

**UNIVERSITY OF DENVER WRITING PROGRAM
CCCC CERTIFICATE OF EXCELLENCE APPLICATION**



Conference on College Composition and Communication

January 3, 2008

Douglas D. Hesse
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Dear Doug:

On behalf of the officers and members Conference on College Composition and Communication, I am delighted to report that you have been selected to receive a CCCC Writing Program Certificate of Excellence. Congratulations!

The CCCC Writing Program Certificate of Excellence Selection Committee—chaired by Dan Royer, and including Lena Ampadu, Bump Halbritter, Susan Miller-Cochran, and Carol Rutz—had the difficult task of choosing among an outstanding field of submissions. The University of Denver Writing Program was chosen as the one of the best. The awards committee recognized Denver's writing program as having developed a variety of smart approaches to working with "regular" faculty. The Committee comments, "This is a very interesting program that many will be watching carefully. The application was well done, presented clearly, and made a strong case for this program's excellence. They have good assessment practices in place, and they are in most aspects a model program. We look forward to hearing what their self-assessment reveals."

To honor your achievement, we will publicize your program on the CCCC website and in other venues, and we will send press releases to media and campus officials that you identify. In addition, CCCC will present you with a certificate at the awards session of the annual conference in New Orleans, in April 2008. Please contact Kristen Suchor, CCCC Administrative Liaison, to confirm that you will be able to attend the New Orleans conference to receive your award.

And of course, please contact us as well should you have any questions or concerns, at (800) 369-6283, ext. 3602 or via email at ksuchor@ncte.org.

The Officers and members of CCCC are delighted at the quality of programs that have earned the Excellence designation, and we are optimistic about the direction this program can provide to the field. So thanks again for your submission, and congratulations on your award.

Sincerely,

Cheryl Glenn
CCCC Chair



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THE UNIVERSITY OF DENVER WRITING PROGRAM

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Abstract

The University of Denver's comprehensive Writing Program, a free-standing department that reports directly to the Provost, supports all undergraduates as they complete four required writing and writing intensive courses, each in sections of no more than 15 students, with additional WAC and WID experiences, supported by a new, well-staffed and supported campus Writing and Research Center. To create these experiences, the University reallocated base budget dollars to hire a new writing program director (Doug Hesse) who, in turn, hired a Writing and Research Center Director, and 19 professional and permanent lecturers, each of whom teaches a 0/3/3 load--with 15 students per section, this means no more than 45 students per quarter--and receives considerable professional development and travel funding. The 0/3/3 load means no teaching assignment in the fall, which is devoted to faculty development, assessment, program research, and campus/community outreach. The entire program is centrally (and symbolically) housed in new office and classroom space in Penrose Library. Perhaps more impressively, the University also hired over 20 new tenure-line faculty in Arts, Humanities, Social Sciences, and Natural Sciences to build capacity for writing intensive First Year Seminars and junior level interdisciplinary Core courses.

Having a fully professional and permanent writing faculty working in ideal teaching conditions, joined by over 90 colleague across campus teaching writing intensive courses--**one distinctive feature**--supports two additional exemplary elements. **A second** is a comprehensive assessment and research agenda. All students complete a first-year portfolio, and all 21 faculty in the program participate in multi-faceted analyses of a random sample of 20% of those portfolios, meeting several hours each week in the fall quarter. That process and the time afforded allows us to revise curricula and pedagogies for the winter and spring courses. In addition, the program has started a longitudinal research study that is following 75 members of the class of 2010, collecting all of the writing they produce, as well as other data. This study is but the first of many planned, supported by an ample budget specifically for research and assessment. **A third distinctive feature** is the extensive support for writing across the curriculum and in the disciplines. Rather than a small handful of writing experts providing this support, the University of Denver Writing Program has 21 of them. The 19 lecturers each provide at least 15 hours of professional outreach each week during the fall, with additional hours during the winter and spring.

The aim of it all? To support the Program's mission: "Create a robust culture of writing on campus; develop strong student abilities through multiple writing experiences, develop the complex rhetoric skills needed in academic, professional, and civic life; teach according to the best research and pedagogy; assess the results rigorously; and provide a national model for colleges and universities seeking exemplary practices in teaching writing."

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Attachment: The University of Denver Writing Program	
(booklet with Mission and Features, Article about the Program from <i>Inside Higher Ed</i> , The Writing and Research Center, Assessment and Research, and other information)	
Part 1. "An introductory piece, which includes the following information: contact information [see above], identified criteria from the aforementioned list, a list of materials	

submitted [see Contents], a one-page abstract [see above] that could subsequently appear on the Website and perhaps in CCC.”

A. “Identified criteria from the aforementioned list.”

“i. The program imaginatively addresses the needs and opportunities of its students, instructors, institution, and locale.”

The new Writing Program at the University of Denver originated from a faculty-driven, bottom up effort to enhance general education, a multi-year process that eventually lead to a 79% approval vote by the faculty. Among the various results were a completely new permanent cadre of professional writing lecturers to replace adjuncts and TAs, 20 new tenure lines to create capacity for WAC, a totally revised first year curriculum, with a freshman seminar and two rhetoric-oriented writing courses, a new writing center, a required junior-level writing intensive Core course, and an assessment and research agenda, all designed to create a robust culture for writing on campus.

“ii. The program offers exemplary ongoing professional development for faculty of all ranks, including adjunct/contingent faculty.”

Faculty development in the program is truly exemplary, one of the points of distinction that we cite later. As we note in criterion iii, we have only one or two contingent faculty; they do not receive travel or development funds, but they are welcome at all other activities.

- ❏ Because lecturers are on a 0/3/3 teaching load, they have no teaching responsibilities in the fall quarter. During that quarter, we meet 4 hours per week, as a group, to discuss professional issues and readings, develop curricula and policies, plan program assessment and research, and participate in works-in-progress sessions. Faculty meet other times during the fall in task groups and committees; one of the four standing committees of the program is the Professional Development Committee. During the winter and spring quarters, faculty meet over a working lunch every other week, for two hours.
- ❏ The Program holds an all-day retreat each summer, off-campus in the mountains.
- ❏ The program purchases a membership in CCCC/NCTE for all lecturers (at no expense to them), ensuring that everyone has regular access to professional resources.
- ❏ Each lecturer has \$1000 of annual professional travel funds. Because we believe professional engagement is so vital, we will pay travel to major conferences in composition studies (CCCC, for example) even for individuals who are not on the program.
- ❏ Each lecturer has \$500 of annual professional development funds, to buy books, subscriptions, software, and so on. These funds can also be used to supplement travel.
- ❏ The program has a speaker series that brings 4-5 outstanding national scholars to campus each year. In addition to giving a talk open to the entire campus and to colleagues across the Colorado front range, speakers meet with the program faculty in formal and social events. Speakers in 2006-07 were Neal Lerner, Victor Villanueva, Anne Francis Wysocki, Michael Berube, and Dennis Lynch.
- ❏ The Program has an active listserv and regular newsletter.
- ❏ The Program has a thorough faculty review process that emphasizes formative development. Appendix C.

“iii. The program treats contingent faculty respectfully, humanely, and professionally.”

Because the program consists of 19 full-time, permanent lecturers, it employs only two contingent faculty per year, plus 5 or 6 advanced PhD students (third or fourth-year) as Teaching Assistants. All have offices, a laptop computer, telephone, complete access to all support (photocopying, internet), and a welcome invitation to all program staff meetings, events, and social affairs. All participate in a development workshop prior to their first teaching, for which they are paid. In addition, the director coordinates a formative teaching evaluation process designed to professionalize contingent faculty members. One of the two contingent faculty in 2006-07 secured a tenure-line position at the end of the year, with the hiring chair citing her teaching materials and expertise.

“iv. The program uses current best practices in the field.”

The teaching conditions, multiple curricular requirements, professional development responsibilities, research and assessment activities, writing center pedagogies, and enhanced professional roles of the writing program lecturers all demonstrate current best practices. See, especially 1.A.i. In addition, specific writing and writing intensive courses are informed by the best current theory and research in rhetoric and composition studies. See Part 4.

“v. The program administrator (chair, director, coordinator, etc.) has academic credentials in writing.”

The director of the Writing Program is Doug Hesse, who is a past chair of CCCC, a past president of the Council of Writing Program Administrators, and past editor of *WPA: Writing Program Administration*. He has published over fifty articles and chapters, in such journals as *CCC*, *Rhetoric Review*, and *JAC* and in such presses as Southern Illinois, NCTE, Boynton/Cook, and Utah State. Hesse is co-author of 3 textbooks, including the *Simon and Schuster Handbook for Writers*, and co-author of *Creating Nonfiction*, forthcoming from Bedford-St. Martins. He has delivered over 80 conference papers, many of them as keynote or featured speaker, and he has reviewed writing programs and faculty at more than 40 colleges and universities.

“vi. The program uses effective, ongoing assessment.”

