

Council of
Writing Program
Administrators

Journal of the Council of Writing Program Administrators
Volume 9, Number 3, Spring 1986

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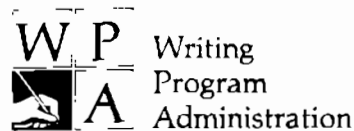
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The Council of Writing Program Administrators

The Council of Writing Program Administrators is a national association of college and university faculty who serve or have served as directors of freshman composition, coordinators of writing labs and workshops, chairpersons and members of writing program-related committees, or in similar administrative capacities. The Council of Writing Program Administrators is an affiliate of the Association of American Colleges.

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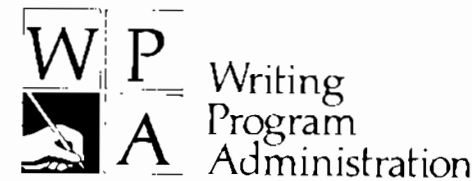
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Article length (flexible), 2,-4,000 words. Authors should submit two copies and retain a copy for their own files. Material should be suitably documented using the *MLA Handbook, 2nd Edition* although as much reference as possible should be included within the text. Annotated bibliographies accompanying articles are encouraged, as well as any other apparatus which might make material more conceptually and practically valuable to working writing program administrators. The editors reserve the right to edit manuscripts accepted for publication to conform with the style of the journal. Article deadlines: fall-winter issue, January 15; spring issue, September 15. Relevant announcements are also acceptable. Announcement deadlines: fall-winter issue, October 1; spring issue, January 5. Address contributions and editorial correspondence to William E. Smith, Editor, *WPA*, English Department, Utah State University, Logan, Utah 84322-3200.

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President's Message

Dear Colleagues:

This issue, dedicated to Kenneth Bruffee, is in small part our repayment for the years of service and leadership that Ken has given to the National Council of Writing Program Administrators. He was one of the persons interested in forming a national organization of writing program administrators who met in that crowded room at the MLA many years ago. He served on the first executive council and was the first editor of the *WPA Journal*. The *Journal* owes him its clear focus on administration, the high quality of its articles, and its red cover. His was the WPA's first voice to our constituency, and it was a wise and cultured voice that spoke to all of us. This issue of the *Journal* is our modest way of expressing our appreciation to Ken.

We look back on a year of accomplishments and changes. Our *Journal* continues in the good hands of Bill Smith and we are grateful to Utah State University for their generous support. Our consultant/evaluator program under the leadership of Anne Gere and Harvey Wiener has been responsible for half a dozen consultant visits this year. Under the Exxon grant, WPA presented workshops on "Evaluating Writing Programs" at the Association of American Colleges meetings in January 1985 and 1986. Both were enthusiastically received.

The 1985 summer workshop at the University of New Hampshire in Durham was a success with Linda Peterson as workshop leader assisted by Lynn Bloom, who also took care of all the complex workshop arrangements. In the summer of 1986, we will hold the first annual WPA summer conference in the beautiful conference center at Miami University in Oxford, Ohio from August 6-8. There are elegant overnight accommodations and lots of pleasant rooms for talks and discussions over coffee in between scheduled activities. A two-day workshop for new WPAs led by Lynn Bloom will precede the conference from August 4-6. Rick Gebhardt is in charge of arrangements and he will be getting out publicity soon. But you may want to block out the dates on your calendar now.

We are pleased to announce that Carol Hartzog has accepted a position as associate Vice Chancellor at UCLA. As a result, however, she feels that she must resign her position as treasurer of WPA. Their gain—our loss! At Carol's suggestion I have asked our secretary, Arthur Dixon, to take on the treasurer's duties on an interim basis until I can discuss the matter with the Board at our meeting at the MLA in December. Our appreciation goes to Carol for her work.

We will have our regular WPA sessions at the MLA in Chicago and at the 4C's in New Orleans. The theme this year is "Assessment: Teachers, Students, and Programs in Writing." In addition, Joe Trimmer is arranging a WPA breakfast for WPAs at the CCCC in New Orleans.

Finally, I should like to express our thanks to Texas Christian University for underwriting my telephone and mailing expenses and for allowing me a research assistant to help with WPA business and correspondence. Our organization depends on the work and support of each and every member, and we exist through your efforts and the institutions that help us.

