

THE UNIVERSITY OF DENVER WRITING PROGRAM

- Developing excellent student writers
- Creating a robust campus culture for writing
- Providing national leadership in teaching and research

“a very unusual and interesting approach to bridging a gap that many people are trying to bridge-- between not treating writing as a discrete skill set, but as both a discipline in its own right and a gateway to other disciplines. . . .

You just don't see a lot of that kind of integration — the potential of having full-time writing instructors who are in a real conversation with one another and with the rest of the faculty.”

*Kent Williamson,
Executive Director of
the National Council
of Teachers of English.*

Photo: doug hesse

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The Writing Program: A Snapshot



In fall 2006, the University of Denver launched a comprehensive new writing program. Its mission: create a robust culture of writing on campus; develop strong student abilities through multiple writing experiences; develop the complex rhetorical skills needed in academic, professional, and civic life; teach according to the best research and pedagogy; assess the results rigorously. A further mission is to provide a national model for colleges and universities seeking exemplary practices in teaching writing.

Structure

The Writing Program reports to the Provost of the University and is housed in offices in Penrose Library. Its Director, Doug Hesse, holds tenure as a professor of English. Working with Hesse is the Director of the Writing and Research Center, Eliana Schonberg, PhD. Administrative assistant to the program is Amy Kho, MA. The program has 19 lecturers, 14 with terminal degrees (and 5 ABD), all with professional expertise and experience in the teaching of writing.

Program Components

First-Year Writing Sequence. After new students complete a small seminar taught each fall by tenure-line faculty from across the university, on a subject of their passion, they complete a two-course sequence, winter and spring, in sections of 15. The Program also provides support for writing in the first-year seminar.

Writing and Research Center. Located in Penrose library, the Center supports student writing by providing consultations to undergraduates, graduate students, and faculty. The Center is staffed by trained students (grad and undergrad) and offers scheduled and drop-in consultations, workshops, and more.

Core Curriculum Writing. Students complete at least one of three required core courses in a 15-student writing-intensive section. The Core Curriculum Committee reviews proposals and approves writing intensive courses. The Writing Program provides faculty development and support for these classes.

Writing in the Disciplines. The Program offers development opportunities and support for faculty in every department, from informal consultations to extended workshops. The goal is to teach students the ways of writing vital to specific disciplines and professions by helping faculty develop efficient and effective strategies for assigning writing.

Assessment and Research. Through both focused and longitudinal studies of student writing, the Program regularly assesses its effectiveness and contributes to the professional literature in rhetoric and composition studies. A four-year longitudinal study of 10% of the class of 2010 began in spring 2007.

Distinctiveness

By hiring over **20 tenure-track faculty** in departments across campus to build capacity for writing in the disciplines, in addition to the **21 faculty in the writing program**, no university in America has made such a strong commitment to student writing. Students will have a minimum of **4 writing intensive courses, in sections of no more than 15**. This, combined with the resources dedicated to program **assessment**, research, innovation, and student support through the **writing center**, illustrates how the university's **dedication to writing is unparalleled** by any institution its size.

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Revising the Teaching of Writing

How are students best taught to write at the college level? By professors who are based in disciplines outside writing and rhetoric, or by those who focus on composition? With a focus on writing for a non-academic audience or for their professors? And who should teach writing? Experts or graduate students in English and adjuncts?

These questions vex colleges — on both a philosophical and practical level. For whatever a given faculty may think from a pedagogic standpoint, there's still the problem of paying for those things most people agree on (small classes, lots of opportunities for students to get good help outside class).

At the University of Denver this year, [a new writing program](#) is trying a combination of approaches. Freshmen are taking a series of three courses in successive quarters — each with a distinct purpose. The first quarter courses are taught by faculty members in a range of disciplines, and the next two by a new cadre of lecturers hired this year.

While not on the tenure track, the lecturers are far from the semester-to-semester model of employment used to staff many a writing course with adjuncts or graduate students. Their positions are full time, with benefits, and they are paid in the first quarter of the academic year to plan their courses, to work individually with students in the writing center, and to work as in-class consultants and one-on-one with professors on writing issues that come up in their courses.

“This is a very unusual and interesting approach to bridging a gap that many people are trying to bridge between not treating writing as a discrete skill set, but as both a discipline in its own right and a gateway to other disciplines,” said Kent Williamson, executive secretary-treasurer of the Conference on College Composition and Communication and executive director of the National Council of Teachers of English.

Williamson said he was particularly struck by the creation of a team of writing lecturers. “You just don’t see a lot of that kind of integration — the potential of having full-time writing instructors who are in a real conversation with one another and with the rest of the faculty.”