Assessment is an exemplary feature of the program, which has an annual budget of \$37,000 per year specifically for assessment and research. All students compile an electronic portfolio of four pieces of writing, from three different courses, at the end of their first year. We select a random sample of 20% of these portfolios (around 250) for intensive analysis and rating. This is a central activity each fall, during the extensive lecturer meetings (see A.ii), and all 21 of us engage in this process. We use findings from these assessments to a) modify curricula and pedagogies in WRIT 1122 and 1133 and b) plan and offer events and faculty development for our colleagues across the curriculum. Another form of assessment (action research, really) is a comprehensive longitudinal study of student writing, in which a team of us is following 75 members of the class of 2010, conducting regular interviews and questionnaires and collecting every piece of writing they produce during their tenure at DU. For a discussion of these, see pages 8-10 of the included “Booklet.”

“vii. The program uses effective placement procedures.”

Given the academic abilities of DU’s entering students, we offer few alternative strands of writing courses and thus minimize placement efforts. Our philosophy is that virtually no students have had the content or kinds of writing we feature in our courses: rhetorical theory and application in academic and civic discourses; all students need and will benefit from them. Students with a 4 or 5 on the AP Composition exam can receive credit for WRIT 1122, the winter course, but they and all students enroll in WRIT 1133 in the spring. Students with a 3 on the AP exams, honors students, and students who apply or receive a recommendation from faculty may take an Advanced Writing Seminar (WRIT 1622 or WRIT 1633) in lieu of the regular courses. While DU admits almost no students who could be considered basic writers, this isn’t to say that every first-year student writes extremely well. The Writing Center is a crucial resource for students who benefit from consistent one-on-one work beyond the classroom

“viii. Class size is appropriate.”

All writing courses and writing intensive courses are capped at 15 students, without exception. Lecturers teach a maximum of 3 sections, so no writing professor ever has more than 45 students in a given term.

“ix. The program models diversity and/or serves diverse communities.”

The program has formal connections with the campus English Language Institute, the Minority Scholars program, the Learning Effectiveness Program (which actively recruits students with learning disabilities), the Community Engagement and Service Learning Program, the First Year Experience Program, the Sophomore Year Experience Program and several academic programs. Program faculty are active in groups as varied as the Gay, Lesbian, Bisexual and Transgendered Campus Organization and the Center for Judaic Studies.

x. Other marks of distinction.

The proposal directions invite programs to include documentation showing distinction in one or more several additional criteria. In the interests of space (and to truncate redundancy), we will address in narrative fashion several of those criteria that we offer as exemplary. These include **research that serves the profession, coherence in terms of disciplinary expectations, distinctive features in the student or faculty experience**, and **strategic alliances with campus initiatives**.

While the longitudinal and other research projects are designed as action research to document program effects and guide improvements, we also expect several presentations and publications to derive from it. In fact, a team of five of us will present first-year findings of this study at the Santa Barbara Research Conference in February 2008. We will also document the effects and effectiveness of the permanent lecturer cadre, to provide rationales other programs might using in converting adjunct positions to more substantive professional roles. See “Booklet,” pages 8-9.

Coherence in disciplinary expectations is most fully described in Point 3, below. Because the curriculum is a result of intensive collaborative work among the program's faculty in discussion with the university community, the result is a set of goals that are not only coherent among course sections but also vertically, supporting writing in the majors. Centering everything is a knowledge of rhetorical strategies and discourse analysis.

A distinctive faculty experience is a centerpiece of the program. The lecturer roles differ from others nationally in the formal ways that campus expertise and program development are explicitly part of those positions. For a detailed explanation, see Appendix A below.

The program has strategic alliances with the Center for Community Engagement and Service Learning, the First Year Experience, the Center for Teaching and Learning, the Honors Program, Campus Student Programming (we have co-sponsored poetry slams and films discussions) and the Core Program. We have also provided campus leadership in teaching evaluation and professional development.

"B. A List of Materials Submitted." Please see "Contents" on Page 1, especially the list of appendixes and inclusions.

"C. One Page Abstract." Believing it more helpful there, we included the abstract on page 1 of this application

"2. A description of program demographics: size of the program, size of sections, number of full-time and part-time instructors, number of TAs."

All DU undergraduates (about 5000 altogether, with about 1200 freshmen each year) take 2 writing and 2 writing intensive courses. Each is capped at 15. The program offers about 70 sections of writing during each of the winter and spring quarters. 58 of those sections are taught by permanent full-time lecturers, each earning \$43,000 year with comprehensive benefits, including travel and professional funds. About 8 of the remaining sections are taught by advanced PhD candidates (3rd or 4th year). About 5 sections are taught by adjunct faculty. Approximately 90 tenure line professors from across the university teach writing intensive courses; all receive professional training and support. About 15 graduate and undergraduate students are employed (at \$10 to \$20/hour) to teach in the writing and research center; they complete a course and participate in bi-weekly staff meetings, for which they are paid.

"3. A description of the principles underlying the program and the ways writing pedagogy grows out of those principles."

The Writing Program conceives of writing as a complex but ultimately teachable activity, developed through extensive writing experiences horizontally and vertically across the curriculum in a variety of rhetorical situations, with specific study and practice of rhetorical principles, attention to the digital environments (and multi-modal discourses) in which most writing occurs today, and meaningful feedback from knowing and dedicated faculty. The Programs main emphases are on academic discourse (teaching students the ways of writing and researching in college) and civic discourse (teaching students the ways of writing to affect knowledge, belief, and action) in social realms beyond the academy. Linking these two is the common denominator of rhetoric, the ethical study and mastery of using logical and persuasive strategies to inform and influence audiences. Prominent in our courses is the use of research in writing, but we take an expansive view. We have students develop skills not only in writing with traditional textual (e.g. library-based) source materials but also with qualitative sources (e.g. interviews and ethnographies) and quantitative ones, with students conducting primary research. This emphasis supports student writing beyond the first year courses, developing a repertory of strategies and experiences that will serve in further academic and civic situations. The most important quality is for students to recognize the wide variety and situated nature of "good writing" so they perceive both continuities and distinctions between different kinds of texts, in different situations.

"4. Sample syllabi, including course learning goals."

We have included sample syllabi for WRIT 1122 and WRIT 1133 as Appendix D. However, we've included the goals and features of those two courses immediately below. In addition, we've included the features of our writing intensive core courses, junior-level interdisciplinary general education courses, which are also required and which constitute a vertical extension of the first year curriculum.

WRIT 1122: Academic Writing teaches strategies that are vital in writing for well-educated readers, primarily in situations that require you to present and justify positions. The course teaches 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 finished and polished papers, totaling some 20-25 pages by quarter's end. Students will additionally complete several informal or drafting exercises.

Students who complete this course will

- Demonstrate familiarity with the concept of rhetorical situations, both through analysis of and performance in them.
- Demonstrate facility with basic elements of rhetorical analysis, such as logos, ethos, pathos, kairos, discourse community and audience, etc. 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 Writing and Research teaches rhetorical strategies needed for successful research-based writing in diverse academic and nonacademic situations. Students will 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).

Specific Goals of WRIT 1133

- Develop a reasonably sophisticated awareness of academic research traditions, and develop some facility in two of them. Deepen that knowledge experientially by completing at least two writings that employ different research traditions. *Note to Faculty.* The fancy word here is epistemology, the types of evidence that count as making knowledge in different traditions.) The University houses several research traditions. One is reading-based research, in which the writer assembles a set of written texts and, through complexly intertwined practices of interpretation, analysis, and synthesis, develops an argument. For most students, in most writing courses, this is what research means. It is the primary method of the humanities, and it is a component of most other disciplines. However, it is hardly the only research tradition that matters in the university. Another is measurement-based research, in which the writer uses a systematic procedure to generate a quantitative representation of a phenomenon, then makes an argument based on that representation. The phenomena are physical in the natural sciences, and the measures come through instruments such as scales or rulers or dosimeters or spectrometers or so on. The phenomena are social or psychological in the social sciences, and the measures come through instruments such as surveys. Another research tradition is qualitative research, in which the writer uses systematic observational or first-hand inquiry strategies to generate descriptions of phenomena, then interpret those descriptions to support arguments. Methods include interview and direct observation.
- Develop a reasonably sophisticated awareness of rhetorical/conventional differences among various academic discourses, and develop some facility by writing in two of them. *Note to Faculty.* Consider ethos in different disciplines; patterns of organization and development; documentation traditions; and so on.
- Develop a reasonably sophisticated awareness of rhetorical differences between academic discourses on particular topics and popular discourses on those same topics, and complete some writing that demonstrates that awareness. To put this another way, recognize and understand the differences between writing to an audience of disciplinary experts reading for professional reasons and writing to an audience of nonexperts reading for civic or aesthetic reasons. *Note to Faculty.* Deepen that knowledge experientially, perhaps by “translating” a piece written for one type of audience into a piece intended for the other.
- Enhance skills in finding, evaluating, synthesizing, and documenting appropriate published sources.

Additional Features of WRIT 1122 and 1133. Both courses:

1. Focus on the production of student texts. The feature that most distinguishes writing courses from, say, other classes that may include written assignments is the former's sustained emphasis on student writing. The student's texts are the primary focus of the course, receiving as much respect as expert texts—and more time and attention. The focus can be seen in several practices, including explicit instruction on writing strategies and processes; sharing student writing with others in the course; peer workshops; writing center consultations; individual conferences with the professor, and so on. While students do engage with readings, they do so in order to improve their own writing and their critical/analytical facilities. Students will have an opportunity to write for different purposes and audiences, with the goal of developing tools they need to communicate effectively in various academic, professional, and civic contexts.

