which they are used (how often, for example, does one think about the socio-cultural implications of a pen when using it to write?). Rather, I consider them to be part of what Nardi and O'Day (1999) define as an information ecology: "a system of people, practices, values, and technologies in a particular local environment. In information ecologies, the spotlight is not on technology, but on human activities that are served by technology" (p. 49). The primary human activities that are served by technologies (computers, paper, chairs, lights, and so on) in my classes are learning, teaching, critical thinking, and collaboration. As a result, in my classes we not only use technologies to create things, we critically analyze them in terms of how they are affording the work being done and the socio-cultural, political, and environmental implications of their use. For example, discussions of writing spaces include thinking through the economic implications of the ubiquity of Microsoft software (especially in education institutions) when there are free open source alternatives that meet and/or exceed the capacities of their Microsoft equivalents. We also touch on the perception that people in industrialized countries seem to have an insatiable need for the latest technology, a discussion that includes thinking through the effects such needs have on the environment and less fortunate peoples throughout the world. These discussions, in part, succeed in locating students and their use of information technologies within a global ecosystem that extends beyond the classroom and where the decisions they make have real-world consequences that have previously been invisible to them.

All technologies and software applications in my classes are learned in the process of learning something else, something more important to the theoretical and critical goals of the course. The technology is never an end in itself. The point of using YouTube is not to learn how to upload videos, though that is an important benefit. Rather, the goal is to think critically about identity and performance in contemporary culture. The reason we use Twitter is not to play with the latest social networking toy, but to help us think about how meaning is made, how text is malleable, how formal constraints affect the writing process. Students use Blurb's Booksmart software not only to learn about the rigors of designing and publishing books, but to consider the implications of the move toward self-publishing on copyright, the publishing industry, and what it means to be an author in a networked society.

For each of my courses I identify and define 5 topic areas in which students can expect to develop their skills during the 15 weeks of the semester. The Course Strands for some of my sections of Writing, Research, and Technology, for example, read:

Video Composition

Students will develop their ability to compose complex, multimodal video compositions that mash up video footage, still images, primary and secondary sources, and sound.

Research

Students will expand their research skills by engaging in primary and secondary research in and outside the library. Students will also learn oral history research methodologies.

Critical Thinking, Writing, and Reading

Students will develop their ability to analyze the texts they read and then filter that information in terms of the theories and other texts being read.

Technology

Students will learn how to use various online tools and technology-related skills, which can help them develop their abilities in the other course objectives.

Collaboration

Students will develop the ability to work collaboratively in activities that range from online discussion postings to peer reviews to in-class discussion.

Each course unit has major or minor assignments and/or activities that require students to, in one way or another, address each of these areas. The oral history assignment, for example, challenges students to learn how to *compose video*, learn new *research* methodologies, *think critically* about complex articles, learn new media *technologies*, and *collaborate* with narrators. When I assess student projects, I create rubrics that break down their assignments into each of these 5 Course Strands. Some are weighted more heavily than others depending on the assignment. When I return students their grades, they receive a 1–2 page rubric that presents each of the strands, their definition, the percentage it is worth, and comments directly relating to each strand.

Ultimately, I consider my courses a success when students come away from them having been challenged to learn something new, having re-thought traditional modes of composition, having considered how to apply what they have learned to enhance their more traditional compositions, and having the confidence to take on new compositional and technological challenges.

Course Content Analysis

Each of the course descriptions below reflects the most recent version of the course taught since I joined the Rowan faculty in September 2006, and when applicable includes a link to the course web site (note: for Writing, Research, and Technology, I include information for the Fall 2010 section to maintain consistency because I include evaluations from that section later in the packet). Each course web site includes the course description, syllabus, weekly schedule, homework, major assignments, and links to readings. The most recent web site is listed at the top. I include web sites that are associated with the course (such as a course YouTube channel) at the end of the description. Please note that when I overhauled my web site in August 2009 some of the inner navigation in spring 2009 and earlier course sites was lost. All of my course web sites can be accessed online from <http://williamwolff.org/courses/>.

College Composition II: Sophomore Engineering Clinic (UG)

Fall 2008: <http://sophclinic-f08-s09.pbwiki.com/WolffPage>

Fall 2007: <http://sophclinic.pbwiki.com/WolffPage>

Fall 2006: no Web site

College Composition II: Sophomore Engineering Clinic was taught by four Writing Arts faculty and five College of Engineering faculty, who collaborated on course design, assignment wording, and assessment. As a way to simulate real-world engineering experiences, students spent much of the semester working with a group of peers, each of whom had different skills that they brought to the group as a whole. Students learned about convergent and divergent design theory; designed and constructed two structures (a soda bottle rocket plus another project, a crane in 2007, a wind turbine in 2008); and developed the critical thinking and writing skills necessary to write technical reports about those structures.

The course required Writing Arts faculty to be conversant in engineering rhetorical concepts and technical document design. It also required us to maintain a focus on process-based writing wherein students saw that writing informs and is not secondary to innovation, tinkering, and knowledge-building. To facilitate that process, writing faculty spent a great amount of time writing and revising assignments that provided students with the ability to write about their “real-world” design projects in such a way that would gain them entry into their engineering discipline. The course ultimately asked students to reinvent themselves as they entered into their future discourse community—not only in terms of their writing, but also within a collaborative design process.

College Composition II (The Rhetoric of War) (UG)

Spring 2007: <http://users.rowan.edu/~wolffw/courses/cc2/cc2-spring-07/>

The course catalog description reads: “College Composition II emphasizes critical thinking, reading, and writing as they relate to research and argumentation. Evaluation of information as well as exercises in critical thinking and research design build upon skills achieved in College Composition I. A major activity involves writing and documenting a research paper.” I have found that research writing courses work best when students have an overarching theme that guides the readings and their writing, and from which interesting classroom discussions can emerge. To achieve these goals the course had a central theme: The Rhetoric of War.

In the course, students analyzed the rhetoric of war by looking at how people employed language to make arguments about why they fought, what they gained by it, and how they interpreted past conflicts. By using a variety of sources—historical texts, government documents, news reports, web sites—students looked critically at not only depictions of atrocities, but at how war was presented, reported, interpreted, and dramatized. Discussions led students to ask important questions about the rhetoric of war: Is declaring war ever justified? What exactly is ethnic cleansing? Who sets the line between a war crime and a “legitimate” act of war? How do the media and the Internet manipulate the way the general public perceives war? Is the United States really as altruistic as it imagines? This course challenged students to rethink how we come to believe what we do, and how the rhetoric of what we see on TV and in the news shapes—and often distorts—our perceptions of war.

Although the course involved a substantial reading component, the primary focus was on student writing. Students wrote two short papers (4-6, 5-7 pages) and one extended research paper (11 - 15 pages). Students handed in rough and final drafts of each short paper, and 3 rough drafts and a final draft of the research paper. Students also completed research process essays and peer responses.

Introduction to Writing Arts (UG)

Fall 2011: <http://williamwolff.org/courses/tfw-fall-2011/>

Fall 2009: <http://williamwolff.org/courses/tfw-fall-2009/>

Spring 2009: <http://williamwolff.org/courses/tfw-spring-2009/>

Fall 2008: <http://williamwolff.org/courses/tfw-fall-2008/>

Spring 2008: http://williamwolff.org/courses/tfw-spring-2008

Fall 2007: <http://wolff-tfw-fall07.pbwiki.com/>

This course was designed and originally taught by Writing Arts faculty Dr. Sandy Tweedie, Dr. Jennifer Courtney, and myself to introduce students to the Writing Arts major. The course has a unique structure wherein for the middle twelve weeks of the semester, 3 groups of 20 students rotate through 3 four-week modules: History and Materiality of Writing (taught by Dr. Tweedie); Issues in Writing (taught by Dr. Courtney); and Technologies and the Future of Writing (taught by myself). The class meets as a whole group the first week of the semester (where we introduce the course and the Core Values of the major) and the last two weeks of the semester (where invited guests describe a few of the many and varied career opportunities available for a Writing Arts major).

The primary goals of my module, Technologies and the Future of Writing, in fall 2011 were to challenge students to rethink their relationships with contemporary information technologies and to speculate as to the future directions of writing. To do so students considered the question: how do contemporary writing technologies and practices cause us to reconsider our definition of writing as well as constructs like audience, identity, originality, authority, ownership, materiality, and collaboration? To answer this question, students conducted a study of how people are writing in popular online spaces (such as Facebook and Twitter). Their findings in this small study informed their understanding of what it means to write and be a writer today. From there students speculated as to where writing is heading in the future.

Complementing their research and theoretical readings on the history of the Internet, Web 2.0, and gaming, students were introduced to three writing spaces that are becoming important to writers, readers, and teachers:

- a collaborative professional blog using Tumblr
- micro-blogging using Twitter
- personal online portfolio using Spideroak

Course Tumblr Sites

TFW Fall 2011 Module 1 Tumblr: <http://wolfftfwf11mod1.tumblr.com/>

TFW Fall 2011 Module 2 Tumblr: <http://wolfftfwf11mod2.tumblr.com/>

TFW Fall 2011 Module 3 Tumblr: <http://wolfftfwf11mod3.tumblr.com/>

Writing, Research, and Technology (UG)

Fall 2011: <http://williamwolff.org/courses/wrt-fall-2011/>

Fall 2010: <http://williamwolff.org/courses/wrt-fall-2010/> (2 sections)

Spring 2010: <http://williamwolff.org/courses/wrt-spring-2010/>

Fall 2009: <http://williamwolff.org/courses/wrt-fall-2009/>

Spring 2009: <http://williamwolff.org/courses/wrt-spring-2009/>

Spring 2008: <http://williamwolff.org/courses/wrt-spring-2008/>

Fall 2008: <http://williamwolff.org/courses/wrt-fall-2008/>

Writing, Research, and Technology (WRT) challenges students to rethink traditional conceptions and metaphors of writing by asking them to complete innovative, disciplinarily significant, pragmatic, and theoretically-informed work in three topic areas: video composition, remix, and video oral history.

In 2008 I received a Rowan Innovations in Teaching with Technology Grant to fund the purchase of 20 Flip video cameras and support a complete overhaul of my sections of WRT. (In 2010 I received funding from the College of Communication and the Department of Writing Arts to purchase of 22 more cameras so I could teach two sections in fall 2010.) I redesigned WRT so that students would be able to continue to challenge the idea of contemporary modes of composition first discussed in Introduction to Writing Arts. Specifically, the course extends traditional conceptions of composition by applying it to the medium of video.

Kevin Kelly describes the emerging video movement as a cultural shift “from book fluency to screen fluency, from literacy to visuality.” As a means of engaging visuality the primary 8-10-week assignment is to create an oral history video composition that asks students to think critically about how writing, research, and technology are evolving in digital age. Students learn oral history research methodologies (including IRB); construct interview questions informed by documentaries, Studs Turkel interviews, and chapters from *The Oral History Reader* (Perks & Thomson, 2006); secure IRB approval; interview community members; and compose 8-10 minute (minimum) videos that mash together interview footage with still and moving images, primary documents, and sound. The Oral History Video Archive that I created and students have populated is the only such video archive that I have found online. The videos present individuals whose voices on important social issues might never have been recorded, preserved, and broadcast to a world eager to watch, listen, and learn from the others’ experiences. And watch they do: the 73 videos on the site have been viewed over 44,480 times.

Students also jump headlong into the complexities and controversies of a burgeoning field in composition and rhetoric: remix and mashup (modes of composition in which composers reuse prior material to make new work). By asking students to create their own videos that remix and build on the creativity of others, this unit challenges students’ understanding of central terms for writers: text, authorship, creativity, ownership, and plagiarism. Students think about and engage with pressing contemporary social, political, and economic issues surrounding copyright by using Creative Commons licensed work (from Flickr and the music sharing site, Jamendo) and

work in the public domain (from The Moving Image Archive); and make important rhetorical decisions by choosing an appropriate Creative Commons license for their work.

Except for times when oral history subjects refuse consent, all student videos (reading responses, rough, and final drafts) are uploaded to a course YouTube channel (in spring 2009 each student had their own channel but I found the distributed work too hard to manage). Student videos from my sections of WRT have been viewed over 139,480 times, many receiving significant comments and engagement from the YouTube community. Posting the videos online has the impact of making real for students the concept of “composing for an unknown audience”—an important concept for writers but one that is often abstract.

Course YouTube Channels

Fall 2010: <http://www.youtube.com/user/wolffwrtf10>
<http://www.youtube.com/user/wolffwrtf10sec3>
Spring 2010: <http://www.youtube.com/user/wolffwrts10>
Fall 2009: <http://www.youtube.com/user/wolffwrtf09>
Spring 2009: <http://www.youtube.com/user/wolffwrts09>

Oral History Video Archive

<http://www.youtube.com/user/oralhistoryvideo>

Special Topics: Creative Hypertext (G)

Summer 2008: <http://williamwolff.org/courses/ch-summer-2008/>

In this graduate course students learned about the fascinating genres of hypertext fiction and poetry—creative texts that are designed and composed specifically for the web. We read important theory on hypertext and electronic literature—theory that helped students see how hypertext fiction and poetry challenge our print-based understanding of plot, narrative, grammar, rhetoric, and so forth. The course asked students to think in new ways about how medium affects structure and comprehension.

Students also composed their own hypertext pieces—specifically, one short piece of hypertext fiction or one poem (or series of short poems). These pieces were original to the course, not work that they have written elsewhere that they wished to adapt to the hypertext landscape. To complement this assignment, students read articles on composing hypertext work.

Creative hypertext is just one small genre in what has become an ever-expanding collection of work that has been grouped under the heading Electronic Literature. Because much of this work is based in Flash, and the course was only 5 weeks long, students did not have time to compose their own. However, each student presented to the class one piece of Electronic Literature collected in the *Electronic Literature Collection* (Volume I).

Special Topics: Web Design (G)

Summer 2008: <http://williamwolff.org/courses/wd-summer-2008/>

In this three-week graduate course students learned how to design web pages, starting with HTML coding and building to more complex layouts, using cascading style sheets and intricate graphic designs. But it was not just a course in coding and graphic design. Students engaged with their projects by thinking critically about the important issue of the day: designing aesthetically intricate, usable, accessible pages according to Web Standards.

Projects for the course included learning the latest version of Photoshop, designing a professional web site that included a portfolio of work they chose to showcase, and a CSS Zen Garden web site. The CSS Zen Garden is correctly described by the site as a stunning “demonstration of what can be accomplished visually through CSS-based design.”

Information Architecture (G)

Spring 2009: <http://williamwolff.org/courses/ia-spring-2009/>

In this graduate course students considered the evolving, networked, symbiotic relationships among information, texts, and technologies. Students looked at how information is structured, classified, and situated within larger ecologies. Students read, critiqued, and put into practice theories on metaphor, ecology, classification systems, font, color, mapping, visual rhetoric, evidence presentation, and creativity. As a way to engage in the dissemination and exchange of information, students blogged on the site of the International Association of Online Communicators—an organization dedicated to thinking critically about how people communicate in online environments.

Assignments for the course included a review of a Web 2.0 application; a review of an application designed to take advantage of Twitter’s open API; a memory map of Rowan remediated in Google MyMaps; an original font designed using FontStruct; and a poster presentation that investigated the Writer as Cartographer metaphor.

Writing for Electronic Communities (G)

Fall 2011: <http://williamwolff.org/courses/wec-fall-2011/>

Spring 2009: <http://williamwolff.org/courses/wec-fall-2009/>

Spring 2008: <http://williamwolff.org/courses/wec-spring-2008/>

For the fall 2011 semester I continued to refine the course so that it would more fully complement the three other courses that are a part of a New Media COGS in the MA in Writing: Information Architecture, Visual Rhetoric & Multimodal Composition, and Internet & Writing Studies.

In this course, students considered the question: how do contemporary writing technologies and practices cause us to reconsider our definition of writing as well as constructs like audience, identity, originality, authority, ownership, materiality, and collaboration? To answer this question, students conducted a semester-long collaborative and dynamic study informed by accepted online research practices of how people are writing and composing in popular online spaces as well as observing how people are writing in their real life professional spaces. The study’s conclusions were informed by significant theoretical readings on the subjects of Web 2.0;

the state of composition in the Internet age; the dissemination and ownership of knowledge; electronic literature, and gaming.

The students' final essay was composed collaboratively using GoogleDocs, and there were set times during the semester when they were required to compose the essay synchronously in their groups in GoogleDocs. That is, there were times when all group members were writing the essay simultaneously from three different computers as they meet in the same document space. Synchronous writing in GoogleDocs results in rich and nuanced process documents (Figure 1).

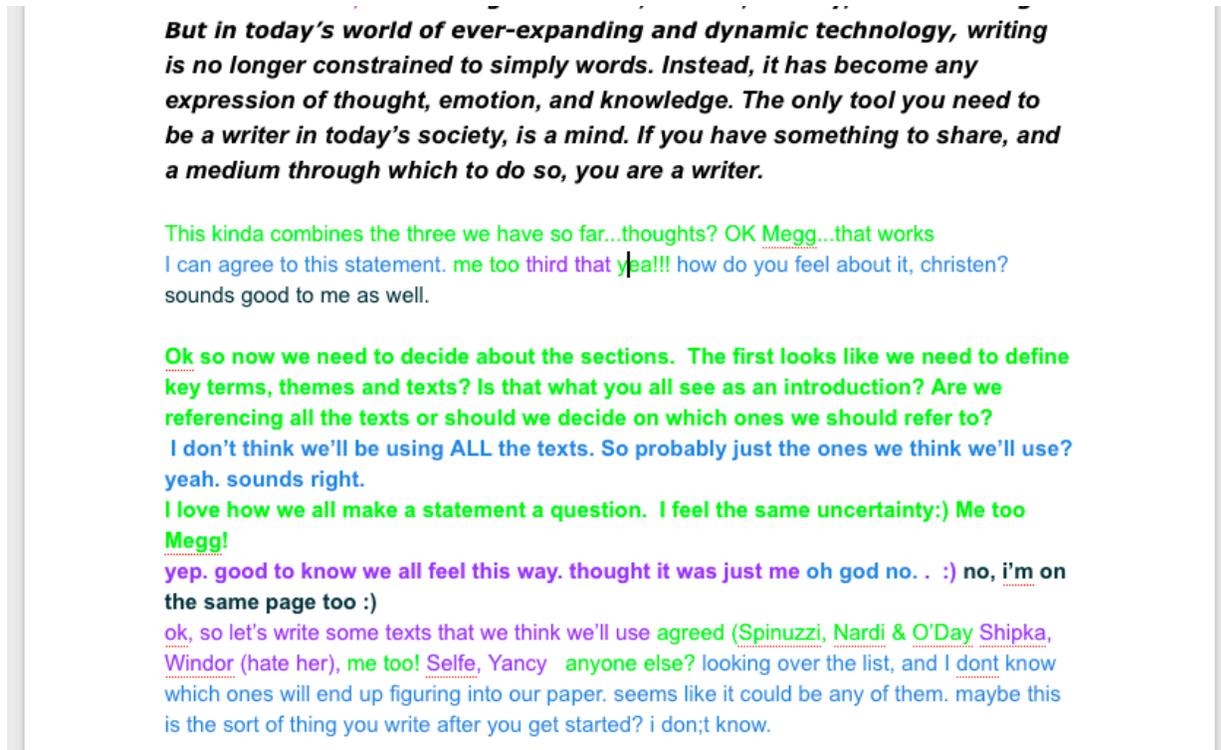


Figure 1. Screen shot of Student Synchronous Writing in a GoogleDoc. Different colors indicate a different author. Authors were composing synchronously on different computers in different locations.

Each group member also composed reflections about the experiences of writing in this collaborative, dynamic, and interactive manner.

The ultimate goal of the course was for students to come away with a more nuanced understanding of the dynamic, interactive, and transitory nature of writing, and how external forces often structure what counts as knowledge.

Course Tumblr Site: <http://wolffwecf11.tumblr.com/>

Visual Rhetoric and Multimodal Composition (G)

Spring 2010: <http://williamwolff.org/courses/vrmc-spring-2010/>

Writing, in our highly mediated, highly visual culture, is no longer just about using a keyboard to put words on a screen nor about using a pen to put words on paper. Writing is composing—in all the forms, media, modes, and genres we can think of. It is multimodal. That is, it brings together images (still and moving), words, and music. When composing such visual texts to make an argument, a host of rhetorical strategies are used, ranging from placement of texts on the page to consideration of audience to the media used to write and present the text.

In this course students considered the impact of the pervasiveness of the visual in contemporary society by reading theoretical texts on the subject of visual rhetoric and multimodal composition; reading historical and contemporary multimodal texts and texts heavy in visual rhetoric; and composing texts that contained multiple modes of communication using multiple media technologies. Through the readings and projects students gained critical and practical skills to become better consumers and creators of visual texts. The units:

Unit I. Contexts, Semiotics, and Modalities

In this unit, students were introduced to theories on semiotics and multimodal composition. The unit grounded the discussion of the visual with texts that considered the role of the image in writing and contemporary society. Students composed a semiotic analysis of one of the most visited visual blogs, PostSecret, or an extremely controversial blog project, Legofesto.

Unit II. Visual Rhetoric

In this unit, students read theory on visual rhetoric, particularly the rhetoric of photography, and composed visual arguments in the form of a photo essay. The texts were showcased on a course Flickr page and were accompanied by an analysis of the work.

Unit III. Remixing

Contemporary culture is participatory; people create their own entertainment and distribute it online for others to enjoy, critique, or ignore. Much of this entertainment takes older media and represents it in a new way that often adds a new layer of social commentary. This is called remixing. In this unit, students composed a 3 – 5 minute video that remixed still and moving images to make a comment about contemporary society. The videos were posted to a course YouTube channel. The remix was accompanied by a rhetorical reflection.

Course Flickr Site

<http://www.flickr.com/photos/vrmcs10/sets/>

Course YouTube Channel

<http://williamwolff.org/courses/vrnc-spring-2010>

Core 2: Research Methods for Writers (G)

Spring 2011: <http://williamwolff.org/courses/core2-spring-2011/>

Spring 2010: <http://williamwolff.org/courses/core2-spring-2010/>

Core 2 is a required course for all MA in Writing students that introduces them to qualitative research skills that they could possibly use in preparing their Master's Project (formerly, Thesis) or in future descriptive research or nonfiction projects. Fiction writers and poets benefit from

learning qualitative research to do the initial fieldwork needed to write strong, plausible prose and poetry.

For the spring 2011 section I completely redesigned the course in response to spring 2010 student evaluations, which suggested less theory and more information on the process of placing work in various publications. My own reflections on the course complemented these suggestions and I was very happy to select different readings and revise assignments.

The course had two themes—Write What You Don't Know and Share What You Research—and students used a variety of contemporary communication technologies in order bring those themes into practice. Through the use of social networking applications students reconsidered how and where research is conducted. Assignments brought students into libraries and into local communities. Readings and class discussions challenged students to think in new ways about texts, objects, and where research happens. And everything students did in the class asked them to rethink their traditional ideas about the role of research in the writing process.

Assignments for this course consisted of a 15-week research project, with the final result being an 8 – 10 page investigative article that could be submitted for publication in a magazine or newspaper. The topic or subject of the investigation was up to the individual student, but grounded in his or her local community. Because writing an extended research-driven article is a process, the assignments students completed helped that process emerge more naturally. The assignments leading up to the article were:

- a research blog in which the researcher detailed and reflected on each stage of their research process;
- a research proposal written with a specific audience in mind explaining the need for the investigation;
- an annotated bibliography of 8 scholarly and 4 creative/journalistic sources relating to students' research;
- a document annotation modeled on those published in *Harper's*;
- a series of interviews conducted in person and on line;
- and a 5 – 7 page rough draft that had to be completed in order to write the final article.