The Denver writing program is the outgrowth of a \$10 million grant in 2004 from the Marsico Foundation, which stipulated that the funds be used to improve undergraduate education. Faculty committees studied various possible uses for the money and the full faculty voted (79 percent in favor) to overhaul what had been a fairly traditional program in which freshmen took writing, but without a university-wide vision for what was supposed to be accomplished.

“The campus wanted a permanent and dedicated teaching faculty in writing, rather than having a cadre of people who turn over continually and who are bifurcated as students and teachers,” said [Douglas Hesse](#), who directs the new program and is a past president of the Council of Writing Program Administrators. In an era when many colleges seem to view new Ph.D.’s in English as cheap labor to fill sections, the Denver approach stands out for paying such people for quarters when they are teaching not a single class and for manageable workloads when

they are teaching (three sections each quarter, with enrollment in each section not exceeding 15).

The question Denver is posing to lecturers is not “how many sections can you handle?” but, in Hesse’s words, “how can they be a true resource for the university?”

[John Tiedmann](#), one of the new lecturers, said that in the fall he worked with a political science class on globalization. The themes of the course were so broad that students’ papers were “vague summaries of the world rather than real positions on anything,” and the professor was frustrated. Tiedmann met with the professor, reviewed students’ papers, led a workshop for students on writing about topics as potentially overwhelming as globalization, and followed up to track the results.

The “typical attitude” at universities is for a professor to call a writing instructor “like a repairman,” who can somehow “fix” student writing, Tiedmann said. The Denver approach is more collaborative and substantive.

“It’s not calling up the grammar guy,” he said.

Gregg Kvistad, provost at Denver, said that the idea of connecting writing to disciplines is one of the goals of the program. When students in the old program viewed writing as something “to be gotten out of the way” with requirements as freshmen, they saw writing as “a relatively simple and discrete skill,” not something connected to every discipline.

Involving lecturers in classes beyond those they teach “sends a message to the university community,” both students and faculty members, about how seriously writing is taken, Kvistad said.

The first quarter’s writing takes place in a seminar led by a faculty member from any discipline who is offering a “writing intensive” course. Luc Beaudoin, an associate professor of Russian who led the faculty panel that came up with the initial writing plan, said that he views that first course as “critical thinking intensive” as much as writing intensive. It’s about getting students to think about ideas and language in ways they hadn’t in high school.

In the fall, Beaudoin will be teaching a seminar, “International Queer Identities,” in which students will be comparing gay identity in societies as different as that of the United States, Russia,

Nigeria, India, Germany and France. “What I’m going to be doing with writing assignments is getting students to question assumptions, and to understand the role of language in defining people,” Beaudoin said. Other seminars cover virtually every possible topic taught in the university.

For students’ second quarter, they select among sections led by the lecturers on a writing topic related to rhetoric and public discourse. Tiedmann taught “Irony and Argumentation From Stephen Colbert to Socrates.” Over 10 weeks, students have four major assignments for a total of 25-30 pages, with each of those assignments going through two or three complete revisions. Numerous shorter assignments — in and out of class — round out the writing.

The following quarter is focused on more academic writing — how to present ideas in different academic contexts. [Alba Newman](#), one of the lecturers, recently finished a unit on science writing. She had students (from a variety of majors, not just science) read an article about oceanographic research in a scientific journal, and then read about the same research in an MSNBC report and from a literary essayist.

The screenshot shows the Inside Higher Ed website interface. The main article is titled "Revising the Teaching of Writing" and is dated April 12. The article text discusses how students are best taught to write at the college level, mentioning that professors often focus on composition rather than writing for a non-academic audience. It also notes that experts and graduate students in English and adjuncts have different perspectives on this. A sidebar on the right lists "RELATED STORIES" including "When Creative Writing Provides a Clue, April 19", "Just Ask the Students, Oct 2", "How to Teach a Dirty Book, Sept. 22", and "Why Are We Even Here For?, Sept. 1". At the bottom of the article, it mentions that at the University of Denver, a new writing program is being implemented with three courses in successive quarters, each with a distinct purpose. The sidebar also features an advertisement for ETS iSkills and a "Jobs Related to Revising the Teaching of Writing" section with a search box.

For an assignment on writing in the humanities, Newman is having some students visit a section of the Denver Art Museum, where curators have added small cards with quotes from artists whose work is displayed. The quotes are about the artists’ philosophies, but do not related

directly to the art viewed. Students are asked to write about how the quotes influence their experience with the art.

Another feature of the new writing effort at Denver is the creation of [a writing center](#) where students at any level can seek guidance. [Eliana Schonberg](#), director of the center, said that “the combined approach” is what will make the Denver program work. “Students are getting really strong teachers in the classroom and have a place to get continued support out of the classroom.”

Denver had a very informal writing center previously, staffed on a volunteer basis, and not well utilized by students. In the fall quarter, the new center handled 700 consultations with students, Schonberg said, everything from a student not understanding an assignment to a need for help in undertaking a major revision. Most students make appointments in advance, but walk-in visits are also possible.