2. Include specific instruction in rhetorical and critical analysis. Rhetorical and critical analysis helps students become more astute readers, analysts, and critics of published texts, focusing on how and why writers achieve effects on readers. Students in WRIT 1122 will learn how texts vary in both form and content according to their intended audiences, their purposes, and the contexts in which they were written. Students will learn to read a text closely, and write *about* the way it functions, and not just what it contains. They will also learn to evaluate claims, evidence, reasoning strategies, and ethical and emotional appeals as well as logical. WRIT 1122 focuses on basic strategies for rhetorical and critical analysis, primarily in popular and civic discourses. The next course, WRIT 1133, emphasizes how these skills function within the contexts of academic disciplinary traditions, including in relation to more popular writings about academic knowledge.

3. Include specific instruction and practice in using rhetorical strategies. The emphasis on using rhetorical strategies complements instruction in rhetorical and critical analysis. The shift in emphasis is from *analyzing* what others have done, with what effect, and why, to *using* those strategies in students' own writings. Writers face a host of decisions as they plan, organize, and compose texts. They must persuade audiences situated within a certain historical time and cultural place, limited by certain constraints: time, money, logistics, etc. Vital to navigating this maze of choices is understanding the particulars of the rhetorical situation. What does my audience know or believe, and what implications does that have for me as a writer? What evidence and reasoning will be most effective? What tone should I adopt, and how should I present myself? What organizational strategies are most effective in this given situation? How do I best deal with points of view different from my own?

4. Emphasize writing for well-educated audiences, generally for public/civic purposes (1122) and academic audiences (1133). In the finite time of a single course, it's clearly impossible to give students practice in all types of writing and writing situations they will encounter. For example, writing to people with high school educations and who may do fairly little reading, may invoke strategies significantly different from writing to college graduates subscribing to *Wired* or *Harpers*. Similarly, there are important differences between writing in professional/workplace situations, writing for personal development and pleasure, writing in specific academic disciplines, and writing on subject matters, issues, and ideas for a broader reading public. This latter falls under writing for civic purposes, that is, writing that seeks inform and influence thought and decision making in various public spheres.

5. Substantially use process pedagogies, including regular attention to invention, production, revision, and delivery; responses to multiple drafts and works in progress; and so on. Good writing does not occur magically. Process pedagogies recognize that strong writing skills develop over time through practice. Rather than focus solely on the finished product (e.g. the final exam; the one-time graded paper; the longer research paper), process pedagogy guides students through various aspects of writing, from invention to drafting to revision. A key feature of process pedagogies is providing feedback to students during the process. These may include small group feedback sessions, teacher-student conferences, comments on drafts, and in-class workshops.

- **Invention** is the act of generating ideas and content or discovering new directions that writing might take. Invention strategies may include systematic inquiry heuristics, free-writing, journaling, preliminary research, outlining, questioning, along with classroom collaboration and discussion. Through invention, students discover both what they already know about their subject and what they need to know.
- **Drafting** is the fundamental process of getting words down on the page or screen in a productive order informed by purpose, audience, and context when producing any document.
- **Revision** involves considering the fit between a developing text and the rhetorical situation for which it's being produced. Revision attends to substantive issues, including overall structure, argument and logic, purpose, and uses of evidence. Based on their self analysis and feedback from instructors and peers, students doing revision work make additions, subtractions, transpositions, and substitutions to their texts, at levels ranging from sentence to paragraphs to ideas and sequences.
- **Editing** means attending to surface-level features of texts to make them conform to readers' expectations of style, grammar and usage, manuscript conventions, and so on. Editing involves both proofreading and focusing on textual features as small as words, phrases, and sentences to promote not only correctness but also precision and rhetorical effectiveness. See #8, below.

6. Include a substantial reading component. Reading in WRIT 1122 and 1133 is important both for practice in rhetorical analysis and for providing content for students to write about, with, through, and against. Through active reading, students come into conversation with texts by others, analyzing received positions and arriving at their own. Students need to be able to summarize readings, interpret their meanings and implications, analyze their rhetorical strategies, relate them to other texts about the same subject matter, and explain their limitations or inadequacies. To practice these skills, students in WRIT 1122 and 1133 may read a text or set of related texts; discuss them (unpacking the meanings, debate the terms used, arriving at an interpretation); write in response; synthesize multiple readings; produce critiques or reviews; and use summary, paraphrase, or quotation to incorporate ideas into their own texts. Reading of student writing in the course is also important, using all the strategies one might use for published writing.

7. Teach basic techniques for incorporating and documenting sources. In WRIT 1122, students will begin to develop an awareness of, and comfort with using, sources in their writing. The course will focus primarily on **working with sources, rather than finding them**, and concentrate on dealing effectively with a limited number of sources, rather than an extensive list of them. This will include learning how to summarize accurately, paraphrase key ideas, and quote or cite specific ideas or information concisely, accurately, and in ways that blend source materials effectively with their own writing. Students will consider such questions as Why draw on sources? What types of sources will best support particular arguments or rhetorical situations? How do writers evaluate sources, attending to such things as the author's credentials and quality of reasoning and evidence, the timeliness of the research, its intended readership, and so on? Students will gain basic experience in documenting sources appropriately according to MLA, APA, or Chicago Manual of Style. The goal is not to have students master all conventions of all style manuals but to teach them how to use style manuals and to understand the vital importance of following conventions to document sources aptly. Students in WRIT 1133 will emphasize, additionally, finding and evaluating sources.

8. Teach students editing and proofreading strategies in order to produce texts that meet the grammar, usage, and delivery expectations of their readers. Students should learn that careful attention to editing and proofreading strengthens their ability to be taken seriously by their readers. At the same time, students learn that the absence of sentence-level errors does not necessarily mean that the writing is effective. Students should learn strategies for editing and proofreading in the context of their own writing, rather than through generalized grammar exercises. Based on need, instructors may devote small amounts of class time to particular issues in style, or to grammar, punctuation, and usage errors. **Editing** is understood as having both an emphasis on **style** (e.g., word choice, diction, emphasis, transition, gracefulness) and on **managing errors in grammar, punctuation, and usage**.

- *Editing for style:* As time allows, concepts about editing as stylistic craft are introduced, with reference to course readings for positive models. Though students may not be ready for more sophisticated stylistic editing, they will benefit from introductory instruction on word choice, sentence structure, and other stylistic elements that can be used to enhance meaning.
- *Editing as error management:* In WRIT 1122, students learn to make distinctions within a continuum of concerns—between higher order and lower order writing errors. They learn to identify their own patterns of error and develop a variety of strategies for addressing and correcting these patterns. Students develop long-term skills for self-diagnosis of error and successful use of available resources, including use of a handbook and familiarity with the Writing Center. As students become proficient in self-diagnosis, explicit emphasis is placed on high-order errors, such as sentence-boundary confusion, that block readers from understanding the text.

Proofreading is a last step to ensure that the text is as free as possible from errors or unintentional elements. Students learn strategies for catching typographical errors, inconsistencies in spelling, and other purely surface-level mistakes that irritate readers and affect the author's ethos. Because research indicates the limited efficacy of marking all errors in a piece of writing as a means of teaching mechanical proficiency, instructor marking and evaluation of editing and proofreading errors is constructive and instructive, rather than punitive. Student writing is not expected to be error-free by the end of WRIT 1122, but by the end of the course, students should be able to distinguish different categories of error, be able to identify their individual error patterns, should have developed strategies for addressing these, and should be aware of some of the resources available to them for strengthening their writing at the levels of style, grammar, usage, and punctuation.

9. Require students to produce from 6000 to 8000 revised and polished words (20-25 pages), in at least four texts. Just as musicians and athletes learn by practicing—by “doing” rather than by “studying about”—so do writers develop by writing. Students can generally expect many writing assignments, some of them single-drafted, even informal exercises, others more formal papers multiply drafted and revised. As a four-credit course, WRIT will have students complete 8 to 12 hours of out-of-class work each week, the bulk of it in their own writing. Students will generally write several thousand words, in as few as four to as many as twenty individual writing assignments. Of that total volume produced, students will complete at least four “finished and polished” pieces,

together totaling 6000-8000 words. By “finished and polished,” we mean writing that is thoroughly revised and carefully edited, usually based on responses from the instructor (and peers), and represents the student’s best work in given rhetorical situations.

10. Accomplish the course goals through a well-conceived sequence of activities and assignments. A commitment to the *process* of writing, which is at the heart of our pedagogies, informs the design of WRIT 1122: each section of the course provides a careful sequence of reading and writing assignments designed to build student skills and abilities. Sequences of writing activities, for example, will equip students with the rhetorical skills to use in future or longer assignments. The cumulative sequence of assignments means that students continually draw upon what they have learned already in order to push themselves even further. Our goal is not only to provide students with a flexible repertoire of writing tactics but to teach them how to combine those tactics into coherent, purposeful, and context-specific strategies.

Writing Intensive Core Courses (Also See Appendix C)

Students entering the University beginning in fall 2006 are required to 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 will 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 will complete a minimum of three writing projects that are distributed over the quarter; exceptions might include a cumulative project completed in multiple stages.
- Students will have the opportunity to revise some of their work based on feedback from their professor.
- There will be some instructional time given to writing.

“5. A description of in-house professional development for faculty and teaching assistants.”