Throughout the process of completing the above assignments, students interacted with members of the Twitter communities who were interested in or in some way related to students' areas of research. These connections broadened research potential, introduced students to new ideas, and provided them with people who they were able to interview on and off line.

Students also completed the NIH certification process required by the Grants Office and The Graduate School to ensure protection of human subjects in research in case Institutional Review Board paperwork was needed for their Master's Project.

Internet and Writing Studies (G)

Fall 2010: <http://williamwolff.org/courses/iws-fall-2010/>

In this course students gained the theoretical knowledge and practical skills to compose their own professional online presence. Students read scholarly texts that introduced them to the evolution of written communication and writing technologies, Internet studies, hypertext theory, and electronic literature (eLit). Students also read practical texts that introduced them to web design, usability, blogging, and the two primary web design languages: XHTML (Hypertext Markup Language), CSS (Cascading Style Sheets). Students used these texts, theories, and skills to analyze and compose various online spaces, and to make sound choices when determining how, where, and why to share their work online.

The course had two main projects and several smaller assignments that supported and enhanced the development of the main projects. The projects included:

Designing a Professional Web Site using Wordpress (14 weeks)

Each student composed a professional web site using the free and robust blogging and information management software, Wordpress.org. Each student had their own URL and learned how to install a blog, how to manipulate themes, how to use it for more than just blogging, and how to compose their professional site. The professional site was completed in two installations. The first installation was based on the WPFolio theme. The second installation was based on a theme of their choice, which had to be heavily manipulated to fit their own particular goals. A reflective statement accompanied each installation.

Blogging (14 weeks)

Students used the blog feature of their professional web site to engage with the texts we read, to reflect on their web design progress, and to share ideas with their future audience. Each student was responsible for at least 3 blog posts per week: 1) one that extended the class discussion; 2) one that discussed their web design progress; and 3) one based on a weekly feature that they created to help promote themselves.

Social Bookmarking (12 – 13 weeks)

Social bookmarking is the process of publicly archiving web pages someone finds interesting for possible future use. As a class, we used Diigo to socially bookmark web sites that directly related to ideas and skills discussed in class.

Analysis of a Professional Web Site (2 essays)

As a way to get a better understanding of how people in their field were using professional web sites and social media, students wrote two short analysis papers. The first analyzed a web site in terms of its content, goals, and usability. The second analyzed it in terms of how the person was leveraging social media (blogs, Twitter, Facebook, and so on).

Table 1. Courses Taught Fall 2006 – Fall 2011

Semester	Course	Comments
Fall 2006	Writing, Research, and Technology	First time teaching
	Sophomore Engineering Clinic	First time teaching
	Sophomore Engineering Clinic	First time teaching
Spring 2007	Writing, Research, and Technology	
	Writing, Research, and Technology	
	College Composition II	First Time Teaching
Fall 2007	Introduction to Writing Arts	First time teaching; Designed 4-week module in new course
	Sophomore Engineering Clinic	
	Sophomore Engineering Clinic	
Spring 2008	Introduction to Writing Arts	
	Writing for Electronic Communities	
	Writing, Research, and Technology	Graduate; First time teaching; Redesigned course
Summer 2008	Special Topics: Creative Hypertext	Graduate; First time teaching; Designed new course
	Special Topics: Web Design	Graduate; First time teaching; Designed new course
Fall 2008	Introduction to Writing Arts	
	Sophomore Engineering Clinic	
	Writing, Research, and Technology	Redesigned version of course
	Independent Study: New Media	Graduate; First time teaching; Designed .5 credit overload

Spring 2009	Information Architecture Introduction to Writing Arts Writing, Research, and Technology	Graduate; First time teaching; Redesigned course Redesigned version of course
Fall 2009	Writing, Research, and Technology Introduction to Writing Arts Writing for Electronic Communities	Graduate; Redesigned course to work within planned New Media track
Spring 2010	Writing, Research, and Technology Visual Rhetoric and Multimodal Composition Core II: Research Methods for Writers	Graduate; First time teaching; Designed new course Graduate; First time teaching; Redesigned course
Fall 2010	Writing, Research, and Technology Writing, Research, and Technology Internet and Writing Students	Graduate; First time teaching; Designed new course
Spring 2011	Core II: Research Methods for Writing	Graduate; I was on partial paternity leave so I only taught one course.
Fall 2011	Introduction to Writing Arts Writing, Research, and Technology Writing for Electronic Communities	Redesigned version of the course Graduate

Table 2. Evaluation Scores (Fall 2006 – Fall 2010) for Evaluations Included in Recontracting and Promotion Packets

Course Level	Course Name	2 nd Year of Service App for 3 rd & 4 th years		3 rd Year of Service Application for 5 th Year		Fifth Year of Service Application for Tenure		Application for Promotion										
		Fall 2006	Spring 2007	Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Overall Average							
		TM ^a	GM ^b	TM	GM	TM	GM	TM	GM	TM	GM	TM	GM					
Undergraduate	Sophomore Engineering Clinic	4.24 ^c	4.13	4.53	4.47													
	Writing, Research, Technology	4.56	4.19	4.78	4.69	4.64	4.49	4.68	4.63	4.69	4.64	4.58	4.52					
	College Comp II		4.57	4.51		4.39	4.33	4.81	4.75	4.52	4.47							
Undergraduate	Introduction to Writing Arts			4.57	4.51													
Undergraduate	Undergraduate Average	4.40	4.16	4.55	4.49	4.78	4.69	4.75	4.69	4.61	4.56	4.58	4.52	4.84	4.82	4.64	4.56	
Graduate	Writing for Electronic Communities					4.74	4.72											
	Information Architecture							4.59	4.57					4.48	4.45			
	Visual Rhetoric															4.62	4.55	
Graduate	Internet and Writing Studies							4.59	4.57						4.62	4.55	4.61	4.57
Graduate	Graduate Average					4.74	4.72	4.59	4.57			4.48	4.45	4.62	4.55	4.61	4.57	
Overall	Overall Average	4.40	4.16	4.55	4.49	4.76	4.71	4.69	4.65	4.61	4.56	4.53	4.49	4.73	4.69	4.63	4.57	

^a Teacher Mean, or an average of the first nine evaluation questions that focus on the students' rating of the teaching in the course;

^b Grand Mean, or an average of all ten evaluation questions;

^c Shaded background indicates first time teaching course. All scores rounded up to the nearest hundredth.

Developing Learning Activities

Since joining the Rowan faculty, I have consistently created and overhauled courses to ensure that the subject matter, readings, and assignments were asking students to consider the latest developments in the areas of new media, composition, and writing technologies.

At the undergraduate level, I used my teaching and research specialties to co-sponsor the creation of a Concentration in New Media studies in the College of Communication. I was also the co-sponsor of the creation of Introduction to Writing Arts, a course required for all Writing Arts majors and minors. At the graduate level, I sponsored the creation of Visual Rhetoric & Multimodal Composition and Internet & Writing Studies. Along with Writing for Electronic Communities and Information Architecture (both of which I substantially overhauled), Visual Rhetoric & Multimodal Composition and Internet & Writing Studies now make up a COGS in New Media I sponsored for the MA in Writing program. I also co-sponsored the creation of a COGS in Technical and Professional Writing for the MA in Writing program.

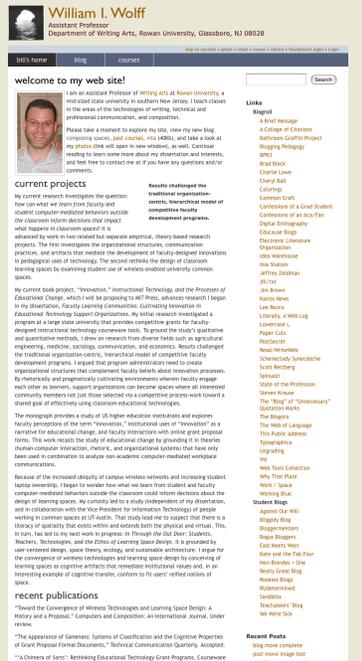
Because of their subject matter and my commitment to open-access pedagogy, all of my course materials are online and available for my students (and the rest of the Internet) to access whenever it is convenient for them. In August 2007, I purchased my own domain, <http://williamwolff.org>, so that I could have all my web pages within a unified design. I also created a blog, Composing Spaces, which I use as a model for students, to reflect on my teaching and research, and to post items of interest in writing, photography, visual rhetoric, classification systems, and other areas. As my students, especially those in Writing, Research, and Technology, began creating online multimedia projects, I wanted to be able to showcase that work for those who arrived at my web site. In August 2009, I began a process of overhauling my site so that it would become a showcase of the work my students and I were doing, as well as provide links to my various online spaces (see Figure 2 on page 52). By blending our work in one space I am also more accurately reflecting the symbiotic relationship among my teaching, research, and service. Each informs the other and each should be shown in a similar space where how they are read is affected by what is nearby.

Since I joined the Rowan faculty, I have created 33 course web sites totaling more than 265 individual pages. Each course web site's main navigation includes the course schedule, syllabus, daily homework assignments, major assignments, and links to readings. By putting all of my course materials online under Creative Commons Attribution-Noncommercial-Share Alike 3.0 License (<http://j.mp/cgCld9>) I am also contributing to the learning activities of other instructors, many of whom have looked to and borrowed from my assignments. For example, after tweeting about my WRT remix assignment and student work, one of my Twitter followers, CUNY Professor Matt Gold, made it an "assignment to explore" in his spring 2009 graduate course, Core 2: Interactive Technology and the University (<http://j.mp/b2iGB9>).

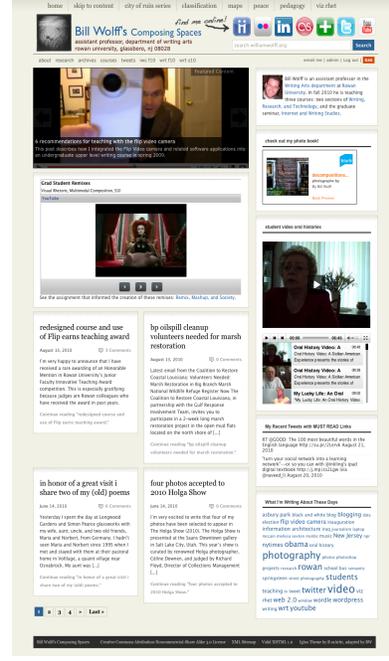
Because my courses often ask students to learn new software applications, my course web sites also link to the numerous tutorials I have created. These are linked-to from the assignment page and/or under the "helpful how-tos" heading in the right sidebar of each course page. I have revised many of these tutorials several times to keep up with the software's rapid updates. I also



Web site as static page
2006



Web site as blog
2007



Web site as showcase
2010

Figure 2. Evolution of my Web site design from static page to showcase of work

link to all software we use in class under the heading “useful free web sites, plugins, and applications.” Also linked-to on my course web sites are spaces such as course YouTube channels, which complement and enhance the work students complete for class. Since joining Rowan, I have created 9 course YouTube channels, 3 course wiki spaces using PB Works, 1 course Flickr page, and 3 course social bookmarking groups using Diigo. I have created over a dozen Twapperkeeper archives of course-related tweets. I also created the an Oral History Video Archive, which archives and presents oral histories created by students from all sections of WRT I teach. As of this writing, videos on the Oral History Video Archive have been viewed over 44,530 times.

My first blog post, “preparing for classes” appeared on August 24, 2007. It discussed the collaborative teaching opportunities I was having as a result of teaching Sophomore Engineering Clinic II and Introduction to Writing Arts. Since then I have composed 205 blog posts, in 19 different categories, and with 379 different tags. According to Awstats, as of December 31, 2011, my Web site has had a total of 131,015 unique visitors, and a total of 317,753 visits. Pages have been viewed by visitors nearly 2 million times: 1,942,751. Monthly usage is consistent with when courses are in session (Figure 3 on page 53). This suggests that students drive the use of the site, which was my goal when I created it. (The dip between January and April 2011 is due to teaching only one course that spring semester.)

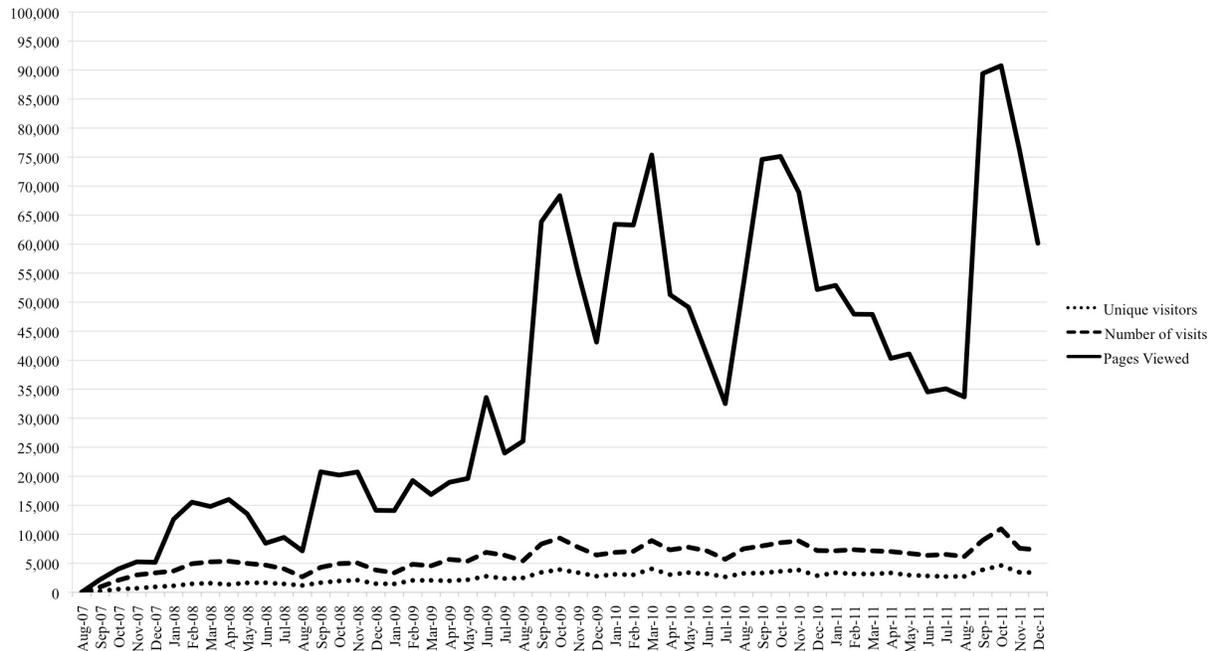


Figure 3. Monthly (August, 2007 – December 31, 2011) Unique Visitors, Number of Visits, and Pages Viewed for the domain <http://williamwolff.org>

Course and Program Development

I have sponsored or co-sponsored the following course and program development proposals:

Sponsor, “COGS in Writing and New Media,” Masters in Writing program, Department of Writing Arts. SSC#: 10-11-218; Submitted: 10/21/2010; Approved by Provost: 8/4/2011.

Co-Sponsor, “COGS in Technical and Professional Writing,” Masters in Writing program, Department of Writing Arts. SSC#: 10-11-216; Submitted: 10/21/2010; Approved by Provost: 8/4/2011.

Sponsor, “Visual Rhetoric and Multimodal Development,” Masters in Writing program, Department of Writing Arts. SSC#: 09-10-211; Submitted: 10/16/2009; Approved by Provost: 6/21/2010.

Sponsor, “Internet and Writing Studies,” Masters in Writing program, Department of Writing Arts. SSC#: 09-10-212; Submitted: 2/18/2010; Approved by Provost: 6/21/2010.

Co-sponsor, “Concentration in New Media Communication,” College of Communication. SSC#: 09-10-220; Submitted: 2/18/2010; Approved by Provost: 6/21/2010.

Co-sponsor, “Introduction to Writing Arts,” Department of Writing Arts. SSC#: 06-07-209; Submitted: 2006-10-18; Approved by Provost: 12/28/2006.

Developing as a Teacher

A major component of my job is to keep abreast of and then try to incorporate new software applications and browser plug-ins into my classes. My goal in doing this is to enhance students' learning experience and remain consistent with the topics of my courses. Since I joined the Rowan faculty the new (often Web 2.0) applications and plug-ins that I have introduced to students include Diigo, Netvibes, Wordpress, Twitter, Google MyMaps, GoogleDocs, Wordle, PBworks (formerly PBwiki), Jamendo, iMovie, Windows Movie Maker, Microsoft Photo Story 3, Prezi, Zamzar, Jing, Video Download Helper, Picnik, Photoshop, Blurb Booksmart, Tumblr, Spideroak, and Dropbox, among others. In spring 2012 I will be introducing Storify and Issuu into one of my classes—Visual Rhetoric & Multimodal Composition—for the first time.

It is not hyperbole to write that almost all the time I spend composing online is time spent reflecting on my teaching and student learning. Of my 205 blog posts, 72 have been categorized as “academia,” 71 as “instructional technology,” 56 as “teaching,” and 40 as “pedagogy.” The tag cloud of what I've been writing about recently suggests that most of my posts are dedicated to reflecting on teaching and learning: Rowan, students, twitter, and video are all prominent.

Further, one of two aberrations from the semester use pattern depicted in Figure 3—the spike that occurs in June 2009—is directly related to reflecting on my teaching. Between May 13 and June 10, 2009, I posted three of my most important blog posts, each of which was informed by courses I taught in spring 2009: “teaching students how to create meaningful tags” (<http://j.mp/NkFfv>; viewed 4,972 times), “using twitter in the graduate classroom” (<http://j.mp/10bljc>; viewed 6,456 times), and “6 recommendations for teaching with the flip video camera” (<http://j.mp/3t2nA>; viewed 21,680 times). “6 recommendations for teaching with the flip video camera” led to me being featured in an October 2009, *eLearn Magazine* article, “How Tiny Camcorders are Changing Education” (<http://j.mp/9m7gE2>). A more recent post, “on blogging, tweeting, professional & course web sites, and tenure,” has been viewed 3,693 times since it was published on August 24, 2010.

Twitter, which so many disparage as being filled only with inane and pointless announcements about what one's cat had for breakfast, has been a space where I engage in conversations with colleagues in the digital humanities about assignments, issues of the day, and research. As of this writing, I have composed 17,000 tweets. I am following 1,078 people and I am being followed by 1,423. The vast majority of these people are faculty and graduate students in the fields of new media, communications, and digital humanities (others include undergraduate students, photographers, writers, and environmentalists). Twitter has provided an unparalleled opportunity for me to expand and develop my professional, teaching, and scholarly community. We share syllabi, discuss assignments, think about pedagogy, point to important articles and blog posts, and support each other's efforts to become better and more creative teachers and learners (see, for example, the discussion in Figure 4 on page 58).

I have also taken advantage of this wonderful community by engaging in exciting projects outside of Twitter. Each of the collaborations listed below are with people who I met first on Twitter and quite a bit later met in person at one conference or another:

- Julie Meloni (@jcmeloni) asked me to be the technical editor for *Sams Teach Yourself HTML and CSS in 24 Hours* (2010).
- On Saturday, March 4, 2009, at 8:04 am, I tweeted the following: “Thinking about what a conference dedicated to Twittering and Writing would be like. Anyone interested in tossing around some ideas?” Rachael Sullivan (@rachaelsullivan), graduate student at the University of Wisconsin (then UT-Dallas), responded that she was. After some emails we decided to try to put together Twitter and Writing workshops for the 2010 *Computers & Writing* conference. We asked Julie Meloni and Karl Stolley (@karlstolley) to join us. We presented two ½ day workshops: Twitter from the Ground Up (for beginners) and Twitter to Infinite and Beyond (for more advanced users). The workshops were a great success.
- In August 2009 I submitted a pre-proposal to Computers and Composition Digital Press to create a Web 2.0 Reader. They were concerned about permissions, so the project didn’t take off (though emails with the editors led to the *Remixing / Remix as Scholarship* edited collection I’m working on). Not deterred, I contacted James Schirmer (@betajames), a professor at the University of Michigan, Flint, to see if he would be interested in collaborating on developing an online, open-access Web 2.0 Reader. We are in process of developing this project (see Scholarly and Creative Activity for more).
- In 2009, Billie Hara (@billiehara) and I started a weekly theme-based photoblog, Composing with Images (<http://composingwithimages.com>). The blog has since expanded to include 2 additional photographers. In 2010, I suggested we expand the goals of the blog to the medium of the photo book, taking advantage of Blurb’s book publishing software and Web site. Compositing with Images Press was born, and I discuss it in further detail under Scholarly and Creative Activity.
- My connection with George Williams (@georgeonline), assistant professor of English, University of South Carolina, Upstate, has resulted in ongoing discussions about oral histories, which led to my writing a letter of support in 2011 for his NEH grant application and collaborating on a CGCE Grant application where my WRT students would field-test an oral history app his and his colleagues are developing. We are now planning on submitting a panel proposal for the Oral History Association Annual Meeting.

When I talk with students about why I am asking them to use Twitter, I describe the kinds of collaborative opportunities Twitter has afforded me. These opportunities—and the many conversations that happen online—have led me to be more creative and demanding when designing assignments (such as the graduate assignment, *Leveraging Twitter for Research*: <http://j.mp/cQqZT5>), reflective about my teaching, and appreciative of the opportunities I have at Rowan to ask students to engage with the latest online writing spaces.

Student Mentoring Activities

My goal as a student mentor is to provide students with opportunities for learning, collaboration, and engagement with the community that they might not otherwise be aware of. This can range from advising students on which classes to take based on their interests to inviting students to participate in large-scale projects, as I did with the Rowan University Internship and Outreach Team (RIOT) and Pangea Day, both of which are discussed under Contributions to the Department and University.

Since fall 2007, I have advised approximately 25 undergraduate Writing Arts majors per semester. Each semester a few weeks before registration begins I send an email to all of my advisees letting them know that I'll be having advising hours and that a sign-up sheet is on my door. For students who cannot make it during my preset times we find a time that works or discuss questions via email. I am also more than happy to, and often do, talk with students about advising issues at other times during the year in person and via email.

Outside of course advising, I have worked with students on composing more effective resumes, made suggestions on which graduate schools to possibly attend, and worked with students on their graduate school application essays. I have written letters of recommendation for Rowan University students Rebecca Bland (law school), Jessica Collins (MFA), Justin Davis (MFA), Jessica Donovan (Peer Referral and Orientation Staff or PROS), Renee Marchand (PROS and MA in Education), Joe Sabatini (PhD), Jackie Yaeger (MFA), Michael Pfister (MFA), and Justin Davis (MFA). I also recommended Rene Youssef to her future employer.

At the graduate level, I have served as a MA in Writing Master's Project second reader for Elena Pushaw, Joe Sabatini, Lisa D'Amico, and Zachary Caruso; I am currently working with Meghan O'Donnell and Darlene Antonelli. I tend to take a very hands-on approach to my second reader duties. I meet with students every other week in my office for about an hour to discuss the most recent draft of their Master's Project, questions they have, and progress they are making. I try to get drafts from them a few days ahead of time. Early in the process, I avoid written comments, opting instead to engage students in discussions about the ideas they are presenting in the draft and/or how they are approaching their subject matter. Often the most difficult part of a Master's Project is finding your way into it. By talking through ideas at an early stage, students begin to see how a Master's Project evolves over time as ideas, points, and goals emerge from draft to draft. Later in the process, I give students written comments that address problems at the level of the sentence, paragraph, and chapter.