Winifred Bryan Horner, President
National Council of Writing Program Administrators

Editorial

The Council of Writing Program Administrators is pleased to honor Kenneth A. Bruffee, the founding editor of *WPA*, with this collection of essays on collaborative learning. As one of the co-founders of the Council of Writing Program Administrators and its first eloquent voice, Ken began talking with us about writing program administration at the MLA in 1976, and later shared his ideas and conversations through his editorials in the *WPA Newsletter* and eventually in the refereed *WPA Journal*. During his six years as editor, he created a national forum where experienced and inexperienced WPAs could discuss administrative issues, learn from others' successes and failures, and most importantly view themselves as professional teacher/administrators who labored in a context larger than that of their home institutions.

For more than a decade Ken has encouraged us to learn from one another, to join in the conversation of mankind. The authors in this issue join the conversation Ken began in 1976 and offer their views on the importance of collaboration to the successful writer, teacher, and administrator.

Bill Smith

Collaborative Learning and Writing Across the Curriculum

Elaine P. Maimon

In the last decade, WPAs on campuses of all sizes and traditions have become ambassadors to diverse academic departments in an attempt to promote a comprehensive approach to writing. Even at institutions in which writing across the curriculum has not really taken hold, it is no longer respectable to consider the writing center or the composition program as a campus ghetto, where distasteful problems may be relegated. Many of us who became WPAs in 1975 or earlier remember other days, when faculty members could, unchallenged, vent their righteous indignation over "the writing problem" and point the finger of blame at young, hapless WPAs, whose tenure depended upon being cheerful flak catchers, while accumulating publications on Piers Plowman. If such attitudes still exist, on most campuses they have at least gone underground. East, west, north, and south, deans, and even some English department chairpersons, now chant the phrase, "writing across the curriculum." It is my view that wherever writing across the curriculum is more than a catch phrase, collaborative learning plays a part.

Kenneth A. Bruffee, as both the chief philosopher and practitioner of collaborative learning in American education, has taken the idea out of the category of classroom methodology into a realm where pedagogy and epistemology meet. Bruffee has articulated a social constructionist way of talking about writing and about learning in general. Briefly, Bruffee claims that members of a community create knowledge and, indeed, formulate themselves as a community through conversation. This conversation—articulation and exchange by means of a system of symbols—constitutes meaning and indeed knowledge itself. Teaching is then defined as a process of socialization and orientation for newcomers into the conversation of the culture. Learning, according to Bruffee, is definitively active and interactive. The phrase, "passive student," is an oxymoron, since an individual cannot at the same time be both uninvolved and learning. The teacher is then not an actor who performs as students watch, but is instead a director who creates "conditions in which learning can occur" (Bruffee 8).

Collaborative learning, as Bruffee uses the term, is constitutive of writing across the curriculum, if we define writing as a process of making choices, in other words, as a process of critical thinking. Writing is complex because it involves a metalanguage: "Using language to make decisions about language complicates the problem because in order to

think about the subject we are judging (the next word to use, its proper form, or how to begin the next paragraph) we also have to think about how our minds are working, how we are using language to make that judgment. This process can feel as awkward as trying to cut our own hair while looking in a mirror." (Bruffee 6) When we write, we have to step outside ourselves. Getting outside ourselves remains an abstraction unless we can actually engage in conversation with individuals at approximately our own stage of development. Programs of writing across the curriculum, as opposed to those of grammar across the curriculum, create settings in which students learn how to nurture each other's ideas, how to share drafts of works in progress, and how to evaluate each other's public statements. Writing across the curriculum then becomes a means for transforming the college into what James Kinneavy calls a "collegium, a unified body of academics, speaking the same language about the problems of various disciplines" (20).

As WPAs, we can transform the current enthusiasm for writing across the curriculum into an opportunity to create a collegium. Such a transformation depends on collaborative learning in a number of different forms:

- (1) collaborative learning among faculty members;
- (2) collaborative learning as a classroom procedure to help instructors in all disciplines to handle the paper load;
- (3) collaborative learning as a way to help students to internalize the concept of audience;
- (4) collaborative learning as a way of creating a community through acknowledgment;
- (5) collaborative learning as a means for creating partnerships between colleges and school districts.