We addressed this criterion (which is a distinctive strength of the program) under Part 1.A.ii, on page 2, as requested.

“6. A description of the context for the program within the department, college, and/or institution. “

In creating and structuring the new, free-standing Writing Program (see 1.A.i), the University of Denver made a visible and permanent commitment to the importance of writing across campus. This commitment, combined with the fall course releases of the Writing Program faculty, has allowed the Program to engage fully with the entire campus community and to establish itself as an active presence on campus. The program is not only associated with first year students, but has become the primary resource for campus-wide conversations about the effective teaching and study of writing, as well as syllabi and curriculum design. This institutional interest has led to the formal partnerships between the Writing Program and other campus organizations previously mentioned and also to an increased campus-wide focus on student writing abilities, from changes in student orientation approaches to redesigned syllabi in the mathematics and computer science department.

“7. DVDs, CDs, videos, or links to the program’s Website that chronicle the program’s activities.”

For a current, thorough presentation of the Program’s activities, see <http://www.du.edu/writing>

“8. Demonstrated success and the measures used to determine success.”

The Writing Program uses a combination of measures to determine success. Most significant are the portfolio assessment of the first year (close analysis of a 20% random sample) and the longitudinal study of writing. Other measures are questionnaires of students (about writing practices and beliefs) and of faculty (about teaching practices and beliefs); as these are repeated each year, we’ll be able to study trends and adjust teaching practices. (See the “Booklet,” pages 8 and 9 for findings and discussion.) Additionally, we keep careful statistics on Writing

Center use (with over 1500 consultations in 2006-07, for example). Another measure of success is that faculty response to teach writing courses has been overwhelming positive, with over 90 of them agreeing to do so in 2007-08. We will present findings from our students at the Santa Barbara Conference on Writing Research, in February 2008.

“9. Direct evidence of innovation, as well as its implementation, institutionalization, and sustainability.”

The engagement of nineteen permanent lecturers in curriculum development and research is our greatest innovation. The complete fall course release allows them to dedicate time to both personal and programmatic research as well as participating in truly collaborative curriculum development, both within the program and across campus. See Appendix A. The success of these endeavors can be seen in the fact that over half the Program faculty either published or presented research at professional conferences in the Program's first year of existence, and that there has been a 100% faculty retention from the first to the second year. Other innovations are providing all students with four writing or writing intensive courses capped at 15; involving the entire program faculty in program assessment and research, with a nearly \$40,000 budget dedicated to those ends; offering unparalleled amounts of faculty development and support; a Writing in the Majors Project that sponsors action research about student experiences and faculty expectations in each major (see Appendix B); hiring over 20 tenure line faculty across campus to build capacity for WAC. Sustainability is reflected in the Program's being constituted as a separate unit, with an ample permanent budget, reporting directly to the Provost.

Additionally, the writing program has attracted wide national attention, with frequent inquiries from other writing directors and from campus leaders. The Provost and Head Trustee of Auburn University visited campus in August 2007, and a delegation from SUNY-Albany will visit in September, for example.

“10. Evidence of effective operation.”

The Writing Program has an ample operating budget, including substantial travel and professional development funds, over \$30K dedicated to WAC development, and over \$37K dedicated to assessment and programmatic research. All faculty laptops are replaced on a three-year rotation, which is vital because DU is a wireless laptop campus. The Program resides in ample newly renovated spaces in the library. The existence of a permanent lecturer staff (with 100% retention of faculty since hiring) means economies of energies; we can build on past efforts rather than having to circle back anew. Recruiting faculty to teach Writing Intensive courses is successful, with more applicants than there are spaces. The Program funds a student-staffed Writing and Research Center conducting more than 1500 consultations/year. The work of the Program is supported by a full time administrative assistant, who herself has a Masters degree in Writing.

APPENDIX A: BEYOND OUR CLASSROOMS: LECTURER ROLES AND RESPONSIBILITIES IN THE CONTEXT OF THE PROGRAM AND CAMPUS

Writing Outreach Committee: Doug Hesse, Alba Newmann, Eliana Schonberg, Geoff Stacks, John Tiedemann

Overview

The Writing Program's mission is broad and ambitious: to develop a robust culture of writing on campus, one wherein writing and its teaching is supported, encouraged, and appreciated. Carrying out such a mission means that Writing Program lecturers have roles beyond expertly teaching undergraduate writing courses. Indeed, DU wisely recognized those broader roles when the campus took the ambitious step of creating the 0/3/3 teaching loads and capping the section sizes at 15. Doug took this into further account when he sought to hire a faculty whom he thought would not only be extraordinary teachers but also contributors to the larger life of writing on campus. A clear (if blunt) way the lecturers' full roles are recognized is the decision to have about 30% of the annual review devoted to professional service.

Unpacking a lofty statement like “robust culture of writing” requires work on at least two levels. One is identifying visible signs of that culture, phenomena toward which we can point and make measurable progress. The other involves identifying specific activities by which faculty contribute to these efforts.

That second level is complicated by various factors. One is the wide variety of strengths and interests among the writing faculty; any plan has to balance program needs and goals with individual aptitudes and preferences. This entails something more complicated than one size (or style) fits all. A second complication is the nature of teaching assignments in the program. Fall is the time when lecturers have no teaching responsibilities and fewest formal commitments, yet the campus and the program have needs and opportunities year round. As a result, we have to figure out an equitable way to meet those needs even during quarters when faculty are busy teaching. Third is the generally diffuse nature of professorial work, which has never been as tidy as working the cash register at McDonald's. As with medicine, law, the clergy, and other professions, teaching work is relatively unbounded; there's always more to do, and the ethos of the profession is to engage the work rather than to punch the clock. In the case of tenure line faculty, this means endless hours devoted not only to teaching but to scholarship. How to apportion time in a situation of boundless academic opportunity is a challenge. This document is our best effort to articulate program goals and faculty contributions.

Each year, lecturers will express their preferences for their professional service roles. Doug will balance these with programmatic needs in order to develop the program's plan for that year. (For example, if everyone wanted to work in the Writing and Research Center, assigning everyone to that role wouldn't be the most effective use of resources.)

Programmatic and Outreach Goals

We offer these as a three-year plan, visible aspects of campus and program life that we hope are true three years from now. We recognize that several of these goals need even more specific articulation, that they exist as relatively broad umbrella statements. Nonetheless, they drive the faculty activities that we propose.

- Building upon its already-robust accomplishments, the Writing and Research Center will significantly increase the number of consulting sessions to a diverse cross section of the DU community.
- The quality of faculty writing assignments across campus will improve. More faculty members will make more of the kinds of assignments that appropriately challenge students.
- Several individual departments and programs will develop writing plans for their students, based on a systematic study of their program goals, student experiences, and student needs.
- The Core Writing Intensive Courses will provide substantial and effective opportunities for students to develop writing abilities in required general education courses.
- There will be a robust set of materials to support WAC and WID efforts, easily available to colleagues across campus.
- Several faculty—both new and veteran—will take part in workshops and other development experiences to enhance their repertory for teaching writing.
- Student writing accomplishments will be visible and valued, featured in regular and occasional publications, in print or online as appropriate.
- Students and faculty will increasingly recognize that developing their writing abilities is an important and central facet of a college education—not an ancillary or remedial skill but a part of what it means to become educated.
- Faculty who join the writing staff in an adjunct capacity will have strong mentoring relationships with continuing program staff.
- To engage actively with the larger community beyond the university, including collaborations with the Center for Community Engagement and Service Learning. For example, there will be several WRIT classes devoted to community study and service learning, developed in conjunction with the Center for Community Engagement and Service Learning.

Broad ways in which lecturers will support these goals. Lecturers will

- conduct research into writing in and across the disciplines as these are represented on campus.
- conduct research about DU student writing.
- help DU faculty, through the Writing and Research Center, to design more effective writing assignments, integrate writing instruction successfully into their classes, and employ writing assignments to foster content learning.
- through the Writing and Research Center, consult one-on-one with students, work with groups of students in the classroom in courses across campus, and teach workshops open to the entire campus community.
- support and/or help to create environments wherein student writers can interact with one another and publish their work.
- organize public forums to recognize outstanding student writing
- produce instructional materials housed on the Writing Program website.
- provide the University community with open opportunities to explore diverse scholarly and creative approaches to writing and rhetoric, via lectures, studios, and other forums
- work with individual departments or groups of faculty within a department to define departmental writing plans.

- take part in the University's mission to be "a great private university dedicated to the public good" in ways that are appropriate to the Writing Program's mission.
- mentor graduate TA's and adjunct faculty members.

Illustrative Profiles of Lecturer Schedules

As we noted above, it's difficult to fix precisely the number of hours lecturers will devote to professional service work each week. Nonetheless, we thought it would be useful to suggest basic minimal parameters. Following, then, is a broad outline of expectations for each quarter.