Supervising Undergraduate Research Assistants

The Non-Salary Financial Support Grant I received in 2008 provided funding for two undergraduate research assistants for the 2008 – 2009 academic year. I offered the positions to two outstanding Writing Arts students, Katherin Fitzpatrick and Rene Youssef (both of whom graduated in 2010).

The study we worked on was designed to catalogue the functions and writing spaces within Web 2.0 applications, investigate how those functions and writing spaces were implemented across Web 2.0 applications, and identify function and writing space relationships among Web 2.0 applications. Katherin and Rene worked on phases 4 – 6 of the study:

- *Phase 4: Analyze the Purposive Sample (September 2008 – August 2009)*. One of the challenges faced when analyzing Web 2.0 applications is that the applications are constantly changing. They are constantly adding, removing, or altering core and minor functions. This is often as a result of many Web 2.0 applications existing in perpetual beta or perpetual development stage of public release. As a result, Katherin, Rene, and I developed a Reflexive Cataloguing Methodology as a means to capture and record

changes over a period of time. The Reflexive Cataloguing Methodology contained the following processes:

1. One research assistant was assigned 15 applications from the purposive sample; the other research assistant was assigned 16 applications. Each researcher investigated their set of applications according to the functions they observed. For each observed function they created a tag and defined that tag. The tags, definitions, and functions were added to an Excel spreadsheet. Each application that had an observed function was given a check mark for that function's tag. Any questions that might come up were added to a wiki page.
2. When completed, the research assistants emailed their spreadsheets to each other to double check each other's work.
3. When completed, the research assistants emailed the spreadsheets with their changes to the primary researcher (myself), who compiled their findings, reviewed their work, and noted discrepancies.
4. The researchers then met for 2 hours to discuss the observations, tags, definitions, discrepancies, and questions. Questions raised in the meetings were noted on the wiki page. At the end of the meeting, one research assistant was assigned 15 applications from the purposive sample; the other research assistant was assigned 16 applications.

The process was repeated each month for 9 months (the length of the academic year). Thereafter I conducted the work.

- *Phase 5. Consider whether Functions can be Considered Writing (June 2009 – July 2009)*. Researchers assessed each of the functions identified and tagged in Phase 4 in terms of Dorothy A. Winsor's (1992) descriptions, theories, and conclusions in "What Counts as Writing? An Argument from Engineers' Practice" to determine whether a particular function could be considered a kind of writing. I resolved discrepancies and questions that arose during the process.
- *Phase 6: Analyze the Data in Terms of the Observed Relationships (June 2009)*. Screen shots of each Web 2.0 application in the purposive sample were taken and uploaded to a Flickr account (<http://www.flickr.com/photos/web20study/>). The images were tagged with the function tags assigned in Phase 4. Taggraph (<http://taggraph.com>), an application that visually represents relationships among tagged Flickr images, was used to better understand how functionalities overlap in the purposive sample.

The work we completed has led to 2 journal articles, one published and co-authored by Katherin and Rene, and one submitted to a premier journal in my field, *Computers & Composition*. It has also led to 2 conference presentations at the premier conferences in my field. The work we completed will form the basis of future studies and hopefully more successful work with undergraduate student researchers.

-  **billwolff:** [@KelliMarshall](#) [@samplereality](#) great! Looking forward to seeing how it goes!
1 day ago via *Osfoora for iPhone* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **KelliMarshall:** Alright, [@billwolff](#) and [@samplereality](#) have talked me into it: I am REQUIRING students to tweet this semester. Here goes nothin'.
1 day ago via *TweetDeck* · [Reply](#) · [View Tweet](#)
-
-  **billwolff:** [@KelliMarshall](#) Well, it depends on the reason, but I'd allow them to protect their tweets so only the class can see what they are tweeting.
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **KelliMarshall:** [@billwolff](#) Great! Thanks for all the links. And those students who refuse? (I've already had one who won't sign up "for personal reasons.")
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **billwolff:** [@KelliMarshall](#) The requirements led to 1000+ tweets with the [#tfwf10](#) hashtag <http://bit.ly/ajdg10> (expand)
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **billwolff:** [@KelliMarshall](#) lack of required use = lack of use. My requirements for an ugrad course: <http://bit.ly/cZig8p> (expand)
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **billwolff:** [@KelliMarshall](#) Thanks! I've added it to Out of this World [Twitter] Resources: <http://bit.ly/aFgD77> (expand)
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#)
-
-  **KelliMarshall:** [@billwolff](#) My experience(s) documented, if you're interested. =)
<http://kellimmarshall.net/unmuzzledthoughts/teaching/twitter-classroom>
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **KelliMarshall:** [@billwolff](#) Yeah, but there are 150 in ONE class! If this semester's anything like the previous though, only 10 will use it. =(
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **billwolff:** [@KelliMarshall](#) I ask students to use it *only* when they are tweeting about class-related things. [2/2]
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **billwolff:** [@KelliMarshall](#) And you'll have to reiterate and show examples of when they should be using the course hashtag. [1/2]
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)
-
-  **billwolff:** [@KelliMarshall](#) Oy. 250 is crazy. You might create lists for each class (they're nice way to organize) and then follow the lists.
5 days ago via *TweetDeck* · [Reply](#) · [View Tweet](#) · [Show Conversation](#)

Figure 4. Portion of a conversation with Kelli Marshall, Professor at the University of Toledo, about her use of Twitter in the classroom.

SCHOLARLY AND CREATIVE ACTIVITY

I have developed a scholarly agenda that attempts to answer the questions: How are new media technologies changing what it means to compose? What are the implications of those changes for the Composition and Rhetoric field? And how can we better prepare our students to be writers for a future with a constantly changing understanding of what it means to compose? The value of the questions that guide my work is that they provide me with the opportunity to build on my findings, observations, and suggestions over time and as new media technologies continue to evolve.

Since joining the Rowan faculty in September 2006, I have published 3 journal articles, one of which appears in an online journal and is co-authored with two Rowan undergraduates. (As stated in Section 1.2.A of the Tenure and Recontracting and Promotion Criteria for the Department of Writing Arts, “The Department recognizes technology’s effect on contemporary research, writing, and publication processes. Thus the Department acknowledges the value of non-print publication and evaluates publications, such as Web-based journals, by the same standards it uses to judge print forms of publication.”) One article was recently accepted with minor revisions, and I am working on requested revisions for another article so I can resubmit it. Both of these articles are to appear in the premier journal in my field, *Computers & Composition*.

With two Writing Arts colleagues I co-authored a chapter in an important book on the future of the Writing major and I served as the Technical Editor for an HTML and CSS textbook that to date has sold over 10,000 copies and currently holds an Amazon sales rank of 14 for books about XHTML programming and 16 for books about CSS programming. I am currently editing a born-digital collection entitled, *Remix As / Remixing Scholarship*, which will be the first extended collection and the first book-length text to consider the implications of remix and mashup as scholarship. I am also co-editing and co-curating an open-source, open-access, crowd-sourced online reader entitled, *The Web 2.0 Reader*, which challenges and transforms the traditional idea of a reader into one that is community driven and flexible to change. Both of these projects will push the field in new directions.

Work on my co-authored photo blog, *Composing with Images*, inspired my idea for *Composing with Images Press (CWiP)*, which I co-founded in 2010 with Billie Hara, then-Assistant Professor, Texas A&M Corpus Christi. CWiP publishes photo and art books that bring together image and text to engage creative, social, and cultural issues within a particular theme. All proceeds are donated to charity. To date we have published *Photos for the Gulf* (2010) and *Photos for the Gulf: First Anniversary Edition* (2011), which have raised nearly \$1,000 for the Gulf Restoration Network to help in their BP oil spill efforts. We also published *Play! A Collection of Sixty-three Toy Camera Photographs Made by Thirty-six Photographers in Twelve Countries* (2011), edited by Jody Shipka, PhD, with Nic Nichols, which has raised over \$1400 for the Marine Toys for Tots Foundation to benefit children in areas ravaged by tornadoes in the United States in 2011. We will be publishing 5 books in 2012, all designed and edited by students in my fall 2011 section of Writing, Research, and Technology. These books will benefit the March of Dimes; the Gay, Lesbian, Straight Education Network; Operation Homefront; the Children’s Defense Fund; and the Wildlife Conservation Society. It will also give students the opportunity to have an edited collection on their resume when they head into the job market.

I have presented 9 times at premier national conferences in my field and once at an international pop-culture symposium. I have received 4 university grants totaling over \$11,000, and applied for and received positive comments on a National Endowment of the Humanities Summer Stipend grant. My teaching, scholarship, and online presence led to my invitation to apply for a 2011–2012 or 2012–2013 research and teaching Fulbright Scholarship in Digital Culture at the University of Bergen, Norway (due to family obligations I unfortunately had to decline the invitation).

My scholarship is directly informed by the work my students and I are doing in the classroom. For example, in fall 2007 I asked students in Introduction to Writing Arts to create their own online information ecologies using various Web 2.0 applications. While completing their work I observed students having significant difficulty conceptualizing spatial relationships among Web 2.0 sites and applications, conceptualizing how information can move among Web 2.0 sites and applications, and using similar features across Web 2.0 applications. I began to wonder: what is happening cognitively as users work with and among Web 2.0 applications? My initial thoughts on what was happening led to my presentations at the *4th International Conference on Technology, Knowledge, and Society* and the *Third Annual International Association of Online Communicators Conference*. Discussion with colleagues at these conferences led to my applying for and being awarded a Non-Salary Financial Support Grants for the project, “Mapping Relationships among Web 2.0 Applications: A Preliminary Investigation into a New Information Literacy,” which provided funds for two undergraduate research assistants. This success inspired me to apply for the NEH Summer Stipend Grant, which was titled, “Web 2.0 and the Emergence of a New Information Literacy.”

From September 2008 – August 2009 my two undergraduate student researchers and I conducted research on Web 2.0 application functionality and writing. I presented early results of our work in October 2008 at *The Seventh Biennial Watson Conference*. My research assistants and I introduced ideas informed by the process of conducting the research in our early 2009 article, “Rethinking Usability for Web 2.0 and Beyond.” I then decided to use the *Computers and Writing Conference*, a conference with a significant amount of audience engagement, as a forum for presenting research results and my thoughts about their implications (many of which were also informed by discussions about the nature of Web 2.0 in my graduate seminar, Writing for Electronic Communities). I did so in my 45 minute talk, “When Understanding Hypertext Isn't Enough: Thoughts on Writing in the Age of Web 2.0.” I incorporated attendee comments and suggestions in “Interactivity and the Invisible: Thoughts on Writing in the Age of Web 2.0,” which has been accepted with revisions at *Computers and Composition: An International Journal*, the premier journal in the field of computers and composition. The time it took to go from classroom to publication provided many opportunities for reflection, feedback, and additional research—all of which I strongly believe benefited the project as a whole and its future directions. “Interactivity and the Invisible: Thoughts on Writing in the Age of Web 2.0” is certainly much more nuanced and draws from a broader range of scholarship than anything I was discussing at conferences in 2008.

This process of going from classroom to scholarship can also be seen in my 2010 talk delivered at the *Conference on College Composition and Communication*, which is informed by my students' oral history video composition work and the born-digital collection I am currently

editing, *Remix As / Remixing Scholarship*. So, too, are the *Web 2.0 Reader* and my role as Technical Editor for the HTML and CSS textbook. We discuss Web 2.0 in most of my classes, and in Internet & Writing Studies we look at coding as a mode of composition.

Complementing my scholarly pursuits has been a much-needed return to creative activities—activities that I had not pursued with any extended effort since receiving my MA in Literature and Creative Writing (poetry and playwriting) in 1997. As the subject matter and content of my courses has steadily moved toward considering how we can re-imagine the composition metaphor in terms of the visual, so to have I begun thinking about composing through a visual medium: photography. My first solo show, *Decompositions & Other Reflections*, ran October 1, 2010 through December 1, 2011. The title of the show and the 30 photos within it build on and play with the metaphors associated with composition that I ask my students to reconsider as they compose videos and other visual texts. My second solo show, *2335 McCoy Road. An Epitaph. A Celebration*, similarly draws on writing metaphors, most specifically William Wordsworth's essays on epitaph. I have had 16 photographs selected to appear in 4 juried gallery shows and 1 photograph published in a competitive online magazine.

I have also written an act and several additional scenes of, *Shingles: a Play in Three Acts*. This is the first play that I have started in earnest since the one-act play I wrote for my MA thesis. My inspiration to write the play came from personal circumstances and discussions within the department about the possibility of offering a playwriting course. I am searching for a publisher for my children's picture book, *One Gray Whale*, which I wrote in 2011, and I have begun writing poetry again.

The Scholarly and Creative Activity sections discussed below include all work since I began at Rowan in September 2006. They are listed in reverse order with in-progress work listed first.

Basic Research

Publications

Wolff, W.I. (Ed.). (in progress). *Remix As / Remixing Scholarship*. Computers and Composition Digital Press.

This born-digital collection, which I am editing, is going to confront the question: Is (or can we consider) remix scholarship? The idea for the collection comes from the fact that we are asking students to create remixes but so often we ask them to include essays that explicate what is remixed. These essays in many ways function as a kind of justification for the work being done. As such, we are implying that remixes cannot stand on their own as rhetorical, creative, scholarly pieces. I'd like to see how, if, and why remixes can function as standalone pieces of scholarship. Each chapter will include a remix and a short statement that describes the process of composing the piece—that is, tools that were used, preparation, and so on, so readers to get an idea of what is needed to compose remixes. It will also include a reflection on the remix composed by a third-party. I have received an enthusiastic go-ahead from the editors of Computers and Composition Digital Press to submit a proposal for the collection (all ideas must be pre-approved before an initial submission). The proposal will include 2 chapters and an introduction. I have solicited chapters from one established scholar and one burgeoning scholar in the field: Daniel Anderson, Professor of English and Comparative Literature at the University of

North Carolina, and Justin Hodgson, Assistant Professor at the University of Texas at Austin.

Wolff, W.I., & Schirmer, J. (in progress). *Web 2.0 Reader*. Web site early beginnings at <http://web2.0reader.com>.

In August 2009 I submitted a pre-proposal to Computers and Composition Digital Press to create a Web 2.0 Reader. They were concerned about permissions, so the project didn't take off. Not deterred, I contacted my friend and colleague, Dr. James Schirmer, Assistant Professor at the University of Michigan, Flint, who I met on Twitter, to see if he would be interested in collaborating on developing an online, open-access Web 2.0 Reader that takes advantage of the interactivity associated with Web 2.0 to radically transform what a reader can be. Traditional print readers contain the essay, an introduction to the essay, and a few assignment ideas, all determined by the editor(s). There is no interactivity, no room for community input. The reader we are planning has crowd-sourced readings and assignments. It has the ability to evolve over time with the web and also contains an archive of readings, assignments, and student work that have been created throughout that history. In many ways, readers are archives of important texts. We are missing such an archive of Web 2.0-related readings, assignments, and work. We all know they are out there, but they aren't in a central space where faculty and students can access them, and access them for free. And because of the nature of Web 2.0, online, rather than print, is the best mode for presentation. Dr. Schirmer and I are currently in the process of selecting an initial set of texts that we will introduce in the first phase of the reader that will serve as models for the kinds of texts that might be included. These included scholarly essays, opinion pieces, videos, and whole Web 2.0 web sites, like Facebook, that, as cultural artifacts, need to be read as one reads a text. Once made public, we hope others will submit other texts so that the reader grows over time. We are also going to solicit reflective pieces from the authors of the texts we include.

Wolff, W.I. (accepted with revisions). Interactivity and the invisible: Thoughts on writing in the age of Web 2.0. *Computers and Composition: An International Journal*.

This article discusses the results of the first stage of an ongoing study designed to investigate the question: what is happening cognitively as users work with and among Web 2.0 applications? The stage discussed here was designed to catalogue the functions and writing spaces within Web 2.0 applications, investigate how those functions and writing spaces were implemented across Web 2.0 applications, and identify function and writing space relationships among Web 2.0 applications. An analysis of a purpose sample found 69 unique functions and characteristics associated with 31 Web 2.0 applications. Of those 69, 51 (73.9%) can be considered a kind of writing. Results suggest that effective and successful engagement with Web 2.0 applications requires an evolving interactive skill-set that has the potential to transform the way we understand writing and the teaching of writing in a Web 2.0 ecosystem.

Computers and Composition has been the leading journal in the field of computers and composition since 1985. In 2001, increased demand for scholarship in the field resulted in a changing publication schedule from a triennial to a quarterly. The current acceptance

rate is 30% and 2009 articles from *Computers and Composition* were downloaded 61,006 times in 93 different countries. It is not included in ISI's impact factor ranking.

Wolff, W.I. (revising and resubmitting). Toward the convergence of wireless technologies and learning space design: A history and a proposal. *Computers and Composition: An International Journal*.

In this article I approach the pedagogical implications of new media and wireless communication technologies by drawing upon theories in learning space design. Discussions of new media in writing courses tend to focus on the transformative impact that a particular technology (wikis, blogs, podcasting, and so forth) has on certain characteristics of student writing. Too often, however, composition and new media faculty find themselves using innovative activity-based pedagogies to teach students to use new media technologies in their writing (and to write using new media technologies) in spaces that are antithetical to that pedagogy. New media and wireless technologies, however—many brought into the classroom by students themselves—necessitate a change in the way we conceive of the spaces of writing. No longer can the teaching of writing, the technologies of writing, and the spaces in which writing is taught be considered separately. By converging new media and wireless communication technologies, learning space design, and composition pedagogy I argue that the spaces in which writing is taught can more effectively complement writing pedagogy and enhance student learning.

I initially submitted this article in 2007 and had been struggling with how to complete the requested revisions. About a year or so ago I realized that the piece would be much improved and would address the reviewers concerns about the conclusion with the addition of scholarship in the area of eco-composition. I am educating myself in that area and will be working it into a new, updated version for resubmission.

Tweedie, S., Courtney, J., & Wolff, W.I. (2010). What exactly is this major?: Creating a Writing department's identity through an introductory course. In T. Moriarty & G. Giberson (Eds.), *What we are becoming: Developments in undergraduate writing majors*. Logan, UT: Utah State University Press.

This book chapter describes the rationale for and provides an overview of the new Rowan University course, "Introduction to Writing Arts"—the first introductory course of its kind in the country—which my co-authors and I developed. The article has led to our major being lauded in journal articles and conference presentations.

Utah State University Press is a leading publisher of composition and rhetoric scholarship.

Wolff, W.I., Fitzpatrick, K., & Youssef, R. (2009). Rethinking usability for Web 2.0 and beyond. *Currents in Electronic Literacy John Slatin Memorial Issue*. Available at <http://j.mp/1R3r8>

Web 2.0 enhances the complex interactions users have online, celebrates the contributions of individuals, and encourages rapid experimental development. This paper presents two case studies that raise significant questions about the viability of traditional usability standards and methodologies when applied to Web 2.0 sites and applications.

First, we investigate and consider the implications of several ways users can share information across Web sites. Second, we investigate and consider the implications of the terms *group*, *community*, and *network* as they are applied across Web 2.0 sites. The case studies are informed by a larger research project designed to investigate new literacies emerging with Web 2.0 applications. Results suggest that usability studies as they have been traditionally constructed are insufficient for understanding the dynamic, symbiotic, cross-site experiences contemporary users have with the Web. The field of usability must evolve to meet that complexity in a way that both reinforces traditional ideas about usability and remains flexible for the inevitable changes that will undoubtedly affect the ways users interact in the near and distant future.

Currents in Electronic Literacy is a small but important journal in the field of computers and composition edited by graduate students at The University of Texas at Austin in the preeminent graduate program for the field of computers and writing. I was asked to submit an article for this special issue in honor of my late mentor and friend, Dr. John Slatin, Professor of English, The University of Texas at Austin. The editors were specifically looking for articles that were in the same area as John's scholarship: usability and accessibility. I thought the venue would be a good one for my undergraduate co-authors and decided to use our research to inform the article. I have no doubt that the work here would have appeared in a blind-reviewed journal, such as *The Journal of Computer-Mediated Communication*, which is where I initially thought we'd submit. But, I was honored by the invitation to be included in the volume and wanted the work I submitted to be of a caliber that reflected my respect and admiration for John.

Wolff, W.I. (2009). Systems of classification and the cognitive properties of grant proposal formal documents. *Technical Communication Quarterly*. 18(4). pp. 303 - 326.
Nominated for the 2010 NCTE Best Article Reporting Qualitative or Quantitative Research in Technical or Scientific Communication

Higher education faculty who want to introduce educational technologies into their classrooms often depend on internal university grants. Studies that investigate grant proposal writing in practice have revealed contemporary grant processes as complex systems of actors, texts, genres, and technologies. Despite the prominent role of RFPs, application forms, and instructions in the process of composing grant proposals, little attention has been given to rhetorical, ethical, and institutional implications of the classification systems and assumptions reified in the wording of their prompts, instructions, and other parameters. This article analyzes the online forms used by faculty in the largest college at a flagship state research university to submit proposals as required by a college-level educational technology services program that provides competitive grants for faculty-developed courseware projects. By reporting the results of the document analysis and initial organizational observations that informed survey and interview questions, I consider how classification systems reified within the historically constructed (and, therefore, often invisible) cognitive properties of formal documents structure the resulting texts. Results suggest that the historicity and pragmatics of proposal forms only add to the complexity of developing models that accurately represent proposal writing in multiple contexts.

Technical Communication Quarterly is the premier journal in the field of Technical Communication. The journal is published quarterly and the acceptance rate is 15%. It is not included in ISI's impact factor ranking.

Wolff, W.I. (2008). A chimera of sorts: Rethinking educational technology grant programs, courseware innovation, and the language of educational change. *Computers & Education*, 51, pp. 1184 – 1197.

How do we know when an educational organization, process, or courseware tool is *innovative*? How do we define the processes that encourage *change* or the ways in which faculty *develop* new courseware *innovations*? The terms *innovation*, *change*, and *development* have been overused in so many contexts that they now seem to have lost their meanings. A review of the literature on innovation and educational change offers no agreed-upon definitions or models. Prior studies that have considered innovations in educational technology have focused on the innovations themselves or the potential barriers to faculty adoptions of externally developed innovations. In this study of an education technology services program that provides competitive grants for faculty-developed technology courseware projects at a large state research university, I shift the focus to consider: what current and future higher education faculty consider to be an innovative courseware project, and how they conceive of processes for developing such innovations. Results suggest that when it is not reduced to a rhetorical device in a marketing campaign or department instructional technology vision plan, *innovation* that is defined locally by a community of practice can effectively transform teaching, learning, and the organizations that support these activities.

Computers & Education is the premier computer-related journal in the Education field. It has an acceptance rate of 23% and an Impact Factor ranking of 2.190. In 2009, *Journal Citation Reports* ranked *Computers & Education* number 8 of all journals in the area of Education & Educational Research (<http://j.mp/aQ8jrj>). This was based on a 2007 impact factor of 1.60. Current impact factor data would locate the journal at number 5.

National and International Conference Presentations

Wolff, B. (2010, May). "When Understanding Hypertext Isn't Enough: Thoughts on Writing in the Age of Web 2.0." "Deliverator" talk presented at the *Computers and Writing Conference*. West Lafayette, IN.