Collaborative learning among faculty members

Conversation about writing is a prerequisite for a program of writing across the curriculum. In other words, curricular change depends on scholarly exchange. The first job of the WPA is to find appropriate means for promoting this conversation. On many campuses the writing workshop has provided the privileged space necessary for focussed discussion about definitions of writing and about connections between writing and thinking. These workshops can take various forms. Some workshop leaders emphasize expressive writing so that faculty members in various disciplines can become conscious of the epistemic power of the written word. Other workshop leaders (myself among them) prefer beginning

with faculty response to student work-in-progress. When scholars in a variety of disciplines all study the same academic paper, the text becomes a prism refracting fundamental issues in education.

On many campuses, faculty participants regard the writing workshop as a means for intellectual renewal and as a forum for reaffirming a commitment to liberal learning. Even if the workshop lasts only a day, faculty members find within it a reminder of why they entered higher education in the first place. Most academics choose their careers because they enjoy intellectual conversation with their peers, the kind of conversation that keeps people in graduate school. Typically, academic institutions provide opportunities for exchange only in committee meetings or at parties. The writing workshop is not designed to conduct the business of the institution, nor is it intended for frivolous interactions. The workshop provides a format for an intellectual sharing that is good in itself and that can also be the foundation for institutional development.

At large research universities, the joys and benefits of the faculty writing workshop often remain undiscovered. The habit of intellectual isolation is difficult to break at places where scholarly loneliness is so well rewarded. Some universities, especially those with a particular commitment to undergraduate education, e.g. Stanford, have managed to entice senior scholars to attend workshops. But direct collaborative learning among faculty members is more likely to be found at liberal arts colleges.

Some universities have discovered effective indirect means to promote conversations about writing. The University of Pennsylvania, for example, conducts workshops for graduate students, who then cooperate with senior professors to offer writing enrichment courses. Brown University provides undergraduate rhetoric assistants to professors who agree to incorporate writing into the learning process. Through this systematic collaboration with specially prepared students, professors create courses that teach writing as a process of thinking and of intellectual exchange.

Collaborative learning as a classroom procedure to help instructors in all disciplines to handle the paper load

Faculty members initially volunteer to attend writing workshops or to offer writing enrichment courses (with the aid of graduate or undergraduate assistants) because they are sincerely committed to improving the quality of students' public statements. Even when instructors become well convinced of the epistemic significance of writing, most still believe that student writers cannot be concerned exclusively with private writing and that teachers have an obligation to provide readers for much student work. Such guilt-ridden (or responsible) beliefs will insure that writing across the curriculum will be shortlived, unless faculty members learn strategies for handling the paper load. Remarkably, classroom

techniques for collaborative learning, besides being philosophically justifiable, are also highly pragmatic. If the instructor expands the readership for students' writing and eschews the lonely martyrdom of being the sole respondent to student work, then writing across the curriculum becomes possible in the short run and viable in the long run.

In *A Short Course in Writing* Bruffee provides useful and explicit suggestions for managing collaborative learning. Besides adapting his suggestions to my own purposes in teaching, my colleagues and I at Beaver College have developed our own procedure for peer criticism, a procedure that depends heavily on reciprocity. Under our system, the writer of the paper provides a self-analysis of a draft before a peer reviewer considers it. In the self-analysis, the writer responds at least to the following questions: (a) How close to being finished is the draft? (b) What steps do you plan to take to complete the project? (c) How can readers best help you at this stage? This commentary provides context for the peer reader, who then addresses at least the following matters: (a) What do you think is the main idea? (b) Please respond to the writer's specific requests for help.

This procedure sets up a reciprocity that allows for productive conversation. The writers are in the position of actually asking for advice before suggestions are thrust upon them. Student writers may also be more inclined to reject advice, without rejecting the peer adviser. Probably the most difficult part of peer review is to learn to listen actively to classmates' commentary without always agreeing to act on their suggestions. The objectivity gained from listening to others will improve the paper, even when specific advice may not itself be fruitful.

While students are reading each other's papers and writing their self-analyses and peer reviews, the instructor is free to use class time to conduct individual conferences on drafts. If students are taught the procedures of peer review in a composition program, then instructors outside the English department can assign self-analysis and peer review as homework activities, thereby conserving precious class time. Best of all, instructors create opportunities for frequent feedback on student work, but most of the responses come from the students themselves. If three or four students exchange drafts, then writers will have the task of reconciling sometimes conflicting advice, a frequent situation in the world outside the classroom. Students may then seek the instructor's help in interpreting peer responses, rather than passively expecting the instructor to supply the formula for the perfect paper.