The consultants working in the center provide “an informed and educated reader, asking questions,” Schonberg said. In addition, the center is offering a range of one-time seminars on various writing topics about which many students have questions.

Because this is the first year of the Denver program, its leaders acknowledge that while early reviews from students and professors are positive, evidence of success will take some time. Hesse, director of the program, said that next fall, the lecturers (all of whom are expected to return) will be focusing on what worked and what didn’t in their courses, making any revisions they think appropriate. In

addition, the writing reforms at Denver envision more rigorous writing assignments in key courses students would take throughout their time at the university, and this first cohort of students hasn’t experienced that part of the program.

Those involved in the writing effort at Denver take assessment (of themselves) seriously.

Hesse is starting several long-term studies to track the impact of the program. He is doing surveys of professors on their assignment practices and how they relate to students’ writing skills, and will track changes over time. And he is starting a longitudinal study of 125 students, whom he will follow for the next four years, reading three papers prepared for courses, and one he will assign each year.

While Hesse thinks that the changes are already having an impact, he stressed that this was long term — using the freshman year to set an agenda, not finish with writing. Denver administrators say they understand that; the program is already more expensive than would be supported by the initial foundation grant, but the university is providing additional funds. Kvistad, the provost, said Denver’s aim is simple: “to build a writing program second to none in the country.”

— Scott Jaschik

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The Writing Program celebrates excellent undergraduate writing.

The Writing and Research Center

Dr. Eliana Schonberg, Director
Penrose Library 201
www.du.edu/writing/wrc.htm

Centrally located in new, inviting spaces in Penrose Library, The Writing and Research Center serves the entire DU community through two main activities.



Consultations

Professional writers consistently seek out feedback from editors and colleagues because a fresh perspective can open up new possibilities. The Writing and Research Center serves the same purpose, supporting and promoting effective student writing across the University of Denver campus by offering undergraduate and graduate students expert advice on writing and the writing process.

Through one-on-one consultations, experienced, friendly consultants listen to writers' concerns and demonstrate strategies for producing better writing and becoming a better writer. We see collaboration as a normal part of the writing process.

The Writing and Research Center works with students on projects from any area of study, from chemistry to English to business. Students can even bring in a project they're doing outside of the classroom, whether it be an application essay, a business letter, an email, or a poem.

The Center works with writers at any point in the writing process: brainstorming, developing ideas, organizing, revising, using sources, and editing. Consultations are not just for struggling writers; even the most experienced writers can benefit from a visit.

During 2006-2007, its staff was composed of doctoral students in both the English and International studies programs and undergraduate students majoring in English, Music, Political Science, Psychology, and Religious Studies.

In its first year of operation, the WRC held over 1500 individual consultations with over 650 students. Students can schedule appointments by phone or online. We also accept walk-ins when consultants are available. Consultations begin on the hour and last about 45 minutes.

Workshops

The Writing and Research Center offers workshops to classes and student groups on writing and the writing process. We provide workshops on developing a strong thesis, integrating evidence into an argument, the revision process, preparing personal statements and writing samples for graduate school, and many other topics.

This year we have worked with more than 300 students in classes ranging from First Year Seminars, to graduate classes in International Studies or Anthropology. We have also conducted workshops for student groups such as the Pioneer Leadership Program.

Required Writing Courses

WRIT 1122: Academic Writing teaches vital strategies for writing to well-educated readers, primarily as they present and justify positions. Students learn rhetorical analysis and practices, the effective use of readings and source materials, and techniques for generating, revising, and editing texts produced to meet specific situations. WRIT 1122 provides sustained practice in writing, with systematic instructor feedback, that results in at least four polished papers, totaling some 20-25 pages by quarter's end. Students additionally complete several informal or drafting exercises.

- Demonstrate familiarity with rhetorical situations, both through analysis of and performance in them.
- Demonstrate facility with basic elements of rhetorical analysis, such as logos, ethos, and pathos, in a range of texts and rhetorical situations.
- Produce writing that consistently provides evidence and reasoning for assertions, especially for educated readers.
- Demonstrate the ability to write about published arguments, including the ability to incorporate a written source into their own writing and to document those materials.
- Develop a fuller repertory of writing processes through writing, receiving feedback, and then revising.
- Demonstrate enhanced abilities to edit and proofread their own writing.

WRIT 1133 Academic Research teaches rhetorical strategies needed for successful research-based writing in diverse academic and nonacademic situations.