Fall:	Program development and advancement: About 7 hours per week (which will include about 4 hours of scheduled meetings) Professional Service: 15 hours/week (to be divided between primary, secondary, and intermittent commitments, see descriptions below) Teaching Preparation: About 10 hours/week, scheduled on your own Individual scholarship and creative work (several hours; will vary among individuals)
Winter:	Classroom teaching: 12 hours/week Office hours, preparing, and responding: 25 hours/week (including 9 office hours) Professional Service: 5 hours/week Department and Committee meetings (as scheduled) Individual scholarship and creative Work
Spring:	Classroom teaching: 12 hours/week Office hours, preparing, and responding: 25 hours/week (including 9 office hours) Professional Service: 5 hours/week Department and Committee meetings (as scheduled) Individual scholarship and creative work

Menu of Roles—Primary, Secondary, and Intermittent

Following is a list of possible professional service roles that lecturers might perform, divided into "primary," "secondary," and "intermittent," to reflect the amount of time each would require, especially during the fall quarter, which is our main service opportunity. This list is open-ended; we'll add other roles as they present themselves, and we invite you to make proposals.

Primary Roles—About 10 hours per week in the fall quarter

- Working in the WRC (consulting with students; workshops in classes, faculty mentoring)
- Program research (longitudinal research project; assessment projects)
- Program publications (newsletters, website, student work, teaching materials)
- Writing in Majors Profile Project (work with one or two departments to describe student writing experiences)

Secondary Roles—About 3-5 hours per week in the fall quarter

- Developing and leading workshops
- Organizing Writing Program events
- Working in the WRC
- Working on program-wide curriculum development projects (service learning, for example)
- Assisting with program research
- Assisting with program publications

Intermittent Roles—will vary; an average of 1-2 hours per week, often more or less

- Judging contests
- Helping run program events
- Mentoring individual faculty members
- Reviewing textbooks
- Serving on University committees or taskforces

Illustrative Tracks

The "tracks" following should be understood as models, not prescriptions; and because the program is just beginning to conduct outreach, the models are necessarily speculative. We'll develop a better sense of the effort and time that goes into outreach as lecturers gather more experience. So please keep accurate records of the effort and time you put into outreach, so that the program can adjust and flesh out its expectations in ways that are fair. Committing to an outreach project entails agreeing to complete the tasks set out for the group or individual. This may at times require more than the number of hours approximated here.

Lecturer A chooses to divide her service as follows:

In the fall

- Her primary commitment is for 10 hours/week in the WRC. As part of this commitment, she chooses to develop several classroom workshops and mentors one faculty member on assignment design, in addition to consulting with students one-on-one.
- Her secondary commitment is to work with the Student Outreach committee to organize 3 events (this includes meetings to organize, individual work, attending the event, etc.) Approximately 3-5 hours per week, averaged over the course of the quarter (event weeks will clearly take more time, in post event weeks there may be down time, etc.).
- Her intermittent commitment is to organize and run five 45-minute workshops in classes in other departments. Approximately 2 hours of work per workshop (including design time) 10 hours total.

In the winter and spring

- She continues to work 2 hours/week in the WRC, helps to organize one student event, and conducts 1 or 2 workshops per term.

Lecturer B chooses to divide his service as follows:

In the fall

- As his primary commitment, he agrees to dedicate 10 hours per week to redesigning the website and working on the newsletter.
- His secondary commitment is to generate documents for the online archive of teaching materials (Approximately 3 hours per week)
- His intermittent commitment is to serve on the committee to judge awards for writing from FYS classes (Approximately 20 hours total for reviewing documents, meeting with fellow judges, etc.—Note, this is an ongoing commitment. A number of these 20 hours will fall in the winter and spring quarters, depending on when the materials are collected.)

In the winter and spring

- He continues to work on the newsletter and the teaching archive for 3 hours a week, judges awards for the freshman and sophomore writing prizes, and assists with the speaker series (i.e., is available for airport runs, video tapings, etc.)

Lecturer C chooses to divide her service as follows:

In the fall

- As her primary commitment she takes part in the longitudinal study of DU student writing (a minimum of 10 hours per week, more on an as-needed basis).
- As a secondary commitment, she serves as an interviewer for a research project on writing across the disciplines. Approximately 3-5 hours a week.
- Her intermittent commitment is to mentor 2 faculty members from outside of the Writing Program on assignment design, etc. (Might take the form of 3 meetings per quarter, per faculty member, approximately 1 hour each. With prep time: approximately 9 hours total).

In the winter and spring

- She continues to work on the longitudinal study for 2-3 hours a week and conducts a few interviews for the WAC project. She also gives two workshops for fellow lecturers, based on her experiences mentoring faculty members from other departments.

Lecturer D chooses to divide his service as follows:

In the fall

- As his primary commitment, he works 10 hours per week with faculty from the Art and Sociology departments on the WIMP project to inventory the kinds of writing their respective students are doing, analyze student performances, and develop a report for the department
- As a secondary commitment, he helps with the longitudinal writing study for 3-5 hours a week.
- As an intermittent commitment, he advises a student organization focusing on writing, which takes up 1-3 hours a week.

In the winter and spring

- He continues to meet with faculty from these departments, including individual faculty working on writing assignments (2-3 hours/week) and to advise the student group. He also assists with program events.

APPENDIX B: THE WRITING IN MAJORS PROFILE PROJECT – FALL 2007 CFP

Up to five departments/programs will be selected each quarter for a project to strengthen student writing within their majors. Participating departments/programs will represent a variety of academic programs

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(business, fine arts, humanities, social sciences, sciences, etc.) This call is for projects to be completed by January 2007.

Goal

The goal of this project is to create a profile of student writing practices and performances within specific majors. One aspect of this goal is to portray current teaching practices related to writing. The project will be a report to the department, shared and discussed in a meeting or workshop; the report will offer specific recommendations for consideration by the department.

Project Teams

Doug Hesse, Writing Program Director, will coordinate a project team, comprised of

- ❧ Two or three faculty from the participating department, each of whom will receive an honorarium of \$1000. At least one of the participating faculty members should be tenured.
- ❧ Two writing program lecturers who will assist with data gathering and analysis and writing the final report.
- ❧ Two students majoring in the department (preferably undergraduates), who will help with interviews and with developing interview and survey questions. (Student researchers will receive a stipend for their efforts.)

Data to be Gathered

- ❧ Faculty questionnaires about current uses of writing in their classes
- ❧ Interviews of a sample of juniors and seniors about their writing experiences in major courses and in general education
- ❧ Sample of student writing from major courses
- ❧ Interviews of faculty about student writing and working with student writers
- ❧ Literature review about writing in the major and afterwards
- ❧ Interviews with selected recent graduates about the kinds of writing they currently do

Timeline

August 2007: Invitations sent to chairs and directors
September 14: Proposals (one paragraph) due
By September 28: Student team members chosen and project Teams have first meeting
By October 19: 10 minute presentation about project during a faculty meeting
October and November: Data gathering and analysis
November and December: Draft report
January 2008: Sharing and discussion of results with faculty (Writing Program could host a lunchtime gathering)

APPENDIX C: FORMATIVE AND SUMMATIVE ASSESSMENTS

Guidelines and Procedures for Lecturers in the University of Denver Writing Program

I favor formative assessments, information gathered and provided in order to help people grow as teachers and members of the profession. At times, the university and other forces also require summative assessments, a judgment of how well individuals have performed during a certain time period. In each case, I think it's best to be as straightforward and transparent as possible. The result may come across as a little bureaucratic, even for my own tastes, but the upside outweighs the down. Following are three components of my annual evaluation of your work.

1. Comprehensive annual review. 2. Review of Teaching: Winter. 3. Review of Teaching: Spring. —Doug Hesse

1. Comprehensive Annual Review

DU requires an annual review. Chairs and directors complete them early each fall. These become the basis of annual pay increases and, in the case of tenure-track faculty, they provide input on progress toward promotion and tenure. At DU, salary increases take effect in January. I'll ask you to submit materials by August 1. I'll review them and meet with you during September/October to discuss your performance during the evaluation period. Before Christmas I'll provide a summative letter that also includes merit raise information. Following are the categories I'll use for the annual review, with rough percentages assigned to each. For each I'll give a broad rating of Insufficient, Area of Concern, Meritorious, or Exceptional.

Classroom Teaching (60%)

Overall effectiveness in teaching assigned classes, based on the winter and spring teaching materials described below, including the reflective statement on teaching due July 1.

Professional Service to the Program and to the Campus, related to teaching and learning to write) (30%)

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Includes such things as teaching in the Writing Center, consulting with students and faculty around campus, developing program or campus materials to support writing and teaching, participation in writing research projects, assessment, service on committees, participation in or leadership of co-curricular activities, participation in workshops or seminars (either led by the writing program or by other groups on campus), student organization advising, and so on.

Professional and scholarly contributions (10%)

Refers to broad contributions to the profession beyond DU. Includes such things as conference presentations or related activities, publications, service in professional organizations, scholarship of teaching and learning projects, work submitted and in progress, grants, and so on. May also include Civic Engagement activities centrally tied to the mission of the program and the university. (For example, working in a community literacy program or developing communications for a not-for-profit agency would count; helping build a Habitat for Humanity House would not (although it is a very fine thing to do).)

In order to assess your contributions in these last two areas, I'll ask you to write two statements, one in which you describe your service to the program and campus, the other in which you describe your professional contributions. In these statements, promote yourself, making the best case for your contributions. Explain what you were involved with, what your role was, what your special contributions were; each statement will likely be a paragraph to a page or two long. Accompany the statements with any artifacts that illustrate the activity (copies of handouts or flyers; letters of appreciation; copies of publications; and so on).