Collaborative learning as a way to help students to internalize the concept of audience

Besides helping instructors to handle the paper load, collaborative learning gives students concrete experience to help them imagine the

abstraction of audience. No matter how many times we tell them otherwise, most students assume that the instructor is the audience for all assigned work. Students may have a difficult time believing in the necessity to fictionalize an audience because in actuality the teacher will read the papers and assign the grades. Students cannot readily see why, for all practical purposes, they should have to think beyond pleasing this magisterial reader. Even when we explain the necessity of imagining a reader who knows less about the subject than the instructor is presumed to know, students often interpret that advice as idiosyncratic to the teacher who offers it.

When students do not sufficiently imagine an appropriate audience for academic work, their papers will either say too much—summarizing the plot of a novel before analyzing it—or too little—referring to information and even to class discussions familiar to the teacher reading the paper. Such papers provide little sense of context or purpose for the reader. At worst, they sound like messages from outer space, suddenly appearing within one's ken, without offering a sense of purpose or a way to define oneself within the text. When a writer inadequately defines audience, the reader is homeless within the text, wandering aimlessly from sentence to sentence.

Even experienced writers will sometimes inadvertently orphan their readers in this way. Student writers need special help. The best way for any writer—experienced or inexperienced—to give readers a sense of presence in the text is to make them literally present by asking people to read work-in-progress. For students who in Piagetian terms may be in the process of moving from the stage of concrete thinking to formal operations (thinking in abstractions), sharing drafts of written work may be the most effective way to understand the intangible through experience with the actual.

Collaborative learning as a way of creating a community through acknowledgment

Educating students in responsible ways to read each other's work-in-progress makes writing across the curriculum possible by reducing the paper load for the instructor while at the same time expanding the concept of audience for the student. Learning to cooperate in ways that are neither exploitative nor intrusive is one of the most important challenges in education. Most professionally published texts contain pages of acknowledgment: documents attesting to the author's commitment to collaborative learning. When students read these acknowledgments, they will see actual examples of intellectual generosity and gratitude. If, after reading these published models, students are asked to write their own acknowledgments, they may learn to demonstrate intellectual

responsibility instead of mere avoidance of plagiarism. More than learning to assign appropriate credit for help received, students will also experience the interdependence of knowledge.

Students' acknowledgments become intellectual histories of the papers that they write. As students read and write acknowledgments, they participate directly in a community of writers. In fact, they become in their own way makers of their own communities, as they acknowledge their cooperation with others in the making of meaning. When writers in any discipline and in any stage of development acknowledge others' work, they connect their own statements to a continuum of discourse, to an ongoing conversation. Becoming part of that conversation is the major goal of both collaborative learning and writing across the curriculum.

Collaborative learning as a means for creating partnerships between colleges and school districts

Collaborative learning and writing across the curriculum are helping to recreate our colleges and universities into communities of scholars. These concepts can also remind us of our natural partnerships with educators in the schools. For the last decade the National Writing Project has fostered such cooperation. Other projects, like the ones at Beaver College, funded by the National Endowment for the Humanities, have organized regional teams of secondary and postsecondary teachers to work collaboratively to improve teaching in writing and in the humanities. National Academic Alliances, under the direction of Claire Gaudiani at the University of Pennsylvania, helps to organize local groups of high school and college teachers by field of study (foreign language, literature, history) to meet monthly to engage in intellectual exchange and renewal.

Collaborative learning as a means of faculty development, as a pedagogy, and as a rationale for better cooperation among levels of education counters the educational fragmentation that once forced WPAs to live in institutional ghettos. Kenneth Bruffee's career in the last decade has been devoted to helping the academy to make connections of all productive kinds. Let us not forget that this journal and the National Council of Writing Program Administrators have their origins in Bruffee's commitment to cooperation. As the first chairman of the MLA Teaching of Writing Division, Bruffee called a meeting of writing program administrators at the MLA meeting in New York in December 1976. Spontaneous exchanges on that occasion led to the formation of WPA. A decade ago, when many of us were working in isolation from colleagues on our campuses and from each other, Bruffee gave us an opportunity to collaborate, to learn to make judgments together, and, most important, to form a community.