Students apply the principles and practices introduced in WRIT 1122 to write in at least two broad academic research traditions, including interpretive (the analysis of texts or artifacts), qualitative (analyses based on observations or interviews), or quantitative (analyses based on measurement). The course requires 20-25 pages of polished writing, in at least 4 papers. Students who complete this course will:

- Develop a reasonably sophisticated awareness of academic research traditions (for example, text-based/interpretive; measurement-based/empirical; and observational/qualitative) and develop some facility in writing using at least two of them.
- Develop a reasonably sophisticated awareness of rhetorical/conventional differences among various academic discourses and develop some facility in writing with at least two of them.
- Develop a reasonably sophisticated awareness of rhetorical differences between academic discourses on particular topics and popular discourses on those same topics.
- Develop further skills in finding, evaluating, synthesizing, and documenting published sources.



Writing Intensive Core Courses. Students complete at least one of their three Core Courses (Communities and Environments, Self and Identities, Change and Continuity) in a writing-intensive section, taught in small classes of 15 students. Writing Intensive Core Courses meet four criteria.

- Students write a minimum of 20 pages (about 6000 words), some of which may be informal, but some of which must be revised, polished, and intended for an educated readership.
- Students complete a minimum of three writing projects that are distributed over the quarter; exceptions might include a cumulative project completed in multiple stages.
- Students have the opportunity to revise their work based on feedback from their professor.
- Professors devote some instructional time to writing.

Assessment and Research

2006-07 Projects

Portfolio Assessment of First Year Writing



At the conclusion of WRIT 1133 (spring quarter), students compile a portfolio of three texts—one selection from 1111, one from 1122, and one from 1133. Students select works they believe illustrate their abilities and development. They then write a fourth, reflective essay that uses these selections to illustrate aspects of their writing and their understanding of writing principles. For this reflective essay, they choose and respond to two of the following prompts. Writing Program faculty analyze a random sample of 20% of these essays, evaluating them according to several features and using the information to revise the courses and to plan faculty development.

1. Explain how one or more of the essays included demonstrates your understanding of rhetorical situations and strategies, either through how you have analyzed the strategies used in another text or in terms of how you have employed specific strategies to write an effective text of your own.
and/or
2. Explain how one or more of the essays included demonstrates your understanding of how to locate, evaluate, integrate, and cite appropriate sources in your writing.
and/or
3. Explain how one or more of the essays included demonstrates your ability to write for a specific academic or public audience by discussing how you tailored your writing in light of audience needs or disciplinary conventions.
and/or
4. Explain how you developed one of the essays included through the process of generating ideas, drafting, revision, and editing.
and/or
5. Explain how two of the essays included demonstrate your understanding of different types of research—interpretive (analyses of texts or artifacts), qualitative (analyses based on observation or interviews), or quantitative (analyses based on measurement)—and how those methods reflect disciplinary approaches to research.

Survey of all First Year Students

In winter 2007, all students enrolled in WRIT 1122 completed a questionnaire that asked them about their writing experiences, attitudes, and beliefs before coming to DU and during the fall quarter. Among the findings: 67% reported producing more than 16 pages in their first year seminars. In all other courses combined, 55% indicated writing 21 or more pages. Program faculty will complete a full analysis of these responses by fall 2007.

Survey of DU Faculty

In fall 2006, the Program asked all DU faculty to complete a survey about writing they assigned in a recent undergraduate course, as well as about attitudes and beliefs. 25% of the faculty assigned more than 30 pages worth of writing, while a full 90% assigned at least 11 pages. When presented with 15 features of good writing and asked to choose seven they thought vital, faculty selected (in order): clarity (76%); quality of analysis (73%); logical development (72%); coverage of subject matter and

depth of understanding (69%); and grammar/usage (57%). Program faculty will complete a full analysis of these responses by fall 2007.

2007-2010 Project

A Longitudinal Study of Undergraduate Writing at the University of Denver

Most of the surprisingly little that we know about the development of writing abilities in the college years comes from research based either on samples taken at occasional points in student coursework or on case studies of small numbers of students. Neither method provides a sufficiently fine-grained, systemic portrait of writing growth over time. In the past ten years, owing to their cost and complexity, only two substantial longitudinal studies involving large numbers of college student writers has taken place, at Stanford and at Harvard. The present study will complement and extend that research by analyzing factors that contribute to (and perhaps inhibit) the acquisition of writing skills for various types of students in various fields of study, with various writing experiences. After all, learning to write in college is mixture of acquiring general skills and discipline-specific skills further complicated by individual and



social factors. Findings from this research project will have both local and national implications for curriculum and pedagogical design, as well as build basic knowledge in advanced literacy development and characteristics of undergraduate writing.

What are the writing experiences of University of Denver undergraduates? What types of writing do they complete between their first and senior years? How does their writing change? What strategies or processes do they develop, and how do their beliefs or knowledge about writing change? What factors or circumstances influence this development and how? What are the features of undergraduate writing at different points in students' careers and among different types of students? What relationships exist between the

types of writing that students are assigned to complete for classes and the kinds they do on their own?