As literate readers of Web pages we have understood that the hyperlink is used to connect together different Web sites and that the Web is a system of interconnected hypertext documents. When we hyperlink from one site (say, cnn.com) to the next (say, yahoo.com) we read these sites as discrete entities, each with unique texts, symbols, navigations, and artifacts that define it apart from others. Web 2.0 changes all of that. By encouraging users to move between and among sites—often accessing sites within other domains (such as when we share a *New York Times* article to Facebook from within nytimes.com)—Web 2.0 transforms how users navigate and read the Web. Few specifics, however, are known about how these changes will alter literacy, teaching, writing, or reading. To help come to a more informed understanding of these changes, I designed a study that investigated Web 2.0 application functionality and usability. Results suggest that Web 2.0 applications complicate traditional understandings of how users interact

with the Web by requiring a sophisticated kind of reflective, elastic, semiotic, eco-spatial, evolving information literacy. This Deliverator Talk (see below) offered thoughts on a new information literacy. The talk specifically addressed how it challenges our understanding of writing and the potential impact it could have on teaching writing in the age of Web 2.0.

The *Computers and Writing Conference* is the premier refereed conference in the field of computers and composition. The Deliverator series of 45 minute talks was a new feature in 2010. Modeled on TED talks, they are extemporaneous talks accompanied by a visual presentation and filmed so they can be streamed online in the future. Selection was highly competitive as there were only 8 Deliverator talks among a total of more than 110 panels.

Wolff, B. (2010, May). "Remixing composition in the writing classroom: An installation of student videos." Online installation and presentation at the *Computers and Writing Online Conference*. West Lafayette, IN. Available online at <http://j.mp/a9aogN>.

This video installation explored the impact of emerging, low-cost video technologies on writing, research, teaching, and learning by showcasing a selection of video compositions created by students in an upper-level writing course. The selection of student videos displayed in the installation and resulting discussion challenged viewers—just as they have challenged myself and my students—to rethink traditional concepts that so often seem fixed in meaning and performance: text, research, writing, composition, among others. The videos further asked viewers to consider elusive relationships among alphabetic texts, still images, video, and sound—and how writing classrooms can become spaces where new modes of visual literacy are investigated, challenged, and put into practice.

The *Computers and Writing Online Conference* is the online asynchronous conference that accompanies the *Computers and Writing Conference*. Proposals are refereed and competitive.

Wolff, B. (2010, March). "Revealing meaning, broadcasting history: Notes on the composition of oral history video." Paper delivered at the *Conference on College Composition and Communication*. Louisville, KY. Abstract and Prezi available online at <http://j.mp/cN3GUd>.

This talk explored how visual literacy is both complicated and enhanced when the composition metaphor is applied to the processes and electronic spaces used to create texts in an emerging video genre: the oral history video. By using established methodologies for obtaining, transcribing, and archiving interviews (Anderson and Jack, 1991), oral histories provide important alternate perspectives on historical events (Ritchie, 2003). Frisch (2006) suggests that video has been underutilized in oral history, that there are "worlds of meaning that lie beyond words...in context and setting, in gesture, in tone." The talk specifically discussed an assignment in which upper-level writing students adapted traditional oral history research methodologies and composition processes (pre-writing, drafting, editing, cutting, pasting, and so forth) to compose oral history videos. Using only the affordable Flip Video camera, free editing software, and YouTube, the video oral histories became powerful primary documents that challenged students to rethink what it means to write in our visual culture. They also suggest how

popular, low-tech media can be use to construct meaningful, multimodal texts that reveal voices on important social issues that might never have been recorded, preserved, and broadcast to a world eager to watch, listen, learn about what others think and do.

The *Conference on College Composition and Communication* is the premier conference in the field of composition, attracting thousands of attendees and many hundred presenters from around the globe.

Wolff, B. (2009, September). "On Queens and Candy Aisles: Desire, Decaying Society, and the Literary Tradition of 'Queen of the Supermarket.'" *Glory Days: A Bruce Springsteen Symposium*. West Long Branch, NJ. Abstract and Prezi available online at <http://j.mp/boysM4>.

Though Brian Hiatt in *Rolling Stone* wrote that the "twisted pop fantasia" of "Queen of the Supermarket" "has a Sixties AM-radio vibe reminiscent of Manfred Mann's 'Pretty Flamingo,' the song has received some of the harshest critiques of any Springsteen song, ever. However, because of the influence the Beat generation has had on Springsteen, one cannot hear the word "supermarket" without making an immediate connection to the most famous of all supermarket poems, Allen Ginsberg's "A Supermarket in California." Sexual desire, lifeless humanity, and decaying society in the supermarket (or grocery) have a rich literary tradition in work by John Updike, Charles Bukowski, Denise Levertov, Langston Hughes, and Randall Jarrell, among others. This presentation, then, contextualized "Queen of the Supermarket" within the Springsteen oeuvre as well as the socio-economic traditions of supermarkets in literary, music, and screen history. As a result, I suggested that the song breaks new ground for Springsteen's writing about men, women, and society.

Glory Days: A Bruce Springsteen Symposium, is an academic pop-culture symposium that meets every five years. It attracts scholars from around the globe in the areas of writing, media, film, communications, pop culture, music, and many more. Proposals are refereed and competitive.

Wolff, W.I. (2008, Oct.). When understanding hypertext isn't enough: Notes toward a new online literacy. Paper presented at *The Seventh Biennial Watson Conference*. Louisville, KY.

Web 2.0 applications complicate our understanding of how to read web sites by requiring a sophisticated kind of reflective, elastic, semiotic (Gee, 2007) eco-spatial information literacy that evolves with the web. This new (as yet unnamed) literacy involves, for example, becoming a critical reader of the similarities among Web 2.0 vocabularies ("widget," "feed," "reader") from which new modes of composition are emerging. Literate users will be able to recognize Web 2.0 applications as writing spaces (Bolter, 2001) that contain multiple symbiotic genres (Spinuzzi, 2003), and will have an ability to transfer knowledge of application functionality from one site to the next. They will understand both the meaning-making and compositional possibilities of working with and among, for example, static pages, blogs, RSS readers, and social bookmarking sites. This presentation considered several characteristics of this new online literacy by reflecting on a multi-modal assignment that asks undergraduate writing students to compose relationships among various Web 2.0 applications.

The *Biennial Watson Conference* is on par with the *Computers and Writing Conference* in terms of its importance to the field of computers and composition.

Wolff, W.I. (2008, June). Preparing online communicators for the future of information systems. Paper presented at the *Third Annual International Association of Online Communicators Conference*. Reykjavik, Iceland.

The pervasiveness of social bookmarking software, the ubiquity of RSS feed readers, and the instantaneous transmission of data are providing us with the opportunity to finally tackle the primary concern for knowledge workers that Vannevar Bush expressed in 1945: how to store, retrieve, and use effectively vast amounts of information. Writers, who at all stages of their work must organize, retrieve, and use information, are going to need to become fluent in the new semantic relationships among technologies, data, and ideas. By drawing on examples from higher education and journalism I described successful adaptations of social networking applications to create targeted, local information ecologies. The ensuing discussion encouraged participants to explore how writers in academia, public relations, journalism, advertising, business, and so forth might leverage Web 2.0 technologies to become more effective online communicators in their respective fields. This presentation was part of a panel with former Rowan faculty member, Dr. Diane Penrod.

The *International Association of Online Communicators Conference* is a small but importance conference for scholars interested in the fields of public relations and new media attracting presenters and attendees worldwide.

Wolff, W.I., Dunnington, D., & Borremans, P. (2008, June). Invited Panel Conversation at the *Third Annual International Association of Online Communicators Conference*. Reykjavik, Iceland.

The panel discussed European and American perspectives on how organizations and businesses are using online/social media and how well today's students are prepared to use these tools for business purposes.

(See above for a description of the conference.)

Wolff, W.I. (2008, April). Building and sustaining an independent Writing Major: Insights from a decade of departmental experience: Integrating technology. Paper presented at the *Conference on College Composition and Communication*. New Orleans, LA.

This presentation was part of a panel with Rowan faculty members Dr. Jennifer Courtney, Dr. Roberta Harvey, Dr. Deb Martin, and Dr. Sandy Tweedie, in which we discussed our experiences as part of an independent writing department with its own major. We shared insights concerning ways of navigating local realities along five dimensions: forging institutional alliances, articulating disciplinary values, understanding our students, integrating technology and assessing learning. Educational technologies exist within complex, distributed institutional information ecologies (Nardi and O'Day, 1999) that include multiple learning spaces across disparate university geographies. These ecologies are defined by local participants—students, faculty, support staff, administrators, and so forth—many of whom have not considered the possible benefits of

integrating technology (as tool and subject-matter) into a writing classroom. I discussed the challenges, and ultimate benefits, of engaging local participants in conversations about technology and writing as a way of creating what Richard Selfe has called “technology-rich environments” (2005).

(See above for a description of the conference.)

Wolff, W.I. (2008, Jan.). Preparing writers for the future of information systems. Paper presented at the *4th International Conference on Technology, Knowledge, and Society*. Boston, MA.

This presentation offered a unique approach to thinking about how writers might employ Web 2.0 technologies to prepare for the future of information systems by adapting Nardi and O’Day’s (1999) idea of an information ecology to incorporate multiple online writing spaces. This presentation was part of a panel with Rowan faculty member, Dr. Diane Penrod.

International Conference on Technology, Knowledge, and Society is hosted annually in different cities around the world. It attracts researchers, practitioners, and scholars from many different fields who are interested in the impact of technology on society. Proposals are refereed and competitive.

Wolff, W.I. (2007, March). “Welcome to the ‘Big Apple’: Geographical space, systems of classification, and their affects on writing instructor identity.” *Conference on College Composition and Communication*. New York City, NY (March 2007).

In *Writing at the End of the World* Richard E. Miller introduces the term “institutional autobiography,” a genre in which an author “locate[s] one’s evolving narrative within a specific range of institutional contexts, shifting attention from the self to the nexus of where the self and institution meet” (138). This presentation was an example of an institutional autobiography, one that situated many of the personal, political, and geographical tensions inherent in Writing in the Disciplines curricula within the evolving histories and classification systems that structure universities. Specifically, as an incoming writing assistant professor, I explored the impact of entering both the ranks of the writing professorate and beginning to teach a team-taught course with colleagues in the College of Engineering. This presentation was part of a panel with Rowan faculty members Dr. Jennifer Courtney and Dr. Roberta Harvey.

(See above for a description of the conference.)

Research in the Scholarship of Teaching

Wolff, B. (2010). Instructor reflection, course & assignment description, and project timeline. In response to "*A Closer Look into Physical Disabilities: An Oral History Video*" by Sarah Gould. *The Journal of Undergraduate Multimedia Projects*, 2(1), Available online at <http://j.mp/xTlShu>.

I composed and submitted the Instructor Reflection and submitted the Assignment Description and Project Timeline to accompany my former students’ videos.

The Journal of Undergraduate Multimedia Projects is “dedicated to 1) providing an outlet for the excellent and exceedingly rhetorical digital/multimedia projects occurring

in undergraduate courses around the globe, and 2) providing a pedagogical resource for teachers working with (or wanting to work with) ‘new media.’” The journal is unique in that projects are peer reviewed in the same manner as a scholarly journal and readers are encouraged to see them within the context of the assignments that informed their creation.

Wolff, B. (2010). Instructor reflection, course & assignment description, and project timeline. In response to *The One: Contagious Kindness* by Chris Cullen. *The Journal of Undergraduate Multimedia Projects*, 1(2), Available online at <http://j.mp/aVFZVF>.

See the above description.

Wolff, B. (2010). Instructor reflection, course & assignment description, and project timeline. In response to *Hitler Finds Out about the Downfall Parodies* by Michael Pfister. *The Journal of Undergraduate Multimedia Projects*, 1(2), Available online at <http://j.mp/acGkzG>.

See the above description.

Creative Activity

Wolff, B. (under consideration). *2335 McCoy Road. An Epitaph. A Celebration*. Portfolio submission to *Fraction Magazine*.

The sixteen photographs in the portfolio submitted to *Fraction Magazine* are the ones in my most recent show, *2335 McCoy Road. An Epitaph. A Celebration*. This is my first portfolio submission and I’m looking forward to the editor’s feedback.

According to its web site, “*Fraction Magazine* features the best of contemporary photography, bringing together diverse bodies of work by established and emerging artists from around the globe. Each monthly on-line issue focuses on a central theme, creating an implicit dialogue between differing photographic perspectives.”

Wolff, B. (searching for a publisher). *One Gray Whale*.

One Gray Whale is a children’s picture book that lyrically tells of a friendly encounter between a gray whale and a fisherman in Laguna san Ignacio, Baja California Sur, Mexico, where one gray whale shows the terrified fisherman that it is all right for him to touch her and her calf. Based on real-life events that took place in 1972 on Laguna san Ignacio, one of several gray whale nurseries in Baja California, the story shows how when one sets aside fear and embraces the unexpected and unknown, their life (and the lives of others) can be forever transformed.

I submitted the book to Chronicle Books, a leading publisher of children’s books with ecological and cultural themes. Since I have not heard back within their stated time-frame of six months, I am now searching for another publisher.

Wolff, B. (in progress). *Shingles: A Play in Three Acts*.

This play considers how people survive their traumas in an aging contemporary society that is becoming hyper-technological, hyper-mediated, and hyper-connected. The conceit of the title—shingles—is employed throughout the drama in the form of shingles the illness and shingles the construction material, as well as in the structure of the play itself:

roof shingles provide support in groups of three and as such this play will have three acts. The play is presented in scenes, which, like the illness and roof shingles, blend into one another (the illness along human nerves and roof shingles as they are layered atop one another). There is a significant amount of anachronism, wherein scenes and actors from different time periods and geographies merge and seem to interact with one another. The hyper-technological characteristics of our society are commented upon in the play by requiring large-screen LCDs hung in the auditorium. Everything on stage that is seen on a kind of screen (computer, cell phone) or video taped will appear on these screens as well, so the audience is forced to see texts and actions in multiple contexts.

I have written one act and several additional scenes over the course of two years. The process hasn't gone as fast as I'd like, though when I do have time the writing comes quickly. One benefit of the extended composition period has been that it is allowing me to think more in depth about the play's narrative, arc, and characters. It is also providing me with needed distance from some autobiographical situations that inform some of the activity. Much revision is needed in the act I've written. Ideally I'd like this to be completed within 2 years.

Shipka, J., and Nichols, N. (2011). *Play! A Collection of Sixty-three Toy Camera Photographs Made by Thirty-six Photographers in Twelve Countries*. Preface by B. Wolff. Composing with Images Press: Bear, DE. <http://j.mp/cwip-bstore>

Play! is a collection of 63 photographs made with film using 30 toy, lo-fi, and handmade cameras made by 36 photographers in 12 countries on 5 continents.

In 2011, there were 552 tornado-related deaths in the United States—tied with 1936 for second as the most deadly in US history (the highest being 794 in 1925). One hundred percent of the proceeds from sales of *Play!* will be donated to the Marine Toys for Tots Foundation to benefit children in areas ravaged by those tornadoes (to date we have raised over \$1400). This is CWiP's first book with a guest editor and the first to receive international submissions.

Wolff, B. & Hara, B. (Eds.). (2011). *Photos for the Gulf: First Anniversary Edition*. Composing with Images Press: Bear, DE. <http://j.mp/cwip-bstore>

This edition of *Photos for the Gulf* was published in time for the first anniversary of the BP oil spill. I completely revised the design of the book and the layout of the images. It is CWiP's first book to have an ISBN, barcode, and Library of Congress Control Number. It is also the first to have an expert in the field compose the introduction, in this case, Dr. Erin K. Grey, a Postdoctoral Researcher in the Department of Ecology and Evolutionary Biology at Tulane University in New Orleans, LA, where she has been researching the effects of the oil spill on marine life.

Wolff, B. & Hara, B. (Eds.). (2010). *Photos for the Gulf*. Composing with Images Press: Bear, DE. <http://j.mp/cwip-bstore>

Photos for the Gulf, the first book published by CWiP, was composed in response to the BP oil spill in the Gulf of Mexico. It includes photographs and reflections by 22 photographers that depict a range of activities, communities, and ecosystems of the Gulf

region that they have known and loved. The photographers include hobbyists and professionals who all share a passion for the Gulf and the lives that are supported by it. All proceeds from sales of this book will be donated to The Gulf Restoration Network to help support their relief efforts in the Gulf of Mexico. To date we have raised over \$950. I designed the entire book and wrote most of the introduction and cover material.

Wolff, B. (2010, October 1 – 2011, December 1). *Decompositions & other reflections*. Solo show. Whereabouts Café, Newark, DE.

A collection of 30 images were displayed, each of which explores and asks viewers to reflect on the theme: decomposition. The show is a direct of my composing the photo book, *Decompositions & Other Reflections* (see below). Selecting images for a gallery show that has a theme is as much a rhetorical and pragmatic exercise as selecting images or poems for a book. One must take into consideration: objectives, audience, venue, market, and so on. After showing the photo book to the owner, I was asked to be the café's Featured Artist, the first time they have made such an offer to an artist.

Wolff, B. (2011, October 7 – 2011, November 4). *2335 McCoy Road. An Epitaph. A Celebration*. Solo show. Colourworks, Wilmington, DE.

The sixteen photographs in show (of the thousands I have made of this subject) depict the decline of the barn at 2335 McCoy Road as it went from a relatively sound building to one with gaping holes caused by violent winds and feet of snow. Later, I photographed it as it was razed to the ground. The Polaroids were made using expired Chocolate peel-apart film and the others were made using vintage and toy cameras. Photographing the barn over 2 years revealed the importance of matching the media with the subject matter—the grit and graininess captures not only the subject but also the history sedimented within. Adding grain in Photoshop could never capture such sedimentation—and these photos have only had minor edits to remove dust and burn in shadows. The color in the Polaroids matches the originals as closely as possible. They are all full-frame with no cropping.

Wolff, B. (2011, September 1 – 2011, September 30). One photo selected to be included for Photo Month 2011. Jurors, Lee Wayne, Ellen Elms Notar, Ph.D., John Burger, M.D., Dinah Reath, Jay Pastore. Packard Reath Gallery, Lewes, DE, and Gallery 50, Rehoboth, DE.

Photo Month 50 was the first juried photography competition offered in Southern Delaware. The photos were shown two weeks each at two important galleries in Delaware.

Wolff, B. (2010, June 18 – August 18). Four photographs selected for *The HOLGA Show 2010*. Four Photographs Showing. Juror, Richard Floyd. Curator, Céline Downen. The Saans Downtown Gallery, Salt Lake City, Selected images available online at <http://j.mp/cML8zo>.

The Saans Downtown Holga show is the premier international showcase for Holga (a plastic medium format film camera) photographs. Four photographs were accepted.

Wolff, B. (2010, March 3). New developments. *Pictory Magazine*. Available online at <http://j.mp/cGJvwm>.

The theme for the issue when my photo appeared: Neighborhood Treasure. The narrative: “This beautiful barn is an artifact that interrupts my busy days, reminding me what our portion of north central Delaware once was. Sadly, as its graceful decay continues, it will eventually be bulldozed and replaced with more Toll Brothers’ houses. This past summer, I moved in with my fiancée (now wife), whose house stands on the farmland once attached to this barn. In August, I saw corn stalks sprout in our backyard. Every time I see this barn I feel like a co-conspirator in the decline of rural America. I photograph it to record what will someday be gone.”

Pictory is a juried online magazine created by Laura Brunow Miner, former editor of *JPG Magazine*, which asks photographers to submit one image with a reflective narrative based on a particular theme.

Wolff, W.I. (2008, Nov. – 2009, Jan). Three photographs selected for *The HOLGA Show 2008*. Jurors, Amanda Moore and Steph Parke. Curator, Shalee Cooper. The Saans Downtown, Salt Lake City, UT.

The Saans Downtown Holga show is the premier international showcase for Holga photographs. Three photographs were accepted for this exhibit, and were among 150 selected from over 400 submissions.

Wolff, W.I. (2008, 6 April – 25 May). Eight photographs selected for *Is it possible to make a photograph of New Jersey regardless of where you are in the world?* Curator, Laurel Ptak. The Pierro Gallery, South Orange, NJ.

The CFP read, “You were born in New Jersey. You’ve been there. You’ve never been there. You know it from movies. TV. Songs. Newspapers. You’ve Googled it. YouTubed it. Wikipediaed it. Flickrd it. You’ve never even heard of it. So ask yourself: is it possible to make a photograph of New Jersey regardless of where you are in the world? The Pierro Gallery and iheartphotograph.com invite photographers, designers, and artists of all kinds to participate in this global open call for work.”

Applied Research and Evaluation

Meloni, J, & Morrison, M. (2010). *Sams teach yourself HTML and CSS in 24 hours*. W. Wolff (Tech Ed.). Indianapolis, IN: Sams.

The process of technical editing this book consisted of checking each line of HTML and CSS code in the book’s 24 chapters and 2 appendices. For code that appeared within a paragraph, I checked for syntax and ensured that it was in the proper font. For larger blocks of code that led to examples the reader was supposed to create, I entered the code in a text editor, checked for syntax and other errors, and ran the page through a browser. Over a four-month period I received chapters from the author in Word format via email. All errors that I found were noted in the Word document in a format required by the publisher, and then emailed to another member of the publishing team. I had 24 hours to turn around each chapter. As of this writing it has an Amazon.com rank of 14 for programming books about XHTML and 16 for programming books about CSS.

Funded Scholarly and Creative Projects

Grants: Funded

Wolff, W. I. (2010). Three Presentations at the *Computers and Writing Conference*. Assistant Professor Travel Grant, Rowan University, (\$1091.56 for travel and expenses)

At Computers & Writing 2010 (the premier conference in my field) I am presenting two workshops with colleagues (“Twitter from the Ground Up” and “Twitter to Infinity and Beyond”) and one Deliverator talk (“When Understanding Hypertext Isn’t Enough: Thoughts on Writing in Age of Web 2.0”). Deliverator talks are modeled on TED talks. Unlike traditional panel presentations they are presented in an auditorium and are streamed online to reach a wider audience. Total amount requested: \$1,091.56.

Wolff, W.I. (2010). 22 Flip Ultra video cameras for use in Writing, Research, and Technology. College of Communication Technology Grant, Rowan University, (\$2858.90 for hardware; half of the funding was guaranteed by the Department of Writing Arts)

In 2008 I received a Rowan University Innovations in Teaching with Technology grant for 20 Flip video cameras to be used in my sections of Writing, Research, and Technology. I requested another section’s worth of video cameras for two reasons: 1) I taught two sections of WRT in Fall 2010 and required the additional cameras (due to the nature of work in the course and with the approval of the Dean of Students students keep the cameras with them for the entire semester); 2) other faculty in the department of Writing Arts have expressed an interest in employing video in their courses as a way to ask students to consider new avenues for rhetorical construction, critique, and engagement. The requested cameras will be used by my students when I’m teaching two sections of WRT; but, when I am only teaching one section, they will be available for all faculty in the department.

Wolff, W. I. (2008). Mapping Relationships among Web 2.0 Applications: A Preliminary Investigation into a New Information Literacy. Non-Salary Financial Support Grants, Rowan University, (\$4811.00 for hardware and two undergraduate research assistants)

This proposal requested funds to support two undergraduate student research assistants for computer hardware and software, which facilitated our work. The study described in the proposal was designed to catalogue the functions and writing spaces within Web 2.0 applications, investigate how those functions and writing spaces were implemented across Web 2.0 applications, and identify function and writing space relationships among Web 2.0 applications.