These statements and accompanying materials are due in early August each year. At the same time, please also furnish an updated copy of your CV, and a one paragraph "statement of personal goals for the upcoming year." In this last, be realistic about goals that you can likely achieve; "have papers accepted for presentation at regional conferences X and Y" is probably a better goal than "win the CCCC Outstanding Book Award."

Important dates for 2007

July 13: All teaching related materials due, including reflective statement (see page 3)
August 10: Other review materials due. These include 1) statement about service to the program; 2) statement about professional contributions; 3) updated copy of CV; 4) statement of personal goals for the upcoming year. Plus any illustrative materials.

Format

Please submit all materials in a digital format. Amy or I can help you with scanning if you'd like that help.

- a. Reflective statement on teaching. Please send it to me as a Word attachment, with the subject line "Reflective Statement." I will assume that all the other materials are in your Portfolio folders.
- b. August 10 materials. The important thing here is to have everything in a format that portrays your efforts most effectively. (It's rhetoric, after all.) Please, then, submit the four components and any illustrative materials on a CD, with all artifacts clearly titled. Option: you can use the hypertext linking features in Word to create a master document that links all of materials. Or, you can use HTML or XML to do the same. That would be very effective. However, if you don't know how to do this and don't care to learn at this time, just spare yourself the tribulations; it will be the subject of a fall workshop.

2. Review of Teaching: Winter Quarter

In the winter quarter I'll ask you to provide some basic information about and artifacts of your teaching, which will allow me to make some formative evaluations. I strongly believe in multiple measures, accompanied by reflective analysis. Following are the components of this review. Note: these items should be in digital form. We have set up individual folders within the Writing Program Portfolio so you can drop.

1. Student course evaluations. We'll use the minimal survey required by the university, along with some additional questions that are especially pertinent to teaching in writing courses.
2. Two "syllabi" from each course you taught during the quarter. **1.** The syllabus you hand out during week one (submit in Week 1); **2.** A comprehensive syllabus that reflects in detail the course as you taught it (submit in the week after the term ends). The final comprehensive syllabus should include all the assignments you made; please cut and paste into this (probably very lengthy) document.
3. Reflective commentary on one syllabus or course. This one or two-page commentary should discuss decisions you made in designing and teaching the course, comment on successes you experienced, and comment on challenges or surprises or shortcomings. (submit within 2 weeks after the term ends).
4. Copies of 3 students' papers from two different assignments, one from the first half of your course, one from the second half, with your response to the students. If you're writing comments by hand on the papers, you can scan them into a single document in the writing program office. If you're commenting online, you can cut and paste the sets of papers into a single Word document.

5. Letter from a colleague about your teaching. A colleague will visit your class (and you, their class) to observe your teaching. After the visit (and a quick chat, at least), the visitor should write a letter that does a couple of things: describe what happened during the class and what seemed to be the goals of the class meeting, describe particularly effective moments in the class (including perhaps not only what the teacher did but also what the students did), and offer some suggestions or alternatives for future class meetings like this one. The point of this letter is NOT to evaluate the class meeting or teacher but, rather, to provide an observer's descriptive impressions and sense of a few options. (Submit by end of 8th week of the term.)

3. Review of Teaching: Spring Quarter/Teaching Portfolio

In the spring quarter, I'll ask both for some artifacts about your teaching during this term but also a reflective statement about your teaching as a whole during the previous year.

1. Student course evaluations. We'll use the minimal survey required by the university, along with some additional questions that are especially pertinent to teaching in writing courses.
2. Two "syllabi" from each course you taught during the quarter. **1.** The syllabus you hand out during week one (submit in Week 1); **2.** A comprehensive syllabus that reflects in detail the course as you taught it (submit in the week after the term ends). The final comprehensive syllabus should include all the assignments you made; please cut and paste into this (probably very lengthy) document.
3. Copies of 3 students' papers from two different assignments, one from the first half of your course, one from the second half, with your response to the students. If you're writing comments by hand on the papers, you can scan them into a single document in the writing program office. If you're commenting online, you can cut and paste the sets of papers into a single Word document. (Submit first set of papers by end of Week 6; submit second set within 2 weeks after the term ends.)
4. Classroom observation. Generally, I'll visit your class to observe your teaching, although sheer numbers may have me ask one of your colleagues to do this. I'll write a letter that describes what happened during the class and what seemed to be the goals of the class meeting, describe particularly effective moments in the class (including perhaps not only what the teacher did but also what the students did), and offer some suggestions for future class meetings like this one.
5. Reflective statement on teaching. Due July 13. Write a two-four page discussion of your teaching during the previous year. Comment on such things as your goals and approaches, challenges you encountered, and ways in which you were particularly successful in fostering student learning. Your statement will be most effective if you can point to specific artifacts that document your claims (assignments, student papers, classroom activities, etc.). These artifacts may be things that you've already gathered during the year, as part of the review process detailed above. Also, please include a discussion of what you have learned about teaching or student learning during the previous year and how you'll make use of this knowledge as you plan the next year. Optionally, you could also discuss some teaching and learning research questions that you find promising.

Appendix D: Syllabi

Sample Short Syllabus for WRIT 1122: Rhetoric and Academic Writing

Note to Faculty: There's far more in the recommended textbook than I could reasonably deal with in a 10 week course. Or even a 15-week course. So, the first decision I'd make is what chapters to concentrate on. My choices: Chapters 1, 4, 5, 6, 8, 9, 11, 14, and 15. If I were pressed for time, I'd cut one or more of chapters 8, 9, and 11. These chapters are crammed with advice, examples, and exercises. Generally, I'd have students do one or two written exercises from each of the chapters—mostly one or two pagers in which they apply something in the chapter, best single-draft kinds of things. I interleave these exercises with the multiply-drafted assignments. Especially with only 20 contact meetings, I need students to be able to multi-task, something that all writers have to do, in any case. Using the general rule of thumb that students should expect to complete 2-3 hours of out of class work for every hour of course credit, I aim to have students steadily completing 8-12 hours of reading and writing per week. What I've done below is sketch some possible main moves in a syllabus based on the book. What I haven't done is characterize individual class meetings, mini-lessons, and so on. You can see the specific detailed syllabus that I taught in winter 2007 at <http://portfolio.du.edu/writing>. --DH

WRIT 1122: Academic Writing teaches strategies that are vital in writing for well-educated readers, primarily in situations that require you to present and justify positions. The course teaches rhetorical analysis and practices, the effective use of readings and source materials, and techniques for generating, revising, and editing texts produced to meet specific academic and civic situations.

Students who complete this course will

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- Demonstrate familiarity with the concept of rhetorical situations, both through analysis of and performance in them.
- Demonstrate facility with basic elements of rhetorical analysis, such as logos, ethos, pathos, kairos, discourse community and audience, etc. 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.

Texts

Lunsford, Andrea A. and John J. Ruszkiewicz. *Everything's an Argument*. Boston: Bedford/ St. Martin's, 2007.
Troyka, Lynn Quitman and Douglas Hesse. *QA Compact*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007.

Writing in the Course

This is a four-credit course that will require at least 8-12 hours of homework each week, a combination of reading and writing. You'll produce 6000-7500 revised and polished words (about 20-25 pages) during the quarter. The bulk of these will come in four papers. In addition, you'll also write several exercises, commentaries, reviews and so on.

Grades

Major Papers:	65%
Exercises and Course Engagement:	35%

Policies: The Writing Program-wide policies detailed at <http://www.du.edu/writing> apply to this course.

Schedule

Week 1

1 Course Introductions
Lead discussion: what do they see as argument
Bring in a brief reading or two, or an image
Assign chapter 1. Ask them to write a paragraph about what they thought the most interesting or surprising idea in the chapter and why.
Assign the online survey

2 Discussion of chapter 1, beginning with paragraphs they brought in.
Assign one of the "response" assignments at the end of the chapter.
Assign Chapter 4 for reading.

Week 2

3 Discussion of Chapter 4
Assign one of the response assignments at the end of the chapter

4 Discussion of pathos and ethos (use examples from the book)
Assign Rhetorical Analysis; have them bring ideas for their papers for class 5
Assign Chapter 5 for reading

Week 3

5 Discussion of Chapter 5

6 Draft of rhetorical analysis due
Peer review of draft
Assign Chapter 6 and question 1 on 172

Week 4

7 Discussion of Chapter 6
Lesson on summarizing and citing sources

8 Final draft of rhetorical analysis due
assign Chapter 9
Make Evaluation argument assignment.

Week 5

9 Discuss Chapter 9

10 Draft of evaluation argument due
Assign chapter 14, with one of the Responses also due

Week 6

11 Discussion/activities Chapter 14

12 Final draft of evaluation argument
Introduce proposal assignment, brainstorming ideas
Assign Chapter 11. As exercise, have them bring in several ideas for proposals

Week 7

13 Discussion/activities Chapter 11

14 Draft of proposal assignment due
Assign a remaining chapter that makes sense

Week 8

15 Discussion/activities based on assigned reading

16 Final draft of proposal due
Talk about multi-media assignments.
Make "Repurposing Assignment." Take one of the assignments you've written so far this quarter and adapt it

for another medium. A web site; a poster or brochure; a film.