These are the primary research questions to be investigated during a four-year longitudinal study of undergraduate writers at the University of Denver. The purpose of this study is to contribute to the sparse professional literature comprising longitudinal studies of writing during the college years that are grounded in a large corpus of student texts.

A random sample of 125 first-year students enrolled in WRIT 1133, WRIT 1522, and WRIT 1633 during the spring quarter 2007, has been invited to participate in the study, which will collect several kinds of data:

- Copies of all the course-related writings that the students complete each quarter.
- Copies of student-selected non-course related writings that students produce each quarter. These include poems, fiction, or other self-sponsored writings; emails; writings for websites, blogs, wikis or other digital media; posters, brochures, journals, sketchbooks, and so on.
- An interview each year.
- An online survey to be completed once each quarter.

Selected Writing Program Events in 2006-07

November 2-3. **Grand Opening of the Writing and Research Center**

The Writing and Research Center hosted an Open House during the day of November 2 for University of Denver students, featuring contests, prizes, and food. In addition, students had the opportunity to meet the new Writing Program lecturers and learn about future courses. As an official welcome to the Writing and Research Center, University of Denver Chancellor Robert Coombe and Provost Gregg Kvistad gave speeches on Friday, November 3, during an Open House for Faculty and Staff.

November 2. Lecture by **Neal Lerner, MIT**, “Science Labs, Writing Labs: Provocative Parallels”

Neal Lerner is Lecturer in Writing Across the Curriculum at the Massachusetts Institute of Technology, where he supports undergraduates in classes that fulfill MIT's communication-intensive requirement. He has held leadership roles in the National Writing Centers Association.

March 2. Public Interview with **Michael Bérubé, Penn State**, “Writing as a Public Intellectual”

In the spirit of Actors' Studio conversations with artists about their craft, this event featured an informal conversation with Michael Bérubé about his writing, especially in publications “beyond” his discipline. Three moderators began with questions, but the audience had ample chance to interact. Bérubé is author of 6 books and over 150 essays, but particularly striking for this conversation are his pieces in *The New Yorker*, *Harper's*, *Dissent*, *The Nation*, *The Washington Post*, and many other public venues. Visit co-sponsored with the Honors Program, Faculty Senate, and Center for Civic Engagement.

April 12. Lecture by **Victor Villanueva, Washington State**, “Rhetorics of the New Racism”

Victor Villanueva has won two national awards for *Bootstraps: From an American Academic of Color*, written nearly 40 articles, and delivered over 35 keynote and featured addresses. A Brooklyn-born Puerto Rican high school dropout, Villanueva entered community college after the military and eventually went on to receive his PhD in English from the University of Washington. At Washington State University, he has worked as an Equal Opportunity Program Director, Director of Composition, and English Chair. He is a former chair of the interconnectedness among rhetoric, ideology, racism, and literacy practices.

April 25. **Poetry Slam**

Featuring slam poets from the Denver Slam Team, including, Nitche Ward, the Writing Program co-hosted the event with Partners in Learning and the Center for Multicultural Excellence. The event featured a competition among DU students.

May 10. Lecture by **Anne Wysocki and Dennis Lynch, Michigan Tech**, “The Dismissed: On the pasts and potential futures of emotion and the visual in writing studies”

Dennis Lynch is Associate Professor of Rhetoric and Communication, at Michigan Tech, where his many publications examine the theory and teaching of argument and argumentative writing and the philosophy of rhetoric. A past editor of *WPA: Writing Program Administration*, Lynch has won the Braddock Award for the outstanding article in CCC. **Anne Frances Wysocki** is Associate Professor of Visual and Digital Communication at Michigan Tech, educated there, at Berkeley, at Johns Hopkins, and the San Francisco Art Institute. Co-author of *Writing New Media: Theory and applications for expanding the teaching of Composition*, Wysocki has produced some two dozen articles, chapters, and art projects. She is Winner of the Institute for the Future of the Book's Born Digital Competition. Together Wysocki and Lynch have recently written, *compose/design/advocate: a rhetoric for integrating the written, visual, and oral*. (New York: Longman, 2006).

May 11. Workshop by **Anne Wysocki**, “Using Photoshop to teach about questions of representation.”

Founding Faculty and Staff



--most of us, plus Anne Wysocki

Geoffrey Bateman finished his coursework in English at the University of Colorado-Boulder, where he taught writing, rhetoric, and literature, received grants to design service learning components, and served as Lead Graduate Teacher. His dissertation in progress is “Queering the American West, 1870-1930.” He was awarded a Fulbright to teach in Austria. With an M.A. from the University of California at Santa Barbara and a B.A. from the University of Puget Sound, he has coauthored *Don't Ask, Don't Tell: Debating the Gay Ban in the Military* and regularly publishes reviews in the *Rocky Mountain News*.