Wolff, W.I. (2008). Reconceiving Writing, Research, and Technology by Introducing Video Composition, Oral History, and Educational Outreach. Innovations in Teaching with Technology Grant, Rowan University, 2008, for (\$2500.00 for hardware)

This proposal requested 20 Flip Video Ultra Camcorders (enough for one full class) for students use in an oral history (Ritchie, 2003) video composition assignment that introduced students to contemporary theories in and practical applications of visual rhetoric, oral history, and educational outreach. The goal of the assignment is to provide Writing Arts majors with an opportunity to further develop the critical thinking, reading, and writing skills that are necessary for a contemporary “literacy [that] today is in the midst of a tectonic shift” (Yancey, 2004). That literacy is visual and textual; it consists

of being able to understand the complex, evasive relationships among texts and images—and how those relationships impact and are impacted by contemporary cultures.

Grants: Not Funded

Wolff, W.I. (2011). Usability Testing of a Video Oral History App. Departments of Writing Arts CGCE Grant (\$7401.78 for hardware and a graduate research assistant).

This grant application requested funding for a graduate student assistant, 22 iPod Touches, tripods, and microphones to use and to conduct a usability study of an oral history app during my fall 2011 section of Writing, Research, and Technology. I will be resubmitting this proposal elsewhere. I am developing the oral history app in collaboration with Dr. George Williams and his colleagues at BrailleSC.org—an educational resource for individuals in South Carolina who are visually impaired as well as for their families, friends, and educators. The free, open-source oral history app will eventually be available on Apple iOS devices (iPhone, iPod Touch, iPad) and Android devices. As one of (if not the only) class in the country with a video oral history project the course is *the* ideal place to use and test the app. The IRB-approved study will be designed by a Rowan University MA in Writing student and myself, in collaboration with Dr. Williams and his colleagues, and the student will conduct the study during the course of the semester. We will then work together to design and test an oral history video archive site using the collections-based content management platform, Omeka. The contents of the site will be the raw, unedited oral history footage that students record. This material will be available online for oral historians to use for their research. The creation and testing of the app in an educational setting, especially in our department where students are often asked to consider the socio-cultural and historical values that inform the development and use of instructional technologies, is significant and will continue to keep our department at the forefront of pedagogically sound uses of instructional technologies in writing classes.

Wolff, W.I. (2008). Web 2.0 and the Emergence of a New Information Literacy. National Endowment of the Humanities (NEH) Summer Stipend Grant (\$6,000 for two summer months)

The Summer Stipend requested time for three important activities. First, the Stipend would offer me time to write an article for the premier journal in the field of English studies, *College English*. The article would have discussed new genres of writing identified by the study and introduce important characteristics of the new information literacy. The article would have made significant contributions to our understanding of Web 2.0 applications and new information literacy in the humanities. Second, the Stipend would have provided me with an opportunity to design the apparatus for the next phase of my investigation into Web 2.0 literacy. Based on web site usability studies, which track users as they try to complete certain tasks as they navigate a web site, this study would have tracked user experiences as they interact with multiple Web 2.0 applications to complete a single task. The study would have been the first of its kind and had the potential to completely alter the way we understand how we interact with the current and future World Wide Web. Third, the Summer Stipend would have provided me with time to finish and release the public, interactive, searchable web site database of Web 2.0 application and their functionalities.

CONTRIBUTIONS TO THE UNIVERSITY COMMUNITY

Working with colleagues on committees within the department and without provides opportunities to collaborate on curricular and other initiatives that impact teaching and learning in the university. I have tried to place myself on committees where my prior committee work and experience with instructional technologies will be an asset. I have also tried to seek out committees, such as the Hiring Committee, Tenure, Recontracting, and Promotion Documents Rewrite Committee, and MFA Task Force, which would introduce me to various department, college, and university processes.

Since joining the Rowan faculty in September 2006, I have served on 11 department, 3 college, and 6 university committees. These include: 3 department hiring committees (the current of which I am serving as Chair) that resulted in 3 tenure-track, 1 full-time-temp and, 1 ¾-time hires (the current has yet to make an offer); chairing the department CGCE Grant committee; and co-chairing the university laptop initiative committee.

I have presented about my research at a College colloquium and was interviewed about my teaching with the latest information technologies for the Rowan University Tech Cast. I have conducted 2 faculty workshops at Rowan, 6 workshops for educators at the college and K-12 levels, and 2 at an international conference in my field. I have served on the board of one professional organization and currently serve on the editorial board of an online journal. I have served as a reviewer for 5 journals and 2 conferences. I also observed the teaching of adjunct instructor, Rebecca Bland.

I have also continued my dedication to sound departmental and course review by taking part in a full-day assessment of Portfolio Seminar during the summer of 2009. Portfolio Seminar is a one-credit course required for all Writing Arts majors. It is the last course Writing Arts majors take and in it they compose an extended essay in which they reflect on selected work they completed during their time in the major in terms of the department's 9 Core Values. Writing Arts advisors assess the essays. The goal of the full-day assessment was to look at three values to determine three things: if advisors were assessing students consistently; to reassess the language of the core values; and consider the effectiveness of the assessment rubric advisors used.

The following sections include descriptions of my contributions to the university community since joining the Rowan faculty in September 2006. Current work is listed first.

Department-level Committees

Hiring Committee (Chair), 2011 – present

This committee of three is charged with filing one tenure-track assistant professor faculty line. To date the committee has reviewed 116 applications, conducted 15 phone interviews, and has invited four candidates to campus for visits.

Tenure, Recontracting, and Promotion Documents Rewrite Committee, 2010 – 2011

This committee's goal was to completely overhaul the Department's Tenure & Recontracting and Promotion criteria to make the language consistent with the 2010 – 2011 University *Tenure & Recontracting Memorandum of Agreement* and *Promotion*

Memorandum of Agreement. We have completed the Tenure & Recontracting and Promotion guidelines, which were ratified by the department.

CPGE Grant Committee (Chair), 2009 – present

This committee was created to determine how the department should spend discretionary funds acquired through out relationship with the College of Graduate and Continuing Education. The department decided that spending should come in the form of grants for scholarly, creative, and other activities that “invest in the future of the department or promote the reputation of the department and create good will.” I volunteered and was voted as chair of the committee. My duties as chair have included: creating the grant proposal form; soliciting grant applications; dispersing received applications to committee members; scheduling and running meetings; and notifying applicants of the status of their application.

Undergraduate Major Working Group, 2008 – present

This group discussed the curriculum, advising, and other issues directly relating to the major.

Graduate Program Working Group, 2008 – present

This group discusses future directions of the graduate program, including the COGS and tracks. We also discuss admissions, recruitment, and current student community development.

Medallion Committee, 2010 - 2011

This committee’s goal is to select the annual Department of Writing Arts Medallion Award winner. In 2010 we selected Katherin Fitzpatrick. In 2011 we selected Amanda Haruch.

Hiring Committee, 2009 – 2010

This committee of 3 was charged with filling one tenure-track faculty line. The committee received over 95 applications, conducted 9 phone interviews, 5 campus interviews, and hired Dr. Stephanie Wade.

Hiring Committee, 2008 – 2009

This committee of 5 was charged with filling 2 tenure-track faculty, 1 full-time temp, and 1 ¾-time lines. The committee received over 95 applications for the tenure-track positions, conducted 20 phone interviews, 8 campus interviews, and secured 2 hires, Dr. Christa Teston and Dr. Drew Kopp. We also interviewed several people for the full-time temp and ¾ positions and filled both.

Curriculum Committee, Department of Writing Arts, 2006 – 2008

This committee reviewed and made suggestions on faculty and department curriculum proposals.

Student Evaluation Form Committee, 2007 – 2008

The charge of this committee was to finalize the wording and testing of a Writing Arts department new student course evaluation form for the Department of Writing Arts. I requested to be on this committee because of my work in the ethics of document design and data presentation. The committee worked through and reworded each of the questions and answer choices on the original draft of the new evaluation form. I designed a new question matrix layout. We conducted pilot tests in select graduate and undergraduate courses. The department in Spring 2008 approved the new evaluation form for all faculty and instructors except probationary tenure-track faculty. (This exception was made to maintain consistency with prior evaluation form numbers.)

Discipline Committee, Department of Writing Arts, 2006 – 2008

The primary purpose of the Discipline Committee was to define and organize the new undergraduate Writing Arts major. The process included redefining and renaming the major's course clusters; selecting which courses would be included in each cluster; creating any courses that will be included in the new major; and discussing a new one-credit undergraduate course for all majors, which includes a reflective electronic portfolio. After many discussions on how to assess whether students were achieving the goals outlined in the department values statement, I suggested that all majors maintain an electronic portfolio over the course of their major. This led to the creation of the Portfolio Seminar course, which was approved by the Provost in May 2007. The committee disbanded in 2008 after all work was completed.

College-level Committees

College Technology Committee, 2009 – present

The mission of this committee is to recommend technology purchases, upgrades, and acquisitions for use in COC courses and labs; evaluate proposals for new technology integration with classes and provide recommendations for support at appropriate levels (course faculty, department, COC professional staff, IT/NSS, other); establish and maintain policies for shared technology resources and facilities; and establish common ground for new technology usage by multiple departments, whether shared or individually maintained, for a more unified approach to and understanding of the needs involved with the creation and development of multimedia projects.

College Advisory Board Committee, 2008 – present

The charge of this committee to meet with a select group of community leaders to gather ideas for how the college can better prepare students for the world once they leave Rowan and enhance their education while at Rowan. The committee has yet to meet since I have been a member of it, but I look forward to participating when it does.

New Media Concentration Development committee 2009 – present

This committee, consisting of faculty from each department in the College of Communication, was convened to design and provide the rationale for a curriculum that would provide students with the ability to concentrate in New Media Studies. The new concentration was approved by the University Senate in spring 2010, and officially began in spring 2011. The committee's work will continue in the future as we assess the concentration and vote annually for a Concentration Coordinator.

University-level Committees

Art-Communication Reorganization Task Force, 2011 - present

The charge of this committee is “to develop a resolution calling for the seamless movement of the Department of Art out of the college of Fine and Performing Arts and into the College of Communication. The task force should look at all issues that directly impact the transition, including but not limited to”: Budgetary impact, Names, and other Transitional Issues. To date the committee has compiled a list of all issues relating to the proposed merger and we will be reviewing a draft of our report early in spring 2012.

MFA Task Force, 2008 – present

This committee, with faculty from Writing Arts, RTF, Fine Arts, and Graphic Arts, was charged by the Provost to development an interdisciplinary MFA in an area that we are tentatively calling the Communication Arts. The committee conducted comparison studies of similar programs nationwide, begun market research, conducted a survey of Rowan students to determine the need and scope of the MFA. As of this date, no official recommendation has been made.

University Senate Technological Resources Committee, 2010 – 2011

This committee “monitors technological resources to insure that the services and resources meet the needs of the campus community in research and academic pursuits. By soliciting and compiling input from the campus community, the committee attempts to insure that the faculty, staff and students are aware of the current services on campus that can and do support these efforts. Responses to a periodic faculty and staff survey will insure that a collaborative effort exists in developing recommendations to enhance the University vision in the areas defined by the committee charge.”

ePortfolio Working Group, 2007 – 2009

This small group explored the possibility of implementing an electronic portfolio system on campus. The group settled on using the Blackboard Portfolio system and I piloted its use for several semesters in Introduction to Writing Arts.

Co-Chair, Laptop Initiative Committee, 2007 - 2008

This ad-hoc group of faculty and administrators was charged with considering the possibility of requiring all Rowan students to purchase a laptop. I was invited to join this committee because of the studies I conducted of student laptop use while a graduate student and my familiarity with laptop-related pedagogy. After the chair of the committee Dr. Vasil Hnatyshin solicited volunteers, I volunteered to act as co-chair of the committee. Mid-way through completing our work developing a study to examine the possibility viability of Rowan sustaining such an initiative the committee was disbanded.

Campus Master Plan – Academic Facilities Subcommittee, 2006 – 2008

The charge of this subcommittee was to “maximize opportunities for the delivery of exceptional educational programs and for faculty/student interaction, research and creative activity.”¹ The committee only met twice since I was a member of it, and that

¹ <http://www.rowan.edu/open/masterplan/GuidingPrinciples/MPC-GuidingPrinciples-5a.pdf>, page 4.

was largely to discuss its future. It was decided that we would continue to be a committee but only meet when required by the Master Plan committee.

Other Contributions to the University Community

Wolff, B. (2010, March). 6 7 Recommendations for Using Flip (and other) Video Cameras in the (non-video) Classroom. Workshop sponsored by Information Resources Training Center, Complete workshop available online at <http://j.mp/9KBk2H>.

This workshop was based on my popular blog post, “6 recommendations for teaching with the Flip video camera,” and was completed as part of the terms of my Innovations in Teaching with Technology Grant. In the workshop I presented 7 recommendations for using low-cost video cameras in the classroom and participants gained hands-on experience with Flip video cameras.

Wolff, B. (2009, April). On Web 2.0. Presentation at the College of Communication Colloquium on New Media, April, 2009. Prezi available online at <http://j.mp/bzM1Qx>.

This short presentation discussed the various meanings of Web 2.0 and the new compositional opportunities that are emerging from the ubiquity of Web 2.0 applications. I also briefly discussed some ways I am asking students to use Web 2.0.

Rowan Internship and Outreach Team (R.I.O.T.), Spring 2010

Toward the end of fall 2009, Janice Rowan was contacted by the New Jersey Builders Association to see if there were any students who have new media and social networking skills that she thought might be interested in working with builders at their annual spring convention in Atlantic City, NJ. Janice approached me with the question and I proposed that we use this offer as an opportunity to create a new internship opportunity, wherein we would oversee a group of students working with a small business to overhaul and/or design their online presence. We’d start with an owner of a building or construction business and at the conference students would be able to showcase the work they had done. We also thought they could run a few breakout sessions on small business uses of social media. The result, we thought, could lead to future internships and, possibly, job offers. Students would register for the Field Experience course, and I would oversee their experience. The Rowan Internship and Outreach Team was born.

At the end of the fall 2009 semester I sent an email to all College of Communication seniors, searching for students with skills in the following areas: blogging, social networking, web design, documentary film production, journalism, publication, layout and design, and Photoshop. The response was quite positive and I selected 9 students.

Because this was a new program and we had ambitious goals within a short period of time, and because we didn’t have a small, local construction business in mind with whom we could work, I asked my father-in-law, Bob Sturtz, who is a contractor outside of Pittsburgh, if he might be interested in the opportunity. He jumped at it, and we got started. However, two heavy snowstorms in February and March 2010 that were on the weekends Bob was to come out and meet with and be filmed by the students to create a documentary, put the group quite a bit behind. As a result, the group had to abandon plans of going to the conference. The choice was either to go unprepared or finish the

work and use this as a learning experience for next year. We chose the learning experience, which allowed the students to finish the following: a new web site with blog entries and other information about the company; three short documentaries about Mr. Sturtz and the business; press releases; print advertisements and fliers; and letterhead.

Overall, it was a mixed experience: students were disappointed that they weren't able to go to the conference and were frustrated that Mr. Sturtz wasn't closer. I felt the same. But, I also know that we learned a great deal about what is possible in the space of one semester, so that if we ever attempt this kind of internship again, we'll get started much sooner and will work with someone locally.

Rowan University Techcast, Spring 2009

In January Elieen Stutzbach interviewed me for Rowan's podcast on educational technology, Techcast (<http://blogs.rowan.edu/techcast/>). The purpose of the videotaped interview was for me to highlight work my students were doing with the aid of Web 2.0 and other new educational technologies, such as blogs, wikis, RSS readers, social bookmarking sites, and the Flip Video Camera. Through the course of the interview I used a SmartBoard to highlight and show their work. The podcast was aired on April 9, 2009.

Pangea Day, Spring 2008

Pangea Day (<http://www.pangeaday.org>) was the creation of acclaimed documentary filmmaker Jehane Noujaim (*Control Room*) and was founded upon the belief that if we are indeed a society that values peace and prosperity for all people then we need to get to know each other first. Noujaim believes in the power of image and film to bring people together by exposing them to each other. Traditional media does not do this, but individuals with their own cameras can, as we have seen with YouTube and Flickr and other video and photo sharing sites, create lasting images of who we are, created by the individual, not the corporation. As such, she created Pangea Day (May 10, 2008) as a worldwide event, with thousands of simultaneous viewings scheduled around the globe that celebrated who we are in the world by showing short films created by people from all over the world.

In March, 2008, I emailed two undergraduate students, Jackie Yaeger and Lee West, to see if they would be interested in organizing a Rowan university screening of Pangea Day that would be open to the entire university and local community. Both eagerly agreed and worked tirelessly promoting the event by contacting local newspapers, writing copy for press releases, hanging fliers, and creating Facebook and MySpace groups. Jackie was interviewed by Rowan Radio (<http://www.rowan.edu/today/data/cast/CA20080505.mp3>). Two other Rowan undergraduates, Rene Youssef and Joan Hanna, also became involved by helping publicize the event and set up and take down equipment used on the day of the screening.

The screening was held in the Bozorth Hall auditorium. Proceeds from all food sales (\$125.00) were donated to the Greater Philadelphia Film Office to help support their community-based film programs.

The turnout was less than we had hoped but all who attended (30 - 40 from the Rowan and local community) found the experience poignant, important, and worthwhile.

Wolff, B. (2007, Nov). TEC Classroom Showcase. Workshop sponsored by Information Resources Training Center. Workshop web site available online at <http://j.mp/cjO1Ec>.

I was asked to participate in this workshop organized by the Information Resources Training Center for Rowan faculty and staff to show how I use the Technology Enhanced Classroom (TEC) to complement and enhance my pedagogy. Dr. David Hesse (Education), Dr. Theodore Colandino (Business), and I presented to approximately 20 people. In my presentation I shared my guiding principles of the TEC: ensure that the technology and what is presented is an extension of the goals of the class meeting and the goals of the course; serves and reacts to the students, and will be meaningful for students when they access it outside of class.

CONTRIBUTIONS TO THE WIDER AND PROFESSIONAL COMMUNITIES

I have also attempted to maintain and build upon my past record of professional service by participating in the following activities.

Boards and Committees

Board Member, BrailleSC.org, 2011 – present

BrailleSC.org is a collaborative multidisciplinary “online scholarly resource concerning braille and braille literacy in South Carolina. The web site includes oral histories from individuals about their experiences with braille in everyday life; pedagogical materials to assist teachers in developing best practices for Braille instruction; and resources for families, stressing the importance of braille literacy and the methods of braille instruction.” As a member of the board I will be providing input and advice when certain decisions need to be made about the direction of the project. I was asked to participate as a member of the board as a result of the oral history video work my students are doing in Writing, Research, and Technology.

Editorial Board, *The Journal of Undergraduate Multimedia Projects*, 2009 – present

The Journal of Undergraduate Multimedia Projects (TheJUMP) is the first online journal dedicated to showcasing undergraduate student multimedia work. Unlike with many undergraduate showcases, where work is just presented and archived, TheJUMP is a blind-reviewed journal. Faculty and graduate students review each project, rate it, and compose responses. These are sent back to the student, where, if requested, they can make revisions. It’s an excellent model, as it shows students that people are taking their work seriously and that texts are not finished just because a class is over. I was asked to join the editorial board soon after the journal was launched.

International Association of Online Communicators (IAOC), Board Member, 2007 – 2009

The IAOC is “dedicated to promoting and preserving the open and free communication that has been the foundation of the Internet community. Its purpose is to provide a network through which practitioners and educators can share knowledge and ideas.” My responsibilities as a board member included providing guidance for decisions relating to the organizations Web presence and planning international conferences.

Thomas J. Watson Fellowship Committee, Union College, 2006 – 2009

The Thomas J. Watson Fellowship provides funding for 50 students selected from 50 small schools throughout the country to study a topic of their own choice for the year following their graduation. I was a recipient of the fellowship in 1994, and I was honored to be asked by my alma mater to be the alumni representative on the committee. As a committee member, I evaluated fellowship proposals and made a trip to Union College to participate in 30-minute interviews with each of the applicants. After the interviews, the committee selects four students who go on to the national competition. With other committee members I helped these students focus their ideas and re-write their applications. My tenure on this committee ended when another former Watson fellow joined the Union College faculty as the Watson Committee member.

Workshops

Wolff, B. (2010, November). Using Technology to Enhance Literacy Development in Middle Grade Classrooms. Full-day workshop sponsored by Mathematics, Computer, and Science Instructional Improvement Programs (McSiip). Glassboro, NJ.
<http://enhanceliteracyworkshop.wordpress.com/>

This hands-on workshop focused on using interactive technologies to enhance literacy development in the middle grades language arts classroom. Activities introduced participants to new online composing spaces, specifically Voicethread and Wordpress, and asked participants to consider how these new spaces might be used to complement and build upon existing literacy practices. Audience: 5 – 6 grade teachers.

Wolff, B., Sullivan, R., Meloni, J., & Stolley, K. (2010, May). Twitter from the Ground Up. Half-day workshop presented at the *Computers and Writing Conference*. West Lafayette, IN. Workshop info available online at <http://twittercw2010.wordpress.com>.

This workshop was for people who were interested in creating Twitter assignments for the graduate and/or undergraduate classroom. Workshop participants learned about Twitter grammars, about various kinds of tweets, and about third-party applications that enhance Twitter's functionality. To do this, participants broke into small groups to learn how to use an application and then completed a short presentation to the larger group on the application. Participants were then introduced to and discussed several Twitter assignments that have already been used in a classroom setting. We discussed what makes for an effective assignment, as well as how to introduce Twitter to students, how to assess student work, and many of the side benefits of using Twitter in the classroom. These benefits range from continuing in-class conversations outside of the classroom to increased access to students to the possibility of the authors that students are reading engaging in the discussion. Participants came away from the workshop with their own Twitter assignment. They were also encouraged to tweet the conference using the #cw2010 hashtag.

I organized this and the below workshop with three colleagues who I first met on Twitter.

Stolley, K, Meloni, J., Wolff, B., & Sullivan, R. (2010, May). Twitter to Infinity and Beyond. Half-day workshop presented at the *Computers and Writing Conference*. West Lafayette, IN. Workshop info available online at <http://twittercw2010.wordpress.com>.

This workshop was aimed at people who were looking to utilize RSS feeds and the Twitter API to develop their own unique mashups, visualizations, and other novel Twitter applications. Participants learned about the basics of Twitter feeds, and how Twitter can do much of the work of selecting and organizing Tweets before they are pulled into a custom application. To do this, participants learned how to access the API, and a few common languages for doing so (primarily JavaScript and PHP). Using well-commented, basic examples, participants explored the possibilities afforded by Twitter API access.

Wolff, B. (2008, March). On Blogs, Blogging, and Blogging in/for/about the Classroom. Workshop presented at Penns Grove-Carneys Point High School. Penns Grove, NJ. Workshop info available online at <http://williamwolff.org/workshops/penns-grove-blogs.html>.

This workshop for high school and middle school teachers introduced participants to blogs and blogging. Participants set up their own blogs at Edublogs (<http://edublogs.org>) and brainstormed possible blog assignments to be used in their classes.

Wolff, B. (2008, February). Increasing Language Arts Proficiency by Looking at the Whole Picture. Workshop presented at Penns Grove-Carney's Point High School. Penns Grove, NJ. Workshop info available online at <http://williamwolff.org/workshops/penns-grove.html>.

This workshop for high school and middle school teachers introduced teachers to general principles that can be used when attempting to incorporate instructional technologies into the classroom. These include: conceiving of technology as more than a tool; using technology collaboration with humans and other technologies; using technology so that it enhances and complements assignments instead of being the focus of assignments. We also discussed how to create an effective and pedagogically sound assignment that incorporates instructional technologies.