Assign Chapter 15

Week 9

17 Discuss Chapter 15

18 Peer review of repurposing assignment

Week 10

19 Activities related to repurposing assignment

20 Repurposing assignment due.

Final Exam Week

Select and revise 2 of the exercises that you completed during the quarter. Your goal is to demonstrate your understanding of some key rhetorical concepts and your ability to apply them. Write an introduction to your revised selections that explain why you chose them, how you revised them, and how they meet the goal of this assignment.

Sample Short Syllabus for WRIT 1133: Writing and Research

NOTE: This syllabus is illustrative. Faculty will use a wide range of textbooks and will develop their own course projects to match the goals of the course. --DH

Overview

This course is designed to teach you the research, rhetorical, and writing strategies needed for successful research-based writing in diverse academic and nonacademic situations. Students will 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). “Not another research paper course,” you might fret. Be assured that unless your previous experiences focused on epistemology and discourse conventions (\$5 words that we’ll unpack during the course), you have not studied or practiced the aspects of writing we’ll develop in WRIT 1133.

Main Course Goals

- Students will develop a reasonably sophisticated awareness of academic research traditions and develop some facility writing in at least two of them.
- Students will develop a reasonably sophisticated awareness of rhetorical/conventional differences among various academic discourses and develop some facility writing in at least two of them.
- Students will develop a reasonably sophisticated awareness of rhetorical differences between academic discourses on particular topics and popular discourses on those same topics and develop
- Students will develop further skills in finding, evaluating, synthesizing, and documenting appropriate published sources.

Further Course Features

WRIT 1133

- Focuses on the production of student texts.
- Includes specific instruction in rhetorical and critical analysis and practice in rhetorical strategies.
- Substantially uses process pedagogies, including regular attention to invention, production, revision, and delivery; response to drafts and works in progress; and so on.
- Includes continued practice in editing and proofreading strategies in order to produce texts that meet the grammar, usage, and delivery expectations of their readers.
- Requires about 6000-7500 revised and polished words (20-25 pages) in at least 4 papers. Most instructors will assign additional exercises. Because this is a 4-credit course, we imagine that it will take 8-12 hours of homework each week.
- Accomplishes the course goals through a well-conceived sequence of activities and assignments.
- Requires that you compile a portfolio of three texts— ideally, one selection from 1111, one from 1122, and one from 1133—and write a reflective introduction to that portfolio.

Writing in the Course

This is a four-credit course that will require at least 8-12 hours of homework each week, a combination of reading and writing. You’ll produce 6000-7500 revised and polished words (about 20-25 pages) during the quarter. The bulk of these will come in four papers. In addition, you’ll also write several exercises, commentaries, reviews and so on. Finally, you’ll write a reflective introduction to a portfolio of your writing from several classes.

Grades

Major Papers:	65%
Exercises and Course Engagement:	25%
Reflective Introduction to portfolio:	10%

Texts

Hult, Christine. *Researching and Writing Across the Curriculum*. New York: Pearson Longman, 2006.
 Troyka, Lynn Quitman and Douglas Hesse. *Quick Access*, 5th Edition.

Policies: The Writing Program-wide policies detailed at <http://www.du.edu/writing> apply to this course.

Schedule

Weeks 1-2: Academy Research Traditions and Conventions

Hult, Chapter 1

Exercises: Compare and contrast rhetorical features of different research studies. Compare and contrast an academic research project with a popular text on the same topic.

Weeks 3-4: Research and Writing Using Textual Resources

Hult Chapter 6

Paper: 4-6 page paper that analyzes and synthesizes a few texts to make an argument.

Weeks 5-6: Research and Writing Using Measurements

Hult Chapter 7

Paper: 4-6 page paper that gathers empirical data and subjects it to interpretation in order to make an argument.

Locates this argument against other research.

Weeks 7-8: Qualitative Research and Writing

Hult Chapter 8

Paper: 4-6 page paper that gathers qualitative data and subjects it to interpretation in order to make an argument.

Locates this argument against other research.

Weeks 9-10: A Research and Writing Project of Your Choosing

Paper: 4-6 page paper on a research project that fits into a tradition of your interest.

Final Exam Week: Reflective Introduction to Your Portfolio

At the conclusion of the WRIT sequence, you will compile a portfolio of three texts— ideally, one selection from 1111, one from 1122, and one from 1133. If you do not have writing samples from these classes, you may select appropriate works from other college courses. As an introduction to your portfolio, you will write a reflective essay that uses your selections to illustrate how your understanding of writing has evolved through your participation in the WRIT courses. Your 500-800 word essay (2-3 double-spaced pages) will respond to two of the following prompts:

- 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.
- 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.
- 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.
- Explain how you developed one of the essays included through the process of generating ideas, drafting, revision, and editing.
- 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.

Appendix E: Writing Intensive Requirements for DU Core Courses

1. Students will complete a minimum of 6000 words (about 20 pages) of writing; some of it may be relatively informal (reading journals; response papers; postings to discussion boards) but some of it must be formal (revised, polished, and intended for an educated audience).

Different kinds of writing serve different kinds of purposes. For example, “writing to learn” assignments are designed primarily to have students grapple with course concepts in order to engage them more fully. They might consist of reading summaries or responses, course journals, or answers to specific questions. They might even be assigned in class, during the first ten minutes to help students focus on the topic of the day or during the last ten minutes, to formulate some ideas about the preceding hour. These and other informal writing assignments might be relatively short, single draft assignments, receiving brief comments and graded holistically.

More formal writing assignments put a premium not on the student as learner but on the student as communicator of ideas to various audiences. The stakes are higher in this kind of writing—everything counts—so students tend to have longer to produce these assignments, which almost always require multiple drafts. Given the extra time and significance of these writings, faculty generally respond more fully to them and occasionally comment on a draft before the final version is due.

The faculty development seminars for Core writing intensive courses will provide numerous options for assignment making. However, here are some scenarios:

- At the beginning of every class meeting, Professor Whitt has students turn in a one-page response in which they comment on what they found most interesting, puzzling, or disturbing about the readings for that class meeting. She writes a brief reaction on each of them and assigns a rating from one to three. Professor Whitt also assigns two four-page papers, one in week 5, the other in week 10.
- Professor Becker has his students keep a media log, in which each week they summarize and analyze at least two television episodes, YouTube videos, or films related to his course content. Students post their logs on the class Blackboard, and every two weeks, they write a comment on someone else’s posting. Becker has a final 10-page paper due at the end of the course. Students turn in a draft in week 8.
- Professor Kvistad wants to focus on more extended, formal writings in her course. Accordingly, she assigns three seven-page papers, due in week 4, 7, and 10.

2. Students will complete a minimum of three writing projects that are distributed over the quarter. A possible exception is a cumulative project completed in stages over several weeks: a proposal, an annotated bibliography, a summary of key sources, a final long paper, etc.

It’s more effective—both to develop writing abilities and to learn course content—for students to write frequently rather than infrequently, even if doing so means that papers will be shorter. Generally, then, students should write at least three papers in the course. The faculty development seminars for the Core writing intensive courses will provide strategies for making effective assignments.

Keep in mind that the pattern of assignments can take many forms. For example,

- Professor Jefferson assigns ten 2-page papers, one due each week. She requires students to revise three of these papers.
- Professor King begins the course by having a one-page paper due each class meeting for the first 10 classes. She then has a five-page paper due in week 7 and a second five-page paper due in week 10.
- Professor Jones assigns three 6-7 page papers, spaced over the course of the semester.

In a few cases, professors may find it vital to have fewer than three papers, perhaps because they find it important to produce a single, larger writing project. Such projects can—and should—be divided into several smaller projects that culminate in the final whole. Doing so, and providing feedback to each piece, accomplishes many of the goals of a longer project.

- Professor Klaus wants students to complete a 20-page, researched position paper on a topic central to the course. In week 2, assigns a one-page proposal. In week four, he assigns a 2-page paper that summarizes and analyzes two key readings on the topic. In week five, he assigns an annotated bibliography of all the sources to be used in the paper. In week seven he assigns a first draft of the entire paper. In week ten, he assigns the completed final draft.

3. Students will have the opportunity to revise some of their work based on feedback from their professor.

One of the most powerful strategies for teaching writing is to provide feedback to students on a draft, then have them revise the work before turning it in for a grade. “Providing feedback” is not editing or correcting. Instead, the professor indicates strengths and areas of improvement for the student, who must then do the real work of revision

(literally, “seeing again”). Except in the rare cases when students have turned in a highly polished draft that is the product of extensive revisions already, most revising feedback focuses on “higher level” matters than mere grammar, punctuation, or style. The faculty development seminars for the Core writing intensive courses will provide some strategies for encouraging effective revisions.

Some examples of revision comments are:

- Your draft is too one-sided to be effective. That is, while you present the arguments for X pretty well, a lot of reasonable people would argue for Y instead. Can you take into account their arguments and still defend your position?
- Your draft relies extensively on quotation and summary. While these are generally apt, the paper doesn’t have enough of your own thinking. For example, when you summarize X, what do you see as its significance or importance?
- Your assertion X lacks sufficient evidence to be convincing. What facts or analysis could you provide to make your point.
- I have a difficult time following your line of thinking. For example, on page 2 you jump between point A and point B, and the connection just doesn’t make sense. You’ll probably need to write more obvious connections, but you might also have to rearrange the parts of the paper—or even discard some.