Jennifer Riley Campbell holds a PhD in English from Auburn University, where her dissertation was “Long Strange Trip: Mapping Popular Culture in Composition.” She holds an MA from Auburn and BA from The University of Evansville. In addition to teaching writing at Auburn, where she helped direct the composition program, Campbell has also taught at Tennessee State University and the University of Arizona and has made half a dozen refereed presentations at national conferences. Her areas of interest include writing in the disciplines, workplace writing, and the intersections of technology and popular culture

Richard Colby received his PhD in Rhetoric and Writing from Bowling Green State University, where his dissertation was “Computers and Composition Communities: Can Each Learn from the Other?” His MA is from California State University, San Bernardino, his BA from Cal State, Fullerton. He has published on digital portfolios and writing centers, made ten presentations at national conferences, and designed numerous professional web sites. His research interests include the evaluation of web-texts, the design of videogames, and the history of composition textbooks.

Kelli Custer completed her doctoral coursework from Indiana University of Pennsylvania and is finishing her dissertation, “Driven Identities: How 13 Past Chairs of the Conference on College Composition and Communication Maintain their Teacher and Scholar Identities.” Custer received her MA and BA in English at Idaho State University. Custer has presented at numerous conferences, and has published “Up the Virtual Staircase” in *Rendezvous* and “Of Bedpans and Blackboards: Compositionists as Nurses of the EMO,” in *Works and Days*.

David Daniels earned his MFA at Indiana University, where he has also completed coursework for the PhD. His BA is from Tulane. In addition to teaching writing and literature at Indiana and the Rocky Mountain College of Art and Design, Daniels has previously taught at DU. He served as Editor of *Indiana Review*, received a Stadler Fellowship for Younger Poets from Bucknell University, and has published in *River Styx*, *Pleiades*, and *Gulf Coast*, among other places.



Doug Hesse, Director of the Writing Program and Professor of English, received his PhD from the University of Iowa. He is Past Chair of the Conference on College Composition and Communication, Past President of the Council of Writing Program Administrators, and past editor of *Writing Program Administration*. In a 20-year career at Illinois State University, he was director of writing programs, director of English graduate studies, director of the Center for the Advancement of Teaching, and director of the University Honors Program. Hesse was Wiepking Distinguished Visiting Professor at Miami University (Ohio) and has published 50 articles and chapters and three books, including the *Simon and Schuster Handbook for Writers*. His research interests are composition pedagogy, rhetorical theory, and creative nonfiction.

Matt Hill completed his doctoral coursework at Michigan Technological University and is working on his dissertation, “The (Un)Civil Case of Ted Kaczynski.” Hill received his MA in Composition and Rhetoric and his BA in English from Washington State University, after an AA from William Rainey Harper College. Hill co-authored “‘You Mean this isn’t a Writing Class?’ The Complexities of Training for a Multiliteracies Approach” forthcoming in *Boot Camp*. Conference presentations include, “A Violence in Writing,” “40 megs and a Mouse,” and “Evaluating the Needs of Upper-Division ESL Writers at Washington State University.”

Kamila Kinyon received her PhD in Comparative Literature from the University of Chicago, and received her MA in Linguistics and BA in English from the University of Utah. Kinyon’s dissertation is entitled “Models of exile: Koestler, Nabokov, Kundera.” She has also published several articles, including: “Laughter in Zamiatin’s *We*: Passageways into the Irrational,” and “The Panopticon Gaze in Kundera’s *Unbearable Lightness of Being*.” Kinyon’s research interests include dystopian literature, twentieth century émigré literature, literature of Diaspora and exile; twentieth century American and Czech literature; the novel; autobiography.

Amy Wegner Kho is the Administrative Assistant for the Program. Before coming to DU, Kho worked as an Associate Editor for the *Western Livestock Journal*, a weekly, national trade newspaper for the agriculture industry. Kho received her M.A. in English, as well as her B.A. in English with a writing emphasis, from Boise State University in Idaho. Writing is a passion, and she has had several environmental, agricultural, and political articles published.



Jeff Ludwig received his PhD in English Studies from Illinois State University. He completed his MA and BA from St. Cloud University. His doctoral dissertation is entitled, “Identity and Flux: American Literary modernism of the 1920’s & 1930’s.” Ludwig has published several articles, including “The Rhetorics of Subversion and Silence: the Naming of Illinois State University’s Student Union,” and co-edited a book, *Transforming English Studies: New Voices in an Emerging Genre*. Ludwig’s research and teaching areas include American Modernism, Cultural Theory, Theories of the Postmodern, Classroom Pedagogy, and Rhetoric and Composition.