Letters of Support

I wrote a letter in support of Dr. George William's NEH Digital Humanities Level 2 Start-up Grant proposal, "Making the Digital Humanities More Open." This proposal requested funding, in part, for the development of a mobile app for contributing oral histories to online collections. Dr. Williams requested my letter of support as a direct result of the oral history video work my students have done in Writing, Research, and Technology.

I also wrote a letter in support of Dr. Wade Ren and Maggie Tsai's proposal, "A Collaborative and Participatory Research/Learning Platform and A Knowledge Sharing Network," to be considered for a 2009 *Digital Media and Learning Competition* award. Dr. Ren and Ms. Tsai run Diigo.com, the social bookmarking and annotation site that I have asked over 250 students to use since fall 2007. I have been an invited tester of new versions of Diigo and have provided extensive feedback about the site's usability.

Journal and Conference Reviewer

- *Computers & Education*
- *Journal of Computing in Higher Education*
- *Journal of Information Architecture*
- *The Journal of Undergraduate Multimedia Projects*
- The Association of Teachers of Technical Writing Conference (2010)
- *Technical Communication Quarterly* special issue entitled "New Technological Spaces: Mastering the Literacies of Thinking and Doing Across Multiple Modalities" (2008)
- Texas Computer Education Association Educational Technology Research Symposium (2006 – 2008)

Professional Organization Memberships

- Association of Teachers of Technical Writing
- Conference on College Composition and Communication
- Council of Writing Program Administrators
- National Council of Teachers of English
- Modern Language Association

Plans for Future Growth

My teaching, scholarship, and service are informed by interest in new media studies, providing new learning opportunities for my students, and continually challenging myself to learn more about the world. During my probationary period I have cultivated a symbiotic relationship among my teaching, scholarship, creative, and service activities that provides a fecund foundation for me to continue my work in the near and distant future. I will continue to do what I have done over the past 6 years: challenge my students to think in new ways about traditional and emergent writing technologies and spaces; challenge myself to explore new areas of research and creative activity; and collaborate with my colleagues to constantly redefine what it means to be a Writing Arts majors and Master's student locally at Rowan and nationally as the major continues to grow.

Teaching Excellence

I plan to continue my history of creating courses that ask students to think in new ways about compositions in an evolving media landscape and use student comments to help improve those courses for future students. My main challenge continues to be getting comments back to students in a time period they feel is most effective for their learning. I will continue to work hard to meet their expectations and ensure the quality of my teaching, overall.

I have also been thinking about how to encourage more Writing Arts majors to study abroad for a semester. I often talk about study abroad with my undergraduate students and I'm happy to see more taking advantage of what is an excellent opportunity. During the fall 2011 semester I attended the International Faculty-Led Courses workshop run by Laura Pfeifer, Study Abroad Coordinator, and Timothy Torre, Director of the International Center, and hosted by the Faculty Center. During this workshop I learned that faculty-led courses abroad tend to be 10 – 20-day summer courses, often Special Topics, that faculty organize in consultation with the Study Abroad Office.

I am planning on submitting a proposal this coming summer for a summer 2013 course. Right now I'm thinking it will be on Travel Writing, but my background in creative writing and my Watson Fellowship (during which for a year I followed the life of T.S. Eliot through Europe and wrote poetry in those spaces), prepare me to lead courses in which students compose creative texts in various spaces. As the only department in the university offering creative writing courses it is, I think, an opportunity we should explore to provide students with the opportunity to explore and compose in the spaces where so much creative writing has happened. Courses such as, Writing Poetry in Yeats' Ireland or Neruda's Peru or the Romantics' Lake District, will provide students with invaluable opportunities to explore the relationship between space, creativity, and writing. Ultimately, I'd like to see the Writing Arts department make study abroad an important part of what it means to be a Writing Arts major.

Scholarly and Creative Activity

I am going to continue to aggressively engage my current area of research. I find it fascinating, timely, and important to the field. My immediate scholarly and creative timeline is as follows:

Spring 2012

- Complete revisions to *Computers & Composition* article on Web 2.0
- Invite scholars to respond to the two chapters I have solicited for *Remixing / Remix as Scholarship*
- Submit proposal to present at the 2012 Watson Conference
- Apply for a Non-salary Faculty Grant to support two students to help work on the development of the *Web 2.0 Reader*
- Attend workshop at the International Center of Photography on Wet Plate Collodion image-making

Summer 2012

- Compose Introduction for *Remixing / Remix as Scholarship* and submit to Computers and Composition Digital Press
- Attend “Creative Compositing: The Impressionistic Photograph,” a week-long course in Boulder, Colorado, at The Rocky Mountain School of Photography
- Continue working on *Shingles, a play in three acts*
- Submit photographs to gallery shows and academic journals

Fall 2012

- If *Remix* book is accepted, solicit remixes and mashups for the remaining chapters
- Begin selecting the initial texts and working on the design of the site for the *Web 2.0 Reader*
- Present at the 2012 Watson Conference
- Submit proposal to present at Computers and Writing

Spring 2013

- Continue working on the development of the *Web 2.0 Reader*
- Solicit responses to *Remix* chapters that have been accepted
- Submit proposal to present at the Oral History Association Annual Meeting

Summer 2013

- Complete the edited collection *Remixing / Remix As Scholarship*
- Release the *Web 2.0 Reader* and begin limited Alpha testing.
- Continue working on *Shingles, a play in three acts*
- Submit photographs to gallery shows and academic journals

Fall 2013

- Begin Beta testing the *Web 2.0 Reader*. Add more content. Edit content that is added by others.
- Present at the Oral History Association Annual Meeting
- Submit proposal to present at Computers and Writing

Spring 2014

- Full release of the *Web 2.0 Reader*.
- Present at Computers and Writing.

- Begin composing article about the *Web 2.0 Reader*.

Summer 2014 and Beyond

- Begin plans for a book-length treatment on rethinking composition in an evolving media landscape
- Compose articles Web 2.0 and remix for various journals
- Continue submitting to and presenting at conference
- Continue creative work in photography and writing

Contributions to the University, Wider, and Professional Communities

I plan to continue my record of service to the department, college, and university. At the graduate level I will continue to develop programs and courses as they are needed and will work to ensure the success of new COGS on Writing and New Media and Technical and Professional Writing.

As part of my commitment to developing as a teacher, and helping faculty do the same, I plan to observe more adjunct faculty teaching.

At the undergraduate level, I will continue to be an integral member of the committee that oversees the College of Communication New Media Concentration, and will be volunteering to be the Coordinator.

At the university level, I will continue to volunteer for committees where my experiences can inform discussions. Specifically, I will be volunteering to serve again on the University Senate Technology Resources Committee.

I will also continue to run workshops at the K-12, local, and national levels in the area of new media, video composition, and writing for digital spaces.

Summaries of Student Responses and Candidate's Analysis

DEPARTMENT OF WRITING ARTS STUDENT EVALUATION FORMS

The Department of Writing Arts uses the student evaluation form posted in Banner with the first fifteen questions excluded. However, faculty in the tenure track like myself who began their service prior to the current form's adoption have been permitted to use the previous instrument (adapted from McKeachie) in order to establish coherence among the evaluations presented. Candidates' submissions, therefore, might vary in regard to the evaluation instrument, but each set presented will be internally consistent.

STUDENT EVALUATION QUESTIONNAIRE

The following questions (adapted from McKeachie) appear on the department's student evaluation form that I have been using since fall 2006. For each question students are asked to assign a numerical value ranging from 1 (lowest) – 5 (highest). Students also have the ability to compose a short written response to the question. For the sake of brevity, questions are abbreviated on the scoring tables. The numerical responses are totaled and averaged. Teacher mean is an average of score for questions 1 – 9. Grand mean is an average of scores for questions 1 – 10.

1. Is the teacher responsive to students' needs, questions, and ideas?
2. Does the teacher treat students with fairness and respect?
3. Is the teacher enthusiastic about the subject?
4. Does the teacher make you think?
5. Are the teacher's classes productive?
6. Is the teacher's knowledge of the subject matter thorough?
7. Do the teacher's comments and suggestions help you improve your work?
8. Are the assignments in the course helpful learning activities?
9. Considering everything, how would you rate this teacher? (poor, fair, good, very good, excellent)
10. Considering everything, how would you rate this course? (poor, fair, good, very good, excellent)
11. What was the most helpful aspect of the course?
12. What changes or improvements would you make in the course?
13. If you were asked to evaluate the instructor and this course for other students, how would you do in 50 words or less?

WRITING, RESEARCH, & TECHNOLOGY: FALL 2010

Professor: Wolff

Course: WRT

Date: 12/13/10

Administered by: Jeff Maxson

Question	1	2	3	4	5	Average
Responsive	0	0	0	0	9	5.00
Fair	0	0	0	0	9	5.00
Enthusiastic	0	0	1	1	7	4.67
Makes you think	0	0	1	1	5	4.34
Classes						
productive	0	0	0	0	9	5.00
Knowledgeable	0	0	0	0	9	5.00
Comments						
help	0	0	0	0	9	5.00
Assignments						
help	0	0	1	1	7	4.67
Teacher rating	0	0	0	1	8	4.89
Course rating	0	0	1	1	7	4.67
					Teacher mean	4.84
					Grand mean	4.82

ALL STUDENT COMMENTS INCLUDED

1. **Is the teacher responsive to the students' needs, questions, and ideas?**
 - Always emails back quickly
 - Every time I emailed Professor Wolff he responded to my emails very quickly.
 - Teacher is very responsive to questions and ideas both in class and via email.
 - Dr. Wolff always responded in a timely manner via email.
2. **Does the teacher treat students with fairness and respect?**
3. **Is the teacher enthusiastic about the subject?**
 - Teacher is very enthusiastic/knowledgeable about the subject.
 - He seems to find this area of study particularly interesting.
4. **Does the teacher make you think?**
 - With the assignments Professor Wolff gave to us made me think beyond my normal comfort zone.
 - This class was a whole new concept and process for me and made me think a lot.
 - Wrapping my head around the concept of visuality was particularly challenging.
 - We had many very in depth discussions.
5. **Are the teacher's classes productive?**

- Some classes were more productive than others. The classes that were least productive are when we did group work.
 - He always has great classroom visuals and examples to help us with projects.
6. **Is the teacher's knowledge of the subject matter thorough?**
- Teacher is very familiar with the subject matter.
7. **Do the instructor's comments and suggestions help you improve your work?**
8. **Are the assignments in the course helpful learning activities?**
- Although being very nervous beginning this class and being introduced to the work, it was very helpful.
 - Using the flip video camera for projects was fun and it introduced me to a new technology.
 - They are helpful but not in the field that I am studying.
9. **Considering everything, how would you rate this teacher?**
- I have had Professor Wolff once before and loved his teaching style so I took him again.
 - Awesome teacher would definitely recommend.
10. **Considering everything, how would you rate this course?**
- Hard to get used to using a video camera but very interesting overall.
 - I wish we had done more writing.
 - The course is good but I will not be using video/editing in my career.
11. **What was the most helpful aspect of this course?**
- Learning to use windows movie maker and getting to apply my writing skills to a new medium.
 - I learned other ways to communicating [sic] besides writing. I learned different programs on the computer that will help me in my classroom when I become a teacher.
 - The fact that Dr. Wolff had everything on a website other than Blackboard and that he was very approachable/easy to reach by email considering many questions arose with such a new topic.
 - Having the teacher meet personally with us when we needed help with certain ideas or changes in our project. Grading also because it was always explained in detail why you got that certain grade.
 - The course website was helpful for this course. It provided clearer deadlines as well as helpful links for completing projects. The professor made sure that we had all the tools we could possibly need in one place for easy access.
 - Probably learning cinematic concepts was the most helpful, especially since I did not have any experience with filming or editing.
 - Learning how to compile videos and how to use creative commons.
 - I learned a lot about filming and editing videos.
 - The composing of videos, watching video examples, discussion.
12. **What changes or improvements would you make in this course?**
- Make students use something other than [sic] windows movie maker. It was useful in learning how to make movies but it is really crappy. It is slow and only works half of the time.
 - None
 - Maybe spend a little time Practice interviewing for the one assignment.

- 0
- I would only have two projects, the third project feels rushed.
- Oral history reader book, hard to keep on top of reading when projects were also due.
- I would have liked to practice interviewing people in class before I interviewed strangers because then I would have had a better idea of what to do and what not to do. (For the 1st. project.)
- The book we read chapters from was good but a lot of what we read from it was not helpful. And we only read a few chapters so I was annoyed that I had to buy the book when the pages could have been photocopied by the professor and handed out. More time working on projects in class.

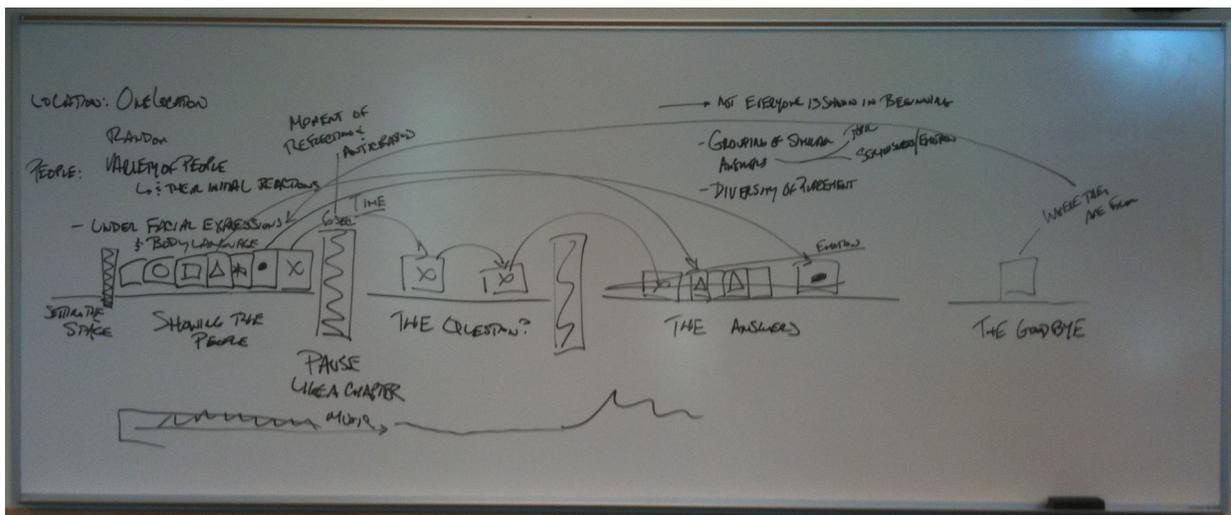
13. If you were asked to evaluate this instructor and this course for other students, how would you do so in 50 words or less?

- It is a really fun and interesting class where you get to do something different. Using the technology can be frustrating at times, but overall it was a really good class and I enjoyed it. Also I made some videos that I am proud of. The teacher completely glides you through the process, even if you never thought you could make a movie.
- He is a wonderful professor, cares for his students, a lot of reading but you learn from the readings. Course is a lot of fun.
- This course was nothing that you expect to do in a writing arts course, however Dr. Wolff is an awesome teacher who is very eager to help and makes the class exciting.
- Really nice teacher wants his students to do well. Always available to help, easy going with giving you extra time on your projects.
- This class really opens up the subject of writing by introducing visual mediums. The instructor is knowledgeable and very helpful. He is willing to do what he can to make you feel confident about your work.
- I would say that this class is not like most writing classes and challenges students to think about text and writing in a different way.
- Professor Wolff is an excellent teacher. He's always willing to help when students are confused. He is very knowledgeable in the subject area. He encourages creativity. All in all, this class was one of my favorites.
- The instructor is very helpful and understanding. He gives us extra time to work on projects if needed.
- This is a challenging, intensive class but is so worth the effort. You learn a lot and come out understanding how technology relates to writing and also with a better understanding of how to use technology to compose ideas and writing in another medium.

Response to Writing, Research, and Technology, Fall 2010, Evaluations

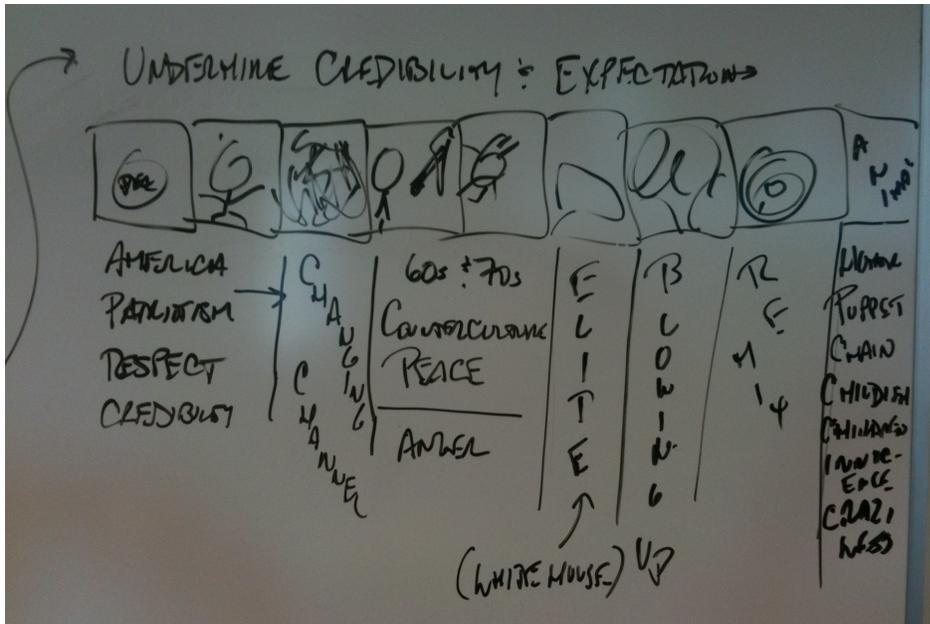
The fall 2010 section of Writing, Research, and Technology, is the fifth section of the course I taught after receiving a 2008 Innovations in Teaching with Technology Grant to redesign the course. This version of the courses asked students to consider how the composition metaphor might be applied to the medium of video. In this section students completed three major assignments—a short video composition, a remix/mashup video composition, and an oral history video composition—and read theoretical and practical texts that complemented and informed their projects. After teaching so many sections of the course, and learning from student successes and problems, this section was the one of the most successful of any course I have ever taught, ever. The 4.84 Teacher Mean and 4.82 Grand Mean are the second highest I have received during my time at Rowan and suggest that the students found the course highly successful, as well.

One of the things that I changed for this section was to spend more time creating visual representations of their video work on the class white board. The most difficult thing for writing students is to ask them to go from thinking in the linear terms of letters, words, sentences, and paragraphs to thinking in the non-linear terms of images, cuts, transitions, montages, and juxtaposition. I found that helping student deconstruct visually the video texts we were watching representing helped illuminate that non-linearity. For example, for The One Assignment, we deconstructed the video upon which the assignment is based:



During the discussion that lead to this visual, we discussed how the medium of video transforms traditional composition metaphors from linear to non-linear and to one that considers time as experienced from left to right. We broke the video into segments (“chapter-like segments” one student called them) and we were then able to map where certain people (indicated by squares with symbols inside of them) appeared over the duration of the text. For example, the \square appears once early, twice in the Question section, and once in the Answers section. Also indicated in this visual are the marks of increased emotion as structuring the order of the people in The Answers section (indicated by the <), the volume of the music that appears in the video, and the length of the transitions.

After the success of this in-class discussion, I did something similar to help students deconstruct a particularly sophisticated mashup, “Imagine This,” which we watched in preparation for our remix/mashup assignment “Mixing, Mashin’, and Remixin’.” To help students see how the author of “Imagine This” uses juxtaposition and montage to undermine user expectations at the first 15 seconds of the video, we illustrated and defined the goals of each clip in that 15 second span. These start with the Seal of the President of the United States of American and with the Muppet Animal banging on his drums:



Here students begin to see that visuals in remixes and mashups more often than not signify something else, something that is defined by the context in which the clip is located. It is the beginning of their understanding of visual rhetoric and aids them when finding source material for their own work.

All this work is to help, as one student put it, “Wrap[] my head around the concept of visuality” which they found “particularly challenging.” And I’m pleased that at least one student found this kind of work helpful enough to comment that I “always ha[d] great classroom visuals and examples to help us with projects.”

As stated elsewhere in this packet, it is my goal as an instructor to challenge students to think in new ways about writing. It is quite gratifying to read that I am working effectively toward meeting those goals.

INTERNET AND WRITING STUDIES: FALL 2010

Professor: Wolff

Course: IWS MAWR 01618 1

Date: 12/14/10

Administered by: S. Tweedie

Question	1	2	3	4	5	Average
Responsive	0	0	0	5	5	4.50
Fair	0	0	0	1	9	4.90
Enthusiastic	0	0	0	0	10	5.00
Makes you think	0	0	0	2	7	4.34
Classes						
productive	0	0	3	2	5	4.20
Knowledgeable	0	0	0	1	9	4.90
Comments						
help	0	0	0	1	9	4.90
Assignments						
help	0	0	1	4	5	4.40
Teacher rating	0	0	1	4	5	4.40
Course rating	0	1	2	3	4	4.00
					Teacher mean	4.62
					Grand mean	4.55

ALL STUDENT COMMENTS INCLUDED

1. Is the teacher responsive to the students' needs, questions, and ideas?

- Dr. Wolff has helped me a lot throughout the semester and was always willing to do so. My only grievance is that he is not as on top of his email as would be most helpful, even though he updates his twitter quite frequently.
- There have been multiple times when I have emailed questions and received answers within minutes.
- Dr. Wolff is prompt and thoughtful in his responses. Rarely do questions go unanswered. His concerns are with his students.
- In the cases when I have needed guidance on a project and exhausted all avenues of solving on my own, I have reached out for help with Dr. Wolff. He has made time for my questions and technical issues with enthusiasm. In these cases he has helped me to move my project toward success.
- Outside of class, if a student has a question, just email him and you will get an answer! He is very helpful to anyone who asks for help.
- Always willing to answer questions in class, via email, twitter, or/and during his office hours.
- He is very responsive to student needs, however, he has 2 or 3 emails and often takes a few days to respond.

2. **Does the teacher treat students with fairness and respect?**
 - The professor is fair and does not separate students but speaks to the unified group.
 - Always. He welcomes student input and opinions.

3. **Is the teacher enthusiastic about the subject?**
 - He is extremely enthusiastic, his excitement about the subject shines through his teaching.
 - You can tell that he is very passionate about what he teaches.
 - Sometimes brings to class extra material outside of assigned reading and texts to further illustrate ideas.
 - He knows his stuff.
 - Professor Wolff is incredibly about the topic. It seems to be what he eats, sleeps and breathes.
 - He is very enthusiastic about the subject. This can be refreshing as a student who is learning new and foreign material.
 - Extremely enthusiastic about the matter and the readings which he is thoroughly engaged in and knowledgeable about.
 - Extremely. If you could find anyone more specialized and enthusiastic in regards to the field or new media it would be a miracle.

4. **Does the teacher make you think?**
 - I've spend countless hours piecing together blog responses due to the fact that the gears in my head are turning rapidly around ideas presented in class or in required readings.
 - Yes, he challenges us to understand an author's perspective, to analyze professionals and to think like professionals in a new environment.
 - He engages us in a lot of discussions and

5. **Are the teacher's classes productive?**
 - Class time is always filled, either with class discussion or instructional helpful times with the technology.
 - Both with in class work and reading discussions, the class is productive.
 - We always work on things or talk about ideas that directly relate to the objectives of the course.
 - We talk about the book, the theories we should think of while creating our website, and get help on our websites. The classroom time is used excellently.
 - Some discussion classes aren't as productive as the hands on material, but when the class is sufficiently prepared, there is enough discussion on our material.
 - In some cases the required readings do not necessarily apply to our work, but they do however enable us to think more broadly about the subject and other possibilities or historical references.
 - Very productive. We absorb theory and apply the relevant prominent information professionally.