4. There will be at least some instructional time given to writing. This may include advice on how to write particular papers, some discussion of models, some opportunity for peer critique of work in progress, sharing of good papers, workshops led by Writing Center staff, or so on.

Giving “some instructional time” to writing certainly doesn’t require providing extended lectures. (In fact, that would be less effective than other strategies.) One of the purposes of the Core Writing Intensive faculty development seminars is to provide some minimal strategies that nonetheless can be very useful to students.

Consider several possible teaching practices

- Whenever Professor Wallace gives a writing assignment, she takes 10-15 minutes of class time to talk about the assignment. She asks students to brainstorm ideas, she contributes some ideas of her own, and she discusses evaluation criteria for the papers, perhaps sharing a grading rubric.
- For each assignment, Professor Kalter has students bring a draft to one class. He divides into small groups and has them furnish some peer response to one another, following a review sheet he has provided.
- After each assignment, Professor Mencia selects two or three of the strongest papers and reproduces them for the entire class, then takes several minutes of class time to point out their strengths.
- Professor Jones discusses her writing process on an article she’s writing, including sharing drafts with the students. Occasionally, she invites a colleague or advanced student to do the same.
- Three or four times a quarter, Professor Roen invites professional staff from the Writing Center to guest teach in the class, for about 45-minutes each time. These topics range from helping students generate ideas to helping them revise to helping them document sources effectively.
- Once a week, Professor Anukye leads a 15-minute discussion about a piece of writing from her field. She invites the students to “read like writers,” that is, to point out the features of a text and to speculate how its writer got from blank screen to finished product.

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.

Reprinted from


<http://www.insidehighered.com/news/2007/04/13/denver>

April 17, 2007

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. At the top, there's a navigation bar with 'INSIDE HIGHER ED' and 'NEWS'. Below that, a search bar and a sidebar with links like 'Home', 'Sign up', 'News', 'Views', 'Blogs', 'Workplace', 'FOR JOB SEEKERS', 'FOR EMPLOYERS', 'POST A JOB', 'About us', 'Our staff', 'Contact us', and 'Help'. The main content area features an article titled 'Revising the Teaching of Writing' by APRIL 12. The article text discusses how students are best taught to write at the college level. To the right of the article, there are 'RELATED STORIES' including 'When Creative Writing Provides a Clue, April 10', '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 right, there's an advertisement for 'The iSkills' assessment by ETS, which helps prove information literacy. Below the ad, there's a section for 'Jobs Related to Revising the Teaching of Writing' with a search bar and a 'Find Job!' button.

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, Niche 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.”



Casey Rountree is a PhD candidate at the University of Denver, working on his dissertation, “Measured Discourse: Literature and the Formation of modern Scientific Argumentation (1650-1740).” Rountree received his MA from the University of Denver and his BA from the University of Colorado-Boulder. Rountree served as assistant editor on the *Journal for Restoration and Eighteenth-Century Theatre Research* for three years, and he also published reviews of Kate Aughterson’s *Aphra Behn: the Comedies* and Annette Kreis-Schinck’s *Women, Writing, and the Theatre in the Early Modern Period*.

Carol Samson received her Ph.D. in English/Creative Writing from the University of Denver. She holds an M.A. in Theatre History and a B.A. in English Education from Colorado State University. In addition to her tenure as an AP English instructor, as a literature professor in the DU Honors Program, and at The DU Women's College, she has taught English in Japan and in Ecuador. She has received four National Endowment to the Humanities grants, including one for study in Greece. Her dissertation, “They Say the Owl Was a Baker's Daughter,” is a collection of short stories. One story, “Provenance,” was recently published by Black Ocean Press.

Manuel “Blake” Sanz received his MFA from Notre Dame, where he taught writing before joining the faculty at Louisiana State University. There he taught Latin American Literature and Literature of the South, fiction, and composition. His BA is from Loyola University in New Orleans. Sanz has published in *The Bend* and *Xavier Review*, among other places, and his works in progress include *Airbrushed*, a novel, and *In the City of Murals*, a collection of stories.



Eliana Schonberg, director of the University Writing and Research Center, received her PhD from the University of Texas at Austin where she specialized in poetics and translation theory. There she served as the Assistant Director of the Undergraduate Writing Center for two years and was co-founding editor of *Praxis: A Writing Center Journal*. She received her MA in English Literature from UT Austin, and her BA Honours from the University of Toronto with a joint major in English Literature and Political Science. Excerpts of her translation of Anne Teyssi  ras’s *Golem* have been published in *Exile: The Literary Quarterly* and are forthcoming in *The Denver Quarterly*.

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.

Geoffrey Stacks is completing his PhD from Purdue University, where he also received his MA after a BA from the California Baptist University. He is working on a dissertation entitled “Critical Cartography and Contemporary American Literature and Culture.” He has published in *African American Review*, *Modern Fiction Studies*, and the *Dictionary of Literary Biography*, among other places, and was Coordinator of Purdue’s Online Writing Lab. Stacks’ research interests include American literature 1865-1945 and American literature 1945-present, as well as theory and cultural studies.

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.

Malinda Williams is completing her doctoral work in English from the University of Denver, currently working on her dissertation, “Colorism and the Construction of Race in Latino-Caribbean Literature.” Williams received her MA in English from California State University and her BA in English and Biblical Studies from Hope International University. She has had several articles published, including: “The Lost Steps of Quixote: Cervantes’s Influence on Alejo Carpentier,” and entries in the *African American National Biography*, forthcoming from Oxford University Press.



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.



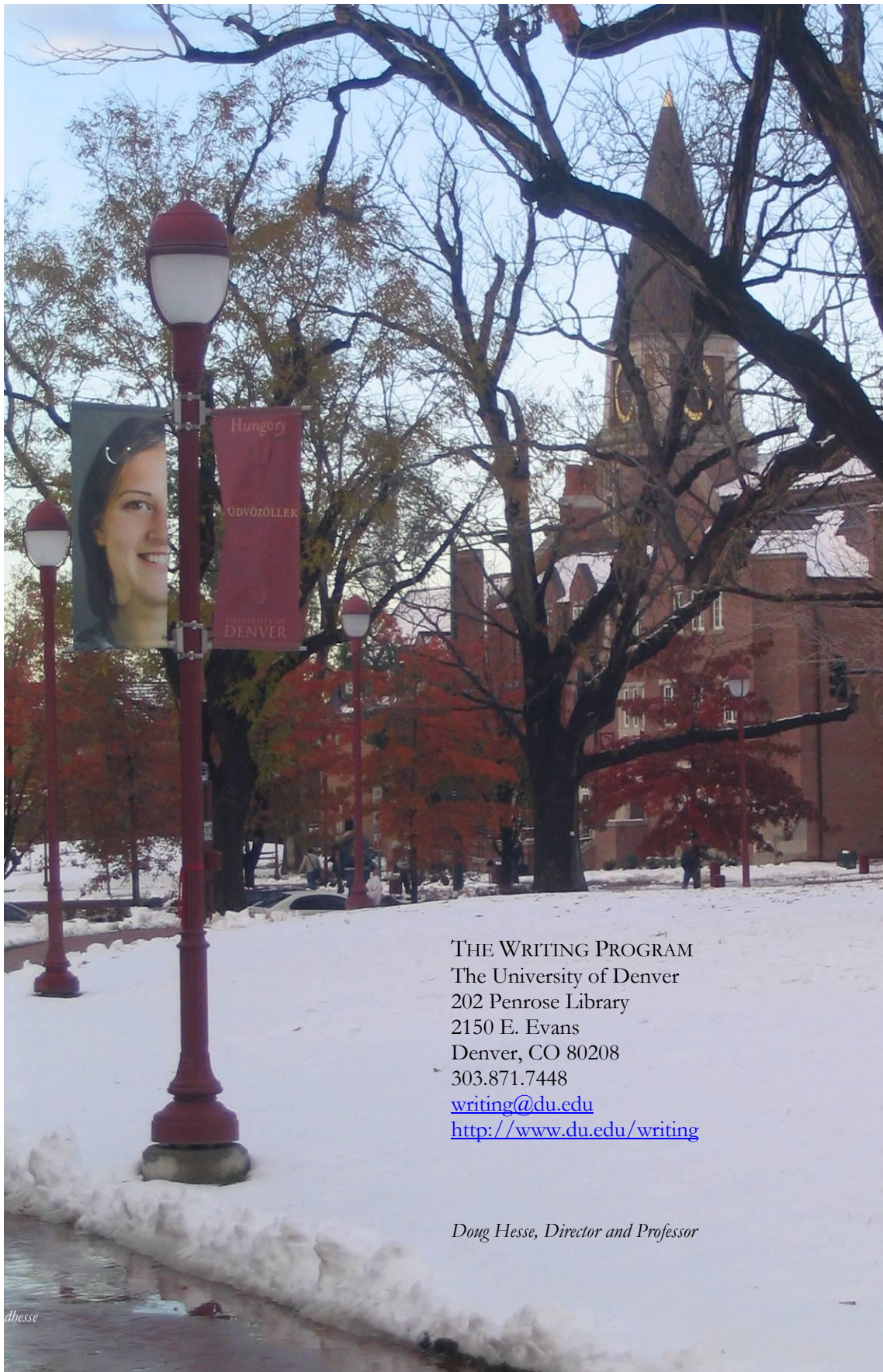
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