Heather Martin completed her doctoral coursework at the University of Denver, and is currently writing her dissertation, *Latimer’s Stone*, a novel taking the form of a research project. Martin received her MA in Creative Writing at the City University of New York at Queens, and her B.A. in English and Humanities from Stony Brook. Most recently Martin served as the Interim Director of the First-Year English Program. Martin has published both pedagogical work, such as *Aspire!: A Guide to First-Year English*, which she co-authored, and creative works such as “A Cheap and Frugal Fashion,” and “Pathway of the Waves.”

Alba Newmann received her PhD in English from the University of Texas at Austin, where she also received her MA. Newmann completed her B.A. in Humanities from the University of Chicago. Newmann’s dissertation is entitled, “Language is not a vague province: Mapping and 20th –Century American Poetry.” Newmann’s publications include a review of James Kyung-Jin Lee’s *Urban Triage: Race and the Fictions of Multiculturalism*, “Paterson: Poem as Rhizome,” “I Will Fight No More Forever: Chief Joseph’s Surrender Speech,” and several selected poems. Research interests include: Poetry and Poetics, Writing and Place-including the Environment, Travel, and Urbanism.

Jennifer Novak is completing her PhD from the University of Minnesota, in Rhetoric. She earned her MA at the Pennsylvania State University and her BA at the University of Arkansas. Her dissertation is entitled “Disciplining Technologies: How Newly Integrated Technology Tools Perpetuate and Disrupt Medical Practices.” Novak has published several articles and edited two books, *Business and Professional Writing* and *Scientific and Technical Writing*, both published by Houghton Mifflin Custom Publishing. Her scholarly articles include, “A Review of Writing Selves/Writing Societies: Research from Activity Perspectives” and “Contested Knowledge: Technological Literacies and the Power of Unacknowledged Investments.”



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Rebekah Schultz Colby earned her PhD in Rhetoric and Writing from Bowling Green State University. Her dissertation was titled “Student Resistance in the Writing Classroom.” She holds an M.A. and B.A. from California State University, San Bernardino. A section editor for *Computers and Composition Online*, Schultz Colby has published on the role of blogs in graduate education and has made numerous national refereed presentations, including on gender constructions in online computer games and issues of technology access.

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Linda Tate received her PhD from the University of Wisconsin-Madison, with a concentration in 20th Century British and American Literature. She was previously a tenured full professor at Shepherd University in West Virginia. She received her MA and B.A. from the University of Missouri-St. Louis. Tate has published numerous academic articles as well as two books, *A Southern Weave of Women: Fiction of the Contemporary South* and *Conversations with Lee Smith*. Tate is currently working on *Power in the Blood: A Family Memoir* and *Writing the Self to Wellness: Reflective Memoir and the Understanding of Illness*. She has held leadership roles in the National Council of Teachers of English and other associations.



John Tiedemann is completing his PhD from the University of Wisconsin-Madison, with a dissertation titled “American Dreamwork: the Literary and Political Innovation of the Public Sphere, 1960-1974.” He received his MA in English Literature at Wisconsin and his BA in English at Hofstra. Most recently, Tiedemann worked as the Assistant Director of the Freshman Writing Program at Wisconsin, where he received a Graduate Student Mentor Award and was honored to be named Teaching Fellow. There he wrote the instructors’ handbook and the bulk of the essays and exercises in *An Introduction to Writing Arguments*. His research interests are American literature and politics and rhetoric.

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Evoking its mission to serve students and faculty in every department on campus, the Writing Program offices, faculty, and the Writing and Research Center are located in Penrose Library.

About the University of Denver

“A great private university dedicated to the public good.”
University Vision Statement.



- ❧ The University of Denver, the oldest independent university in the Rocky Mountain region (founded in 1864), enrolls approximately 10,850 students: 5149 undergraduate and 5701 graduate. The Carnegie Foundation classifies DU as a Doctoral/Research University.
 - ❧ In fall 2006, there were 1,142 new undergraduates, 47% from Colorado, the rest from 43 other states and 15 countries. All applicants participate in the Hyde admission interviews.
 - ❧ The Cherrington Global Scholars program enables all eligible DU juniors to study abroad for an academic quarter at no additional cost. Students at DU hail from 87 countries. Non-U.S. citizens comprise 6% of DU's student population.
 - ❧ 523 appointed faculty members and 132 full-time equivalent (FTE) adjunct faculty. All first-year students have faculty mentors, and the student-faculty ratio is 13:1.
 - ❧ 2006-07 tuition: \$29,628. In 2005-06, DU awarded \$53 million in undergraduate financial assistance.
 - ❧ *U.S. News & World Report's* 2006 college rankings place the University of Denver 85th among national doctoral universities. 59% percent of classes are under 20 students. The first year retention rate is 86%.
 - ❧ DU is a traditional residential campus of 125 acres with expansive green spaces, clusters of trees, flowing water, and stunning views of the nearby Rocky Mountains. The campus is located in a residential neighborhood just southeast of downtown Denver, off I-25. Its buildings are united by a connection with Colorado's landscape, with signature materials of red brick, limestone, sandstone and copper, linked by curving red brick walkways through lawns and gardens.
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- ❧ In winter 2007, 998 students enrolled in 76 sections of first year writing; in spring, 961 students in 74.
 - ❧ 623 different students used the Writing and Research Center from September 2006 to May 2007, many of them multiple times; about a third of those students were in graduate and professional programs.
 - ❧ The 19 writing program lecturers hold 0/3/3 teaching loads, in classes capped at 15 students. During the fall quarter, they are heavily involved in program assessment and research, in consulting with faculty and students, and in developing course materials, as well as their individual research. Excellent teaching is their highest priority. They receive funds for professional development and travel, and they are all active writers.