6. **Is the teacher's knowledge of the subject matter thorough?**
 - Completely

- Dr. Wolff provides himself as a factotum in regards to new media studies. He can present on a theory-based topic just as easily as he can build or provide students with the code to build a website.
 - Completely
 - Sometimes I think he assumes we understand concepts from reading the texts alone. But the texts are complicated and need to be discussed thoroughly.
 - Dr. Wolff has real life experience in this subject and is very knowledgeable.
7. **Do the instructor's comments and suggestions help you improve your work?**
- Of course.
 - He knows his stuff!
 - I always took his feedback and used it to my advantage when improving my work.
 - The professor always gives comments/suggestions that lead me to improve.
8. **Are the assignments in the course helpful learning activities?**
- A lot of the readings were practical as far as the theory of the course is concerned but in reality, they didn't add much to my learning experience, nothing that could have been simply discussed during class and then expanded upon in a blog post.
9. **Considering everything, how would you rate this teacher?**
- Dr. Wolff is a good teacher and I'm not sure if the following comment is applicable for a web design course, but I felt that there wasn't a lot of actual teaching when it came to the nuts and bolts of the coursework- it was mostly trial and error.
10. **Considering everything, how would you rate this course?**
- The course title was a bit misleading; I was expecting to learn about internet writing styles, which we did touch on a little. Aside from that, the material was very useful.
11. **What was the most helpful aspect of this course?**
- Creating a professional website.
 - The most helpful aspect of this course was the time the professor provided in class to work on our projects.
12. **What changes or improvements would you make in this course?**
- Eliminate most of the readings or at least have them be more current explanations and evaluations instead of histories of the type writer, etc.
 - I would have liked to have a little more reading class time with the technical aspects of the course and a little less time spent on theory.
13. **If you were asked to evaluate this instructor and this course for other students, how would you do so in 50 words or less?**
- Know that it's a web design class, not a writing-oriented class, but the class work can be applied to marketing yourself professionally.
 - This course is very challenging and time consuming, but the lessons learned are incredibly valuable. The professor is very fair and enthusiastic, and clearly wants his student to succeed.

Response to Internet and Writing Studies, Fall 2010, Evaluations

The fall 2010 section of Internet and Writing Studies was the first time the course was offered and I agree with one of the students that the “course is very challenging and time consuming, but the lessons learned are incredibly valuable.” Indeed, I think it is the most challenging course in the COGS in Writing and New Media, but what students come away with—an appreciation for the history the writing and other technologies that led to the development the of Internet and World Wide Web and the ability to compose their own web site using XHTML and CSS—are some of the most valuable things students can learn during their time in the MA in Writing program.

One of the most interesting things about the students’ comments is how closely some speak to the concerns that I had when designing the course in the first place. Due to the nature of the students in the MA in Writing program, who tend to be very pragmatic and goal-oriented, our courses need to have a significant pragmatic component. Here, that was met with asking students to learn to hand code and design their own web site using XHTML and CSS. However, the goals of the program require that there be a significant theoretical component, as well, so that students understand the context of the work they are doing. It is important that students are not just writing and/or creating for its own sake. They must understand the context of what they are writing/designing and the implications (social, political, historical, and so on) of such work. This course attempted to marry the practical goals of asking students to learn HTML and CSS to design rough and final versions of their own professional web site with the theoretical goals of locating that work within the socio-cultural history of writing technologies ranging from the development of the gramophone through the typewriter and the development of the Internet.

For the most part I think bringing these two goals together was quite successful, though student comments suggest that they thought the coding and web design work was more important to their careers than the theoretical work. Indeed, though I understand the one student’s call to “Eliminate most of the readings or at least have them be more current explanations and evaluations instead of histories of the type write, etc.,” to eliminate all the readings is not practical. Because we were not able to get to the electronic literature readings, I was able to successfully add them to my fall 2011 section of Writing for Electronic Communities, where they more fully complimented the trajectory of the course. (One of the exciting things about teaching in the New Media track and COGS in Writing in New Media is that course revisions happen within the context of the goals of 4 courses, so when changes need to be made to one they have the potential to also change what happens in the others.) In future sections of the course, not trying to fit in the eLit readings will provide additional time for students to consider the other theoretical texts as well as work on their projects. During this additional time I will be sure that all students are fully understanding the challenging content so that they don’t suggest, as one student wrote, that “[s]ometimes I think he assumes we understand concepts from reading the texts alone. But the texts are complicated and need to be discussed thoroughly.”

Ultimately, though, I am quite pleased that students found me “completely” knowledgeable about the subject, that I can “present on a theory-based topic just as easily as he can build or provide students with the code to build a website,” and hyperbole aside, that “[i]f you could find anyone more specialized and enthusiastic in regards to the field or new media it would be a miracle.” This class is one of my favorites to teach and I look forward to teaching it again.

Assessment of Teaching Effectiveness

Peer Observation

Instructor: Bill Wolff

Observer: Deb Martin

April 26 2011

Core 2: Research Methods for Writers

Number of Students: 13

The lesson for this three hour graduate course encapsulated the course goals and asked students to collaboratively define what it means to be a *creative researcher*. The handout laid out the course goals and the steps for the small group activity. At issue was understanding the difference between a creative researcher and an academic researcher – a semester long probe.

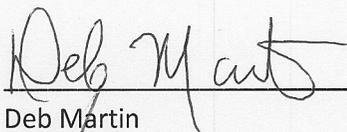
Dr. Wolff read instructions from the two-sided handout and told the students they had 45 minutes to an hour to develop a list of 10 best practices. For each, they were to then more fully describe the practice; identify how it adds to the research process, and decide what it borrows from academic qualitative research methodologies and how it differs. Dr. Wolff said he would, at two points, interrupt the group work to revisit the definition. By way of encouragement he offered, “You are experts in research practices, as writers, freelancers and professionals.”

Dr. Wolff challenged the students to think critically and expansively. The delineated steps that guided the inquiry ensured that the students would extrapolate points and think more deeply. He said to, “Tell us how things are.” The small groups of 3-4 members arranged themselves quickly and went to work determining the job ahead - clarifying each other’s questions, building consensus, and creating a collaborative document using Google Docs, an application that enables synchronous changes to documents by multiple participants on multiple computers and to see those changes in real-time. Ten minutes into the group time, Dr. Wolff told them they had 2 more minutes to define what a creative researcher is. The scheduled stops worked to keep time structured and productive. Students created the list and then did the hard work of defining the practice, describing it, and discussing it in terms of qualitative research methodologies and how it differs from the academic practice.

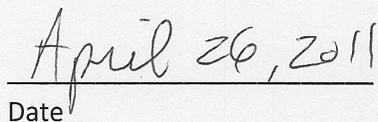
The classroom atmosphere seemed talkative - a lively exchange of ideas. I was struck at the differences in the content among the groups and how the students worked together and apart, stopping occasionally to review their document and then write and revise individually. A few students went back to past readings for reinforcement. The instructor’s role was mostly to keep students moving and aware of the time constraints, occasionally commenting on their work both orally and with written comments through Google Docs. Revisions to the definitions were recorded in order to see how the discussion was changing. There was a productive balance of student engagement and content review happening – much, much more than a lecture format would afford. After an hour, Dr. Wolff paired the four groups and asked them to

share their documents. I left at that point but was informed that they later moved into one large group.

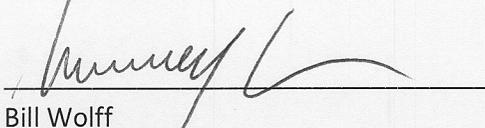
While all students seemed committed to accomplishing the assignment, I wondered how well they had performed and how Dr. Wolff would manage the important follow through. My recommendation for Dr. Wolff would be to construct a 75 minute lesson cycle for his next observation, i.e., an introduction, activity, and closure. The group work - as amazing as it was - could not provide a complete picture of Dr. Wolff's teaching. Overall it was apparent that students enjoyed the class, liked Dr. Wolff, and worked collaboratively to make sense of and reflect on the course goals. This high level of student engagement is impressive; the activity a clever and effective way to end the semester.



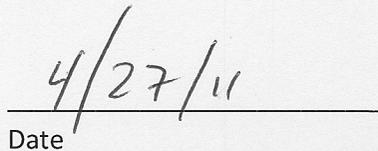
Deb Martin



Date



Bill Wolff



Date

Response to Teaching Observation: Core II: Research Methods for Writers, Spring 2011

Dr. Martin observed Core II: Research Methods for Writers, a graduate course required for all MA in Writing students, on the last day of the semester and the activity began after students had completed course evaluations. (We agreed prior to her attending that she would stay for half the class, a time equal to one two-day a week undergraduate course meeting.) Core II is one of if not the most challenging courses I have ever taught. The goal is to teach research methods—a field typically grounded in academic practices (think IRB)—to graduate students who are primarily creative writers and/or who are interested in fields other than within the academia. The first time I taught the course I did not fully understand the disconnect between the students’ goals and the historical goals of the course. For the spring 2011 section and my second time teaching it, I reconceived the course in such a way that asked students to engage this dichotomy directly.

As I wrote in my syllabus (and repeated in the assignment handout for the day the Dr. Martin references):

The key [for the course] . . . is exploration: when you begin you will have no preconceived notions and no end-point in sight; your only goal will be to see where your (re)search takes you and to learn as much as you can along the way. And through this process you will not only learn quite a bit about your topic, you will also learn quite a bit about what it means for a (creative) writer to conduct (creative) research and how that research informs the resulting writing (results that we will record online so others can learn from our experiences).

Over 14 weeks of the semester students invested countless hours in pursuit of these lofty goals—hours, from my perspective, that were overwhelmingly worthwhile, fruitful, and educational. Students learned and discussed various qualitative research methodologies, but we were always careful to state that we were not engaged in scholarly pursuits. Rather, we were exploring as someone termed a *creative researcher*—a nebulous term very much in need of definition. In class the day Dr. Martin observed students attempted to define that term using their own semester experiences as guides. The goal for the meeting was to come to a conclusion about how a *creative researcher* differs from an *academic researcher* other than the fact that a creative research project doesn’t have to receive IRB approval.

From the moment I handed out the assignment and broke the students into groups, they were immersed in the project. This was no surprise as the students in this section was similarly engaged throughout the semester—especially when we used GoogleDocs—and I planned this assignment anticipating such engagement. I was quite pleased with how the students went back to their readings, assignments, and in-class activities to inform their definitions, and I was thoroughly excited when I saw how their definitions evolved over the duration of the assignment (a real-time observation that is afforded by GoogleDocs). For example, here are the first and second definitions from one group:

Definition 1:

A creative researcher is one who includes alternative research methods and thinks associatively to develop and explore non-traditional ideas about their topic.

Definition 2:

Creative research incorporates both traditional and non-traditional methods of investigation such as conversational interviewing, consulting secondary sources, field excursions, and utilizing online platforms. It is important for a creative researcher to think associatively to guide the process. Creative researchers maintain a flexible goal and explore without boundaries while immersing themselves in their subjects.

The latter definition is much more nuanced in its description of methods of investigation, includes ideas on flexibility and immersion, and advocates the use of online media. Other group's definitions were similar:

Group 2:

[Creative research is] an ever-changing and evolving process that allows the researcher to explore and synthesize reflexive processes. Creative research implements alternative mediums, such as multi-modal resources: Twitter, social networks, blogs, commercial literature, and interviewing non-professionals in the field.

Group 3:

A creative researcher employs an innovative and objective approach to research by taking advantage of alternative mediums while borrowing from traditional methods. Creative research engages an ever-changing and evolving process, allowing the researcher to explore and synthesize reflexive data farming and inviting collaboration among peers and professionals alike.

The final discussion (which was well planned into the timeframe of the class meeting) attempted to further refine these definitions and further locate them within the goals of the course. By asking students on the final day of class to use what they have learned throughout the semester to help define one of the course's main terms, I was able to see that my goals for the course had been met. Students had learned and engaged the various theories and practices associated with creative research and were able to articulate those theories and practices to others. It was a very satisfying end to a course that was significantly more successful than the first time I taught it.

Departmental Evaluation of Professional Performance, Spring 2012

Department of Writing Arts Promotion Committee

Department Recommendation

Candidate: Professor William Wolff, Ph.D.

Current rank: Assistant Professor

Rank Sought: Associate Professor

January 25, 2012

The Department of Writing Arts Promotion Committee has reviewed the materials submitted by Professor William Wolff, a candidate seeking promotion to associate professor. Professor Wolff was hired in 2006 and was granted tenure to begin in fall 2011. He fulfills an important need in the department in the area of technologies of writing.

Teaching Effectiveness

Professor Wolff has clearly established excellence in teaching, as demonstrated by his innovative approaches to courses at both undergraduate and graduate levels, strong student evaluations, and continual reflective practice. Since joining the Department of Writing Arts in 2006, he has taught 34 class sections including 11 graduate courses, two of which were newly designed, and two of which were re-designed. He also taught one newly designed undergraduate class, and two re-designed classes. Additionally, he created a new independent study taught as a .5 credit overload. His revised version of Writing, Research and Technology earned an honorable mention in the 2010 Junior Faculty Innovative Teaching Award.

Academic Instruction. The subject matter of Professor Wolff's classes—information architecture, new media, visual rhetoric and web design—challenges students to think about writing in terms of new technologies. His courses are both pragmatic and theory-driven, blending well-established composition theories with hands-on, project-based learning. Professor Wolff notes that even as students learn how to use the latest technologies, such as Twitter, YouTube and others, they are actually learning about how writers create meaning in contemporary culture.

Professor Wolff's students clearly appreciate his pedagogy, as evidenced by high student evaluations. Overall, he has established a Teacher Mean of 4.63 and an average Grand Mean of 4.57, while teaching a range of challenging upper level courses.

Students' evaluation comments support Professor Wolff's approach, and particularly the expertise and enthusiasm he brings to the subject matter. For example, a student in his graduate level Internet and Writing Studies course states, "This course is very challenging and time consuming, but the lessons learned are incredibly valuable. The Professor is very fair and enthusiastic, and clearly wants his student to succeed." Another IWS student writes, "If you could find anyone more specialized and enthusiastic in regards to the field or new media it would be a miracle."

At the undergraduate level, a Writing, Research and Technology student comments in a similar vein: “This is a challenging, intensive class but is so worth the effort. You learn a lot and come out understanding how technology relates to writing and also with a better understanding of how to use technology to compose ideas and writing in another medium.” Students consistently find Professor Wolff’s courses challenging, interesting, and productive. It is clear that Professor Wolff’s students value his teaching.

Rather than rest on past laurels, Professor Wolff takes student feedback to heart and continually adapts his courses to even better suit student needs. For instance, in response to a student comment about assigned readings in one class, Professor Wolff changed where the readings were placed in the curriculum, reporting that in their new location “more fully complimented the trajectory of the course.” He also notes areas to continue to refine in the future.

A peer observation further supports Professor Wolff’s teaching goals and pedagogical methods.

Developing Learning Activities. Professor Wolff has developed a range of unique, cutting edge assignments for his courses, some of which have been adopted by colleagues at other institutions, such as CUNY. In addition, he has created 33 course web sites totaling more than 265 individual pages. The extensive sites, which include course documents as well as technology tutorials (often created by Wolff) and other tools, support student learning. One student, from Writing, Research and Technology, notes “The course website was helpful for this course. It provided clearer deadlines as well as helpful links for completing projects. The Professor made sure that we had all the tools we could possibly need in one place for easy access.”

Professor Wolff has also been highly involved in curriculum development at both the undergraduate and graduate levels. He has been involved with the creation of a Concentration in New Media studies in the College of Communication. At the graduate level, he sponsored or co-sponsored two Certificates of Graduate Study: one in New Media and one in Technical and Professional Writing. The Certificates include courses that Wolff regularly teaches and has either developed or completely redesigned.

Developing as a Teacher. Professor Wolff’s development as a teacher is apparent not only in his in-house recontracting and promotion materials but also in the public domain where other scholars and teachers can read along and interact with him as he reflects on teaching. His website, which houses course materials, tutorials, and his blog, has been visited nearly two million times. He states that

It is not hyperbole to write that almost all the time I spend composing online is time spent reflecting on my teaching and student learning. Of my 205 blog posts, 72 have been categorized as “academia,” 71 as “instructional technology,” 56 as “teaching,” and 40 as “pedagogy.” The tag cloud of what I’ve been writing about recently suggests that most of my posts are dedicated to reflecting on teaching and learning: Rowan, students, twitter and video are all prominent.

Professor Wolff also engages in professional development via Twitter, where he follows and is followed by faculty and graduate students in fields like new media, composition, and digital humanities. He notes that Twitter has provided a venue in which he can interact with others thinking about similar teaching and professional issues. He explains that members of this community “share syllabi, discuss assignments, think about pedagogy, point to important articles and blog posts, and support each other’s efforts to become better and more creative teachers and learners.” These conversations have led directly to new assignments that challenge Rowan students to interact with the newest writing technologies.

Student Mentoring Activities. Professor Wolff is a very active mentor, advising approximately 20-25 Writing Arts majors per semester. To date, has worked with 18 Portfolio Seminar students, guiding them through their capstone Writing Arts project. He regularly writes letters of recommendation, provides resume assistance, and assists students with graduate school application procedures. He has also guided seven students through the process of submitting course projects to the *Journal of Undergraduate Multimedia Projects*; four of those projects were accepted for publication.

Professor Wolff received a Non-salary Financial Support Grant for the year 2008-9. The grant funded two undergraduate research assistants for a project on Web 2.0 applications. The students gained valuable research experience and the project resulted in several important outcomes: one article co-authored with students, one accepted at *Computers and Composition*, and two conference presentations.

Professor Wolff also does the important and time-consuming work of serving as a second reader of our MA students’ Master’s Projects (formerly called the thesis). He has served as a second reader for four MA in Writing students and is working currently with two more. He takes a very “hands-on” approach with these students, meeting with them regularly, reviewing drafts, and providing detailed feedback during all stages of the process.

Scholarly and Creative Activity

Professor Wolff arrived at Rowan with expertise in the design of educational spaces in the face of technological change and the design of paper and electronic documents, particularly forms. Since then he has developed a focus on usability for Web 2.0 applications and on how composing in new non-linear modes, such as video, transforms our understanding of composition and scholarship. Significantly, Professor Wolff’s scholarship treats electronic literacies not as inevitable or intrinsically beneficial, but instead as socially constructed, contingent on a broad array of social and political factors, and in need of careful interrogation, by himself and others.

In this vein, Professor Wolff has since his hiring published 2 print journal articles and is revising 2 more at the request of editors (one of which has been accepted), has contributed to a book chapter, has published with two undergraduates an article in a significant online journal, and has 2 major online collections in progress. In addition, he has presented his work at 9 national and international

conferences, he is active in on-campus and attempted off-campus grant getting, and his photography has been selected for 2 international and 2 national exhibits.

These publications have appeared in prestigious venues, as well. One article appears in *Technical Communication Quarterly*, the top journal in technical communication with an acceptance rate of 15%. This piece was also nominated for best article in technical communication in 2010 by the National Council of Teachers of English. Another article appears in *Computers & Education*, a periodical with an acceptance rate of 23% and an Impact Factor rank of 2.19. Two articles, one under revise-and-resubmit status and the other accepted with minor revisions, are to appear in *Computers & Composition*, the major journal in the sub-field, with a 30% acceptance rate.

In addition to his print publications, Professor Wolff has developed or is developing significant online publications, the sort of efforts explicitly valued in the Writing Arts department's tenure, recontracting and promotion criteria. Significantly, he chose an online venue for the publication of his work with the undergraduate students on Web 2.0 usability, in tribute to a respected mentor from UT Austin. Beyond this is Professor Wolff's assiduous effort to network electronically with other scholars through his and their blog postings and Twitter tweets.

Professor Wolff is also one of those rare scholars who have also made significant achievements in creative activity. In addition to the 4 juried exhibits of his photography noted above, he has exhibited in 2 local solo shows and with a colleague has started an online press that has published three photo collections, all proceeds from which have been donated to charity. In addition, he has been developing a three-act play that foregrounds the technological mediation of modern life.

In sum, Professor Wolff is a well-published scholar with a broad array of timely interests and talents.

Contributions to the University Community

Professor Wolff has been a diligent and productive member of the university community, actively involved in numerous committees and service activities with a special emphasis upon instructional technology. Since his hire in 2006, he has served on 11 department committees, including 3 search committees, chairing one. He has also chaired the Writing Arts CPGE Grant Committee, establishing criteria and evaluating faculty proposals for the disbursement of CPGE funds. In addition to his other Writing Arts committee work, including the Discipline Committee and the Curriculum Committee, he was a member of the Tenure, Recontracting, and Promotion Documents Rewrite Committee, which developed and articulated the department's criteria for tenure, recontracting, and promotion, insuring consistency with the 2010-2011 *Memorandum of Agreement*.

Professor Wolff's deep understanding of the applications of emerging technology to teaching and learning has been of value, not only to the Writing Arts Department, but also to the College of Communication and to the University as a whole. On the College Technology Committee, he recommended acquisitions and upgrades of technological resources, evaluated proposals, and helped to create policy for sharing technological resources within the College. In the New Media Concentration Development committee he worked with faculty from multiple departments in the

College of Communication to design, implement, and administer a new cross-disciplinary concentration.

In other service activities within the College of Communication and the University, he is currently serving on the Art-Communication Reorganization Task Force, which is charged with examining budgetary and other issues as a result of this merger. On the MFA Task Force along with other faculty from Radio Television Film, Writing Arts, Fine Arts, and Graphic Arts, he has worked to explore the development of an interdisciplinary MFA in communication arts and new media. In addition he has also served as Co-Chair of the Laptop Initiative Committee, and he served on the University Senate Technological Resources Committee.

Contributions to the Wider and Professional Community

Among his contributions to the wider and professional community, Professor Wolff is on the editorial board for *The Journal of Undergraduate Multimedia Projects*. He served on the board of International Association of Online Communicators and is currently on the board of BrailleSC.org, an “online scholarly resource concerning braille and braille literacy in South Carolina.” He has also given numerous workshops on the impact of technology upon literacy and language arts proficiency for elementary, middle, and high school teachers, and he has conducted workshops at national conferences and at local schools exploring blogs, Twitter, and other platforms and tools with classroom applications. In addition, he serves as the reviewer for five journals, including *Computers & Education*, as well as for two conferences.

Plans for Future Growth

Professor Wolff has concrete plans to further develop his teaching and expand the learning opportunities of Writing Arts students. In response to their feedback, he will work to respond to students’ writing more rapidly. He will encourage Writing Arts students to explore the valuable option of study abroad, and he plans to submit a proposal to teach a course abroad through the Study Abroad Office. Recognizing the learning significance of his own experiences as a student studying T.S. Eliot in Europe, he would like to find ways of making international study a more integral part of the Writing Arts curriculum.

In terms of his scholarly and creative activity, Professor Wolff will be involved in editing the two digital collections he is planning, submitting the 2 articles slated for *Computers & Composition*, and proposing and presenting at the Oral History Association, Computers and Writing and the Watson conferences. He also plans to attend a weeklong photography workshop, to continue submitting photographs to gallery shows and journals and to continue work on his three-act play. In the longer term, Professor Wolff plans an article on the *Web 2.0 Reader* and a book length work on digital composition.

In the foreground of his many continuing service activities for the Writing Arts department, the College of Communication and Rowan University, Professor Wolff plans to volunteer to be the coordinator of the New Media Concentration, to serve on the University Senate Technology

Resources Committee, and to conduct professional service workshops at all educational levels, both locally and nationally, in the areas of "new media, video composition, and writing for digital spaces."

Recommendation

The Department Committee recognizes the performance of Professor William Wolff as exemplary. He is an excellent teacher, a productive scholar, and serves as a role model for University and professional service. We recommend him without reservation for promotion to associate professor.

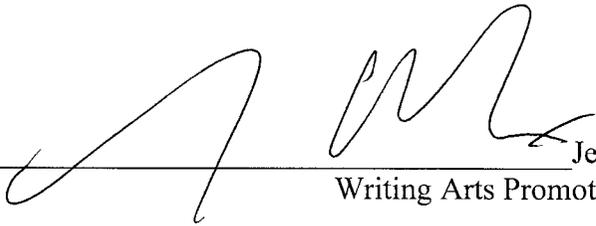
Vote

3 Promote

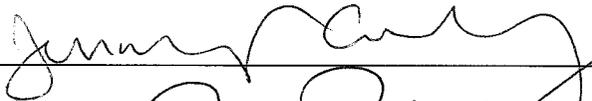
0 Do not Promote

0 Abstain

1-25-12 Date



Jeffrey Maxson, Chair,
Writing Arts Promotion Committee, 2011-2012



Jennifer Courtney, Writing Arts



Ron Block, Writing Arts

Candidate's Signature

Date

Candidate's Comments:

Most Recent Evaluation Letters, Fall 2010, Recommending Recontracting with Tenure

**Department of Writing Arts
Tenure and Recontracting Committee
Department Recommendation Form
September 27, 2010**

Candidate: William I. Wolff, Ph.D.

Teaching Effectiveness

Professor Wolff has been an active, innovative teacher both within his classes and throughout the Writing Arts curriculum. Teaching at both the undergraduate and graduate levels, Professor Wolff has taught 27 course sections, including 8 graduate courses in the Masters of Arts in Writing, 1 newly designed undergraduate course, 2 redesigned versions of an undergraduate course, 2 newly designed graduate courses, 2 re-designed graduate courses, and 1 newly designed independent study taught as a .5 credit overload. One of these undergraduate course redesigns—that of Writing, Research, and Technology—received Honorable Mention for the 2010 Junior Faculty Innovative Teaching Award.

Academic instruction

One of Professor Wolff's primary goals is to ask students to both use new media as part of their writing repertoire and to reflect on the role of this new media as we move from a print-based to a more screen-based culture. Wolff is not simply teaching students how to use technologies in his classroom, though it helps that the students are up to date on how technologies are being used outside academia; more importantly Wolff invokes the technology so that students confront and expand their understanding of texts they are creating and the technologies they are writing within. While this may cause students to work "outside their comfort zones," Professor Wolff believes this is "necessary . . . to become more engaged, conscious, creative, and effective writers."

As Table 2 in his application shows, this method has proven effective. Professor Wolff has maintained high means in his student evaluations, including a Teacher Mean for all courses of 4.61 and Grand Mean of 4.56.

The student comment make clear that, while many students do not see themselves as technologically inclined, the classes still engaged them. Representative of this are the students who say, "As much as I was uninterested in certain technological aspects of writing it is hard not to catch [Wolff's] contagious enthusiasm," and "I am not a huge 'technology' person but found it interesting." And while many find the workload heavy, none see it as excessive or irrelevant, busy work.

Moreover, students continually express how Wolff's courses push them beyond their knowledge base, such as the student who states "I thought I knew everything about

computers and the internet [sic]. I was very wrong.” Or this one on the most helpful aspect of the course: “Learning new technologies and programs that allow me to think in new and exciting ways. Broadening my idea of writing. Engaging in new communities of writing.”

Perhaps these two students best sum it up Wolff’s approach. The first is a bit more expansive; the second, more pithy:

- Prof. Wolff has the very difficult job of teaching students to explore new writing and communication technologies that are changing even as their [sic] taught. This in addition to the varying skill level and knowledge base of students coming in to the course. Wolff has the ability to teach a universally meaningful and important course. He is particularly impressive.
- Be prepared to work, think, and grow.

And when there are critiques, Professor Wolff shows he is alert to student concerns. Of Visual Rhetoric and Multimodal Composition, Wolff states, “I thoroughly agree with two criticisms in the comments: the discussion leaders did not work effectively and I needed to be more explicit with my expectations.” Such a stance demonstrates Wolff’s own stated objective to be continually reflective of his teaching.

The three classroom observations further support Wolff’s ability to perform well in different courses and using different pedagogical approaches.

Developing learning activities

For a faculty member such as Professor Wolff whose field of expertise revolves around new media, being current with these media is requisite. Professor Wolff produced a course website for almost every course he has taught since coming to Rowan. While this might seem worthy enough, Wolff has created and maintains other websites. Having started www.williamwolff.org as a static page, he then moved it to a blog and has since updated it to serve as an interactive, Web 2.0 showcase of not only his own work but that of his students. In sheer numbers, the site’s popularity is impressive: 77,698 unique visitors and 195,889 visits since August 2007. Professor Wolff has also created a blog called Composing Spaces, which he uses as a “model for students, to reflect on my teaching and research, and to post items of interest in writing, photography, visual rhetoric, [and] classification systems.”

In addition, Professor Wolff has created numerous on-line, classroom-related functions: tutorials for students on how to use technology, four YouTube channels for courses, three course wiki spaces using PB Works, one course Flickr page, three course social bookmarking groups using Diigo, eight Twapperkeeper archives of course-related tweets, and the first online Oral History Video Archive that stores student creations from all sections of Writing, Research and Technology that he teaches.

Professor Wolff also participated in the Programmatic Assessment for Portfolio Seminar in 2009, an important component in assessing, reviewing and revising the major.

Developing as a teacher

Here again, we see Professor Wolff using relevant new media to share ideas, reflect on his teaching, and network with others, especially those in new media, communications and digital humanities.

One of the main avenues for this has been Twitter, a medium sometimes maligned for its trivial postings. Wolff shows how purposeful this medium can be. With 985 people following his Twitter account, Wolff says, “Twitter has provided an unparalleled opportunity for me to expand and develop my professional, teaching, and scholarly community. We share syllabi, discuss assignments, think about pedagogy, point to important articles and blog posts, and support each other’s efforts to become better and more creative teachers and learners.”

This on-line community Professor Wolff is part of has led to other opportunities, as discussed elsewhere, but include his being featured in an October 2009 *eLearn Magazine* article, “How Tiny Camcorders are Changing Education”; his becoming technical editor of *Sams Teach Yourself HTML and CSS in 24 Hours*; and his being contracted to be technical editor for *Sams Teach Yourself HTML, CSS, and Javascript in 24 Hours*.

Student mentoring activities

As a member of the Writing Arts faculty, Professor Wolff is assigned 20-25 students to advise every semester. Proactively, he emails these students to let them know when he is available for course advising. He also has helped students to write more effective resumes, written many letters of recommendation, and served as a second reader on two M.A. theses. The last involves hourly meetings every other week to discuss thesis drafts and issues related to these.

In addition, Professor Wolff received a Non-Salary Financial Support Grant provided to fund two undergraduate research assistants in 2008-09. The study “was designed to catalogue the functions and writing spaces within Web 2.0 applications, investigate how those functions and writing spaces were implemented across Web 2.0 applications, and identify function and writing space relationships among Web 2.0 applications.” Such an activity is unique to our department. Not only did two students have the opportunity to receive financial support for their scholarly work, this led to two journal articles—one published and co-authored by the students, and one submitted to *Computers & Composition*, a top-tier journal in our field—and two conference presentations at premier conferences. Such symbiosis among teaching, research and scholarly activities, and such collaboration between faculty and students are to be commended and hoped for again.

Scholarship and Creative Activity

Professor Wolff's scholarship reflects the dynamism and diversity of contemporary new media/digital writing spaces. It engages in a critical scholarship that asks questions about how these new writing spaces cause us to reexamine concepts regarding how writers manifest themselves through writing, how texts are defined, valued, validated, and created. The fact that these writing spaces themselves redefine boundaries and limitations of traditional printed texts is also reflected in Professor Wolff's scholarly activities, which also cross boundaries from more traditional academic scholarship and the scholarship of teaching to creative works, and from academic journals and university press books to online publications. However throughout this diverse body of work, a foundational and scholarly theme, or perhaps more a meme, is clearly present. While focused on digital media, print and visual, the technology itself is not the issue, but rather the issue is the critical exploration of "identity and performance" in contemporary information media.

Professor Wolff has four published articles/chapters, two in major peer-reviewed journals and one in a smaller, but reputable, journal, and has co-authored a book chapter published by a university press. The article "A chimera of sorts: Rethinking education technology grant program, courseware innovation, and the language of educational change" appeared in *Computers and Education* in 2008. His 2009 article "Systems of classification and the cognitive properties of grant proposal formal documents" was nominated by the editor of *Technical Communication Quarterly* for the 2010 NCTE Best Reporting of Qualitative or Quantitative Research in Technical or Scientific Communication. His article "Rethinking Usability for Web 2.0 and beyond" appeared in 2009 in *Currents of Electronic Literacy, John Slatin Memorial Issue*. His co-authored book chapter "What exactly is a major? Creating a writing department's identity through an introductory course" was published in *What we are becoming: Developments in undergraduate writing majors* (2010, Utah State U.P.)

Professor Wolff's numerous presentations (8) at national and international conferences over the last five years (3 since his third-year review) are replete with his critical involvement with how individuals engage in digital writing spaces. One of his most recent presentations dealt with how "Web 2.0 transforms how users navigate and read the web" and with how that transformation "will alter literacy, teaching, writing, or reading" (2010 Computers and Writing Conference). Two other recent conference presentations (2010 Computers and Composition and 2010 Conference on College Composition Communication, both preeminent conferences for our field), along with Professor Wolff's creative works, focus on the multimodality of digital spaces and how such spaces challenge previous definitions of text, research, writing, and composition, while exploring the "relationships among alphabetic text, still images, video and sound."

Professor Wolff's online publications in the *Journal of Undergraduate Multimedia Projects* represent his involvement in the scholarship of teaching. The journal is a "pedagogical resource for teaching working with new media," a repository of quality

multimedia scholarship that offers critical perspective on teaching in this field.

Professor Wolff's current scholarly activity is also robust. At present, he has two articles submitted to *Computers and Composition*. His submission of "Interactivity and the invisible: Thoughts on writing in the age of Web 2.0" is under review. The other, "Toward the convergence of wireless technologies and learning space design: A history and proposal," has been accepted pending revisions.

Professor Wolff's plans for future scholarship are as diverse as his completed scholarship in that they involve traditional scholarly, online, and creative activities. In addition to maintaining his photo blog (Composing with Images), he currently has articles in progress, has an edited book collection at the proposal stage (Remixing / Remix as Scholarship), is planning a new article on the topic of Web 2.0 and composition, and is developing the concept and implementation of an online, open-access Web 2.0 reader

The work that Professor Wolff has produced since his last review and in his total five years at Rowan is significant and valuable. His work in process and his research agenda strongly support our belief that his scholarly work will continue in that vein.

Contributions to the University Community

Professor Wolff has served on ten departmental committees involved in curriculum development and program review of both the undergraduate major and the graduate program. He has contributed to projects that include completing a new student course evaluation instrument, instituting a system to sustain collection of online portfolios, and creating a five-year program by which Writing Arts majors can earn a Masters in Writing. He served on two successful search committees that reviewed nearly 200 applicants, interviewing 29 candidates by phone and taking part in 13 on-campus interviews to fill three new tenure-track positions. Taking a leadership role as Chair of the Writing Arts CGCE Grant Committee, he led the effort to draw up criteria, evaluate proposals, and disperse over \$25,000 of funds for ten faculty-driven projects to develop and enhance departmental goals. Most recently, he was a core member of the committee that greatly developed and more precisely articulated the department's criteria for tenure, recontracting, and promotion

Professor Wolff's contributions to the College of Communication and the University reflect his deep commitment to the role that new and emerging technologies play in fostering intellectual inquiry and learning. Among his many initiatives, he served on the College Technology Committee, which evaluated proposals, recommended acquisitions and upgrades, and created policy for shared resources. Additionally, he has Co-Chaired the Laptop Initiative Committee, conducted workshops with the Information Resources Training Center, explored the implementation of a campus wide electronic portfolio system, helped to develop the New Media Concentration, and contributed to a proposed

curriculum design for an MFA in Communication Arts. That Professor Wolff has so effectively integrated his service with his pedagogical goals and research agenda is especially commendable.

Contributions to the Wider and Professional Community

Professor Wolff has contributed to his profession as an editorial board member and a reviewer for a variety of journals and conferences, as a board member of the International Association of Online Communicators, a member of the editorial board of *The Journal of Undergraduate Multimedia Projects*, an alumni representative of the Thomas J. Watson Fellowship Committee at Union College, where he evaluated fellowship proposals and prepared students for a national competition, and as an active member of five professional organizations. In service to the broader education community, he has conducted and has plans to conduct workshops in educational technology for teachers on both the primary and secondary levels.

Recommendation

Professor Wolff's record of achievement during his probationary period has been admirable. His performance in the classroom, and with students beyond it, is impressive. Among many contributions to the department, his curricular initiatives are of particular importance, helping to transition the way writing is perceived (and conceived) in the digital age. His many publications, both print and online, as well as the various web sites he has established for professional, student, and lay use reflect this. His creative efforts, ranging from playwriting to photography, an activity linked to his rhetorical work in visual media, suggest the breadth of his interests. We are fortunate to have Professor Wolff as a member of the Department and urge without reservation that he be granted tenure.

Vote

7 Recontract

0 Do Not Recontract

0 Abstain

9/27/10 Date

Martin Itzkowitz Martin Itzkowitz,
Chair, Writing Arts Tenure and Recontracting Committee, 2010- 2011

Ronald Block Ronald Block, Writing Arts

Julia Chang Julia Chang, Writing Arts

Aiguo Han Aiguo Han, Writing Arts

Erin Herberg Erin Herberg, Writing Arts

Jeffrey Maxson Jeffrey Maxson, Writing Arts

Sanford Tweedie Sanford Tweedie, Writing Arts

[Signature] Candidate's Signature

Candidate's Comments (if any):



October 18, 2010

Dr. Donald Farish
Rowan University President

Dear Dr. Farish:

The All University Tenure & Recontracting Committee has reviewed all material submitted by the following candidate and recommends sixth year recontracting tenure for:

Dr. William I. Wolff

Department of Writing Arts

Dr. Wolff is an impressive teacher. He pushes students outside of the traditional understandings of composition and invites them to think of video interviews, blogs and even Twitter postings as various forms of writing and composition. Dr. Wolff is continuously up to date on the new types of media and he sees it as his mission to incorporate them into his teaching practices. He has been especially productive in terms of designing and implementing new undergraduate and graduate courses. He is clearly a very important asset to this department in terms of creating curriculum that exposes students to the connections between new technology and composition. Dr. Wolff's student evaluations are consistently high. Even though some students admit that they were not comfortable with the use of Flip cameras or other types of technology at first, Dr. Wolff makes it all accessible and even enjoyable to them. The students laud him for being student-oriented, friendly, available, and challenging but supportive. Yet these positive outcomes of his teaching do not make him complacent. He is constantly coming up with new ways to engage the students and make his teaching more effective.

Dr. Wolff is also a productive scholar. He has an extremely well articulated scholarly agenda in which he answers such compelling questions as "How are new media technologies changing what it means to compose?" and "What are the implications of those changes for the Composition and Rhetoric field?" Since he was hired at Rowan University, Dr. Wolff has published three journal articles, one of which was nominated for an award. He also has co-authored a book chapter and served as the Technical Editor for a popular HTML and CSS textbook. He is currently editing a book on remix as scholarship, working on a photo-book about the Gulf Coast oil spill and co-editing an online reader. Notable aspects of Dr. Wolff's scholarship are his collaboration with academics outside of his institution and his immersion in the field of the new forms of composition. He has presented nine times at national conferences and once at an international pop-culture symposium. Dr. Wolff is also engaged in artistic endeavors such as playwriting. But he does not stop here – he has created and follows a clearly outlined plan for future growth in scholarship.

Dr. Wolff is an active member of the university community on multiple levels. He has volunteered to serve on a variety of committees within his department, Writing Arts. His responsibilities have ranged from hiring to curriculum revisions. On the College level, he served on the College Advisory Board, Technology Committee and New Media Concentration

Development Committee. In terms of his University level service, he is involved in the MFA Task Force, Campus Master Plan Committee, ePortfolio Working Group as well as co-chairing the Laptop Initiative Committee. He has also served the University community by offering a variety of technology workshops for faculty.

As an active member of his profession, Dr. Wolff serves on the editorial board of the *Journal of Undergraduate Multimedia Projects*. He was also a board member of the International Association of Online Communicators and Thomas J. Watson Fellowship Committee. He has also prepared, delivered or made available online a number of training workshops dealing with teaching and the new social media and technology.

Altogether, the University Tenure and Recontracting Committee is very impressed with the pedagogical and scholarly achievements of Dr. Wolff. He demonstrates a strong and consistent record of teaching effectiveness, scholarly and creative accomplishments, University, College and Department service, and professional activities that support the University Tenure and Recontracting Committee's recommendation for sixth year recontracting with tenure.

Votes submitted by Committee:

9 Affirmative

0 Negative

0 Abstention

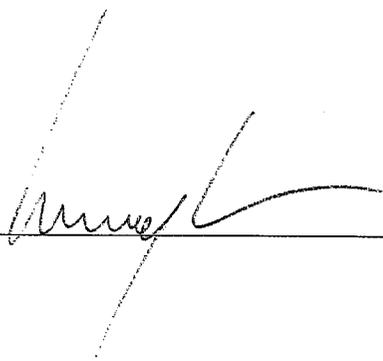
Sincerely,



Dr. Deb Martin, Chairperson

All-University Senate Tenure & Recontracting Committee

Candidate Signature



Date 10/18/10

College of Communication
Rowan University
Glassboro, NJ 08028
(856) 256 - 4290

MEMORANDUM

Date: November 17, 2010

To: Dr. Ali Houshmand – Provost
Dr. Jeff Maxson, Chair – Writing Arts

From: Lorin Basden Arnold, Dean
College of Communication *LBA*

Re: William Wolff's Recontracting Review

I have reviewed **William Wolff's** fourth year file, along with the departmental and senate committee evaluations. Based upon these documents, it is clear to me that Dr. Wolff has fulfilled the responsibilities for his probationary period as a tenure-track faculty member at Rowan University with excellence and should be *recontracted for a sixth year with tenure*.

In Dr. Wolff's teaching philosophy, he states his commitment for creating course experiences that are both theory driven and pragmatic. He indicates his desire to continually challenge students' ideas about texts, writing, and technology, in order to help them grow. He additionally identifies core objectives in each course, and makes those available to students immediately, create a common frame for understanding the goals of the experience. Based on his discussion, as well as the supporting material provided here, it appears that Dr. Wolff is meeting his overall and specific objectives. In student evaluations, he is praised for his knowledge, fairness, responsiveness, and enthusiasm. His grand mean scores are close to 4.5 on a 5.0 scale, indicating excellence in teaching. Specific student comments indicate that students are extremely pleased with his helpfulness and ability to challenge them with new skills and concepts. While students do sometimes express concern about the level or amount of work required, or their confusion over technology utilized, these complaints seem to be the common responses of students who have been challenged. Dr. Wolff's responses to more specific student critiques show that he takes seriously their feedback and weaves what he learns in each round of responses into his plans for future semesters. Colleague evaluations by Deb Martin, Erin Herberg, and Sandy Tweedie are also quite positive, with praise for his class structure, knowledge, and student interactions.

Dr. Wolff's dedication can be seen in his scholarly/creative work, as well as in his teaching. In his time at Rowan, he has published three peer reviewed journal articles, one which was nominated for a national award (after publication in *Technical Communication Quarterly*). He has two articles currently in the review process. He additionally co-authored a chapter in a pedagogical text, curates/edits an open-source online reader, and edits a digital collection. Dr. Wolff has also been part of a project connecting photos and text to expand the rhetorical consideration of particular social/cultural themes. Recently, his first edition of this series, *Photos for the Gulf*, was released, and focuses on the Gulf Coast oil spill, with all proceeds going to relief efforts. Dr. Wolff has also presented at both national and international conferences in the field of writing, and has received multiple university grants for his scholarly/creative work. While he has a lot of irons in the scholarly/creative fire, the theme of challenging the meanings of

composition (both in terms of creation and education) in the ever-changing culture of technology is constant.

Dr. Wolff's record of service at Rowan is strong. At the departmental level, he has served on many committees, including one to revise departmental TRP documents, one related to CGCE grants, two for hiring, and five devoted to curricular issues in the program. For the college, he has served on the Technology Committee, the New Media concentration development committee, and volunteered to be a part of the College Advisory Board committee (currently on hold). At the university level, he has worked on the development of an interdisciplinary MFA, been a part of the Campus Master Plan Committee, co-chaired the Laptop Initiative taskforce, and been a part of the ePortfolio working group. He has also been part of several workshops and events and piloted a program in which students will create new media campaigns for local organizations. In terms of service to the larger scholarly community, Dr. Wolff is a member of the *Journal of Undergraduate Multimedia Projects* editorial board, the International Association of Online Communicators board, and the Thomas J Watson Fellowship Committee of Union College. He has also served as a reviewer for four journals and several conferences. He has participated in a number of workshops and presentations, and belongs to five professional organizations appropriate to his interests.

Dr. Wolff's document also indicates that he has a clear set of goals for his own development. In terms of his teaching, Dr. Wolff plans to continue refining his courses, and also expressed interest in creating systems that encourage study abroad work for writing students. In his scholarly and creative work, Dr. Wolff has a very specific and ambitious plan laid out for the next five academic years, indicating his dedication to continuing the work he has been engaging in thus far. He has some specific goals for service to his department, college, and the university as well.

Given the documents presented here, as well as the responses of students, colleagues, his department T&R committee, it appears obvious that Dr. Wolff has met the requirements of a probationary faculty member and is qualified for recontracting and tenured status. In agreement with the Writing Arts Tenure and Recontracting committee, I without reservation recommend him for tenure at Rowan University.

cc: Dr. William Wolff



December 8, 2010

William Wolff
Writing Arts Department
Hawthorn Hall

Dear Dr. Wolff:

This is to inform you that upon the recommendation of your departmental colleagues and Dean Arnold, and after consultation with President Farish, we will be recommending to the Board of Trustees your reappointment to a sixth year contract carrying tenure, effective September 1, 2011.

Dean Arnold, President Farish, and I agree that it is clear from the evidence provided that you have performed at an appropriate level in the areas of teaching effectiveness, scholarship, service to the University, and professional activity to warrant this tenure recommendation. We are confident that you will continue to be an active and productive member of the faculty in the years to come and we make this recommendation with confidence.

For your information, the Board will meet on Wednesday, December 15, in the Eynon Ballroom, to consider all matters pertaining to recontracting. The public portion of the meeting will begin at approximately 4:00 p.m.

Sincerely,

Ali A. Houshmand
Provost

AAH/jds

C: L. Arnold
J. Maxson
D. Martin