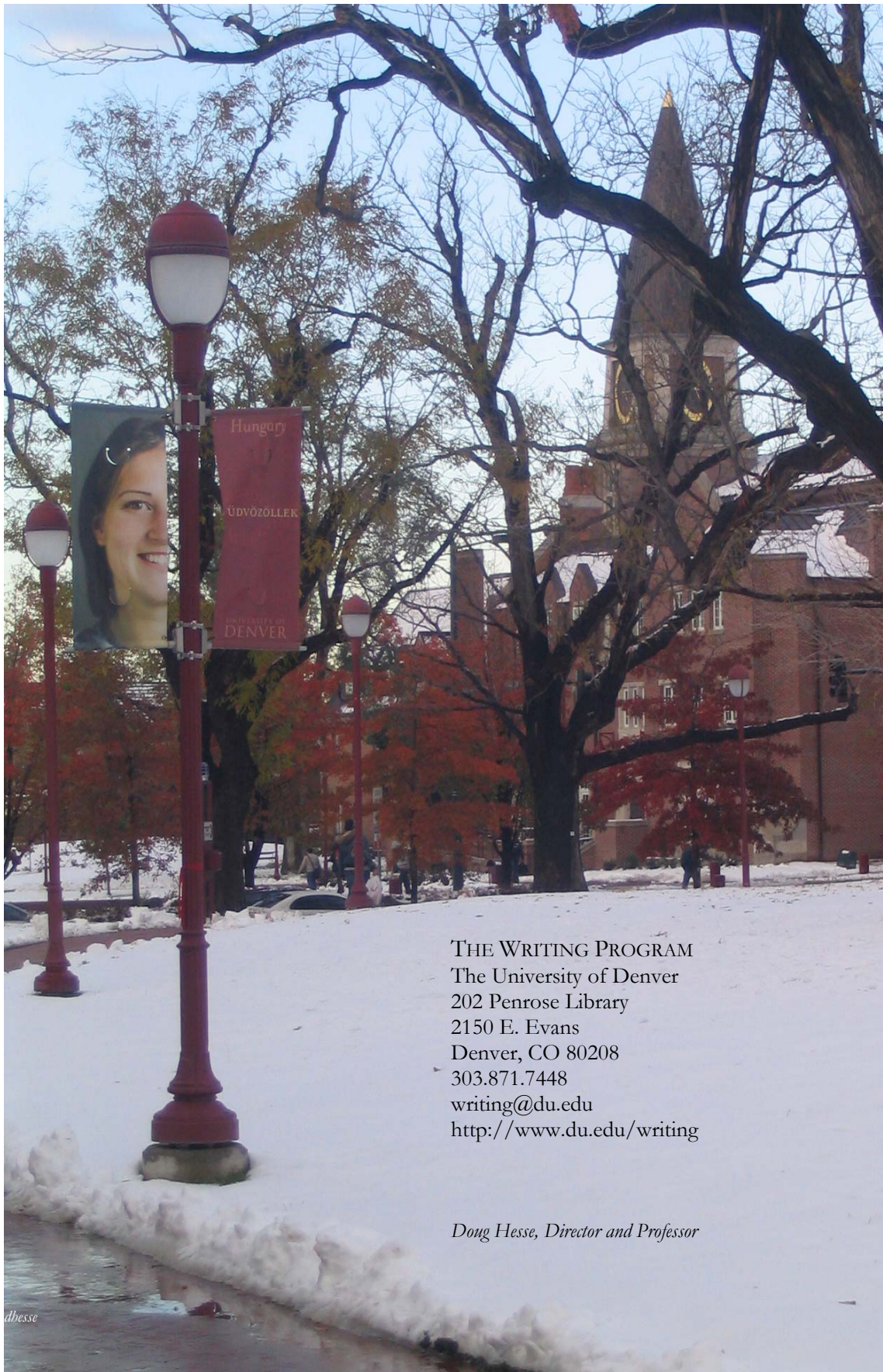
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