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Collaborative Learning: Lessons from the World of Work¹

Lisa S. Ede and Andrea A. Lunsford

What characterizes successful collaboration? Are some conditions more conducive to efficient collaboration than others? Can individuals learn to collaborate more effectively? From the moment that we first agreed, in 1983, to collaborate on an essay, these questions took on considerable practical force for us. In attempting to answer them, we looked first to our own experiences as coauthors. The resulting essay, "Why Write ...Together?," thus moves from a brief anecdotal description of our joint composing process to a series of questions for future study. As we began to explore these questions—now as part of a major study of collaborative writing funded by FIPSE's Shaughnessy Scholars Program—we soon realized that the most useful analyses, those which explore what has come to be called collaborative learning, grew out of concerns as pragmatic and practical as our own.

M. L. J. Abercrombie's *Anatomy of Judgement* (1960) and *Aims and Techniques for Group Teaching* (1974), for instance, both evolved from her work with medical students and her growing realization that small group discussion was the most effective way to help these students become more sophisticated diagnosticians and, hence, better physicians. Reacting to a Report of a Committee of the Royal College of Physicians which argued that "the average medical graduate...tends to lack curiosity and initiative; his powers of observation are relatively undeveloped; his ability to arrange and interpret facts is poor; he lacks precision in the use of words," (*Anatomy*, 15-16) Abercrombie devised an experimental teaching course that would help students, through collaboration, learn to recognize diverse points of view, diverse interpretations of the results of an experiment, and thus to form more useful and accurate judgements:

My hypothesis is that we may learn to make better judgments if we can become aware of some of the factors that influence their formation. We may then be in a position to consider alternative judgments and to choose from among many instead of blindly and automatically accepting the first that comes; in other words, we may become more receptive or mentally more flexible. The results of testing the effects of the course of (group) discussions support this hypothesis (*Anatomy*, 17).

Another fairly early work, Edwin Mason's *Collaborative Learning* (1970), also derives from pragmatic and pedagogical concerns. Admitting that "To work in a school day after day and feel that we are doing more harm than good, and that with the best will in the world, is too much to bear"

(7), Mason set out to reform the British secondary school system, which he believed was "meeting neither the needs of the young nor the demands of the world" (8). As a result, Mason proposed a radical restructuring of this system, one which would replace the present competitive, authoritarian, overly specialized or departmentalized and hence "alienated" program with one emphasizing interdisciplinary study, small group work, collaboration, and dialogue. The remainder of his remarkable book describes such a curriculum and advises teachers on how to implement it. Throughout the text, Mason is relentlessly pragmatic, foregoing lengthy discussions of theory and instead setting out a practical plan he believes will work.

During the last ten years, composition teachers, led primarily by Kenneth Bruffee, have applied the insights of Abercrombie, Mason, and others to the writing class, developing a number of pedagogical methods which encourage students—whether fellow classmates or tutors in a writing lab—to provide useful response to the writing of peers. Bruffee's early work on collaboration, then, is also essentially practical and pragmatic, and it resulted in his popular *A Short Course in Writing*, now in its second edition. Bruffee soon moved beyond the realm of praxis, however, and began to build a theoretical framework for what was already a successful pragmatic concept. With "The Structure of Knowledge and the Future of Liberal Education," and particularly with "Collaborative Learning and the 'Conversation of Mankind,'" Bruffee began to argue that collaborative learning is successful in the classroom because it recognizes a fundamental tenet: that we learn about ourselves and about the world by interacting with others, that what we think of as "the world" and "knowledge" are constructs arrived at in cooperation or collaboration with others. As Bruffee readily admits, only recently has he come to investigate and understand the full theoretical significance of such an epistemology for the teaching of writing and reading. Drawing on the work of Stanley Fish in literary studies, Lev Vygotsky and Irving Goffman in psychology and sociology, Thomas Kuhn and Richard Rorty in philosophy, and Clifford Geertz in anthropology, Bruffee argues that writing and reading are essentially and naturally collaborative acts, ways in which we understand and in which "knowledge is established and maintained in the normal discourse of communities of knowledgeable peers" ("Collaborative Learning," 640). Such a view implies that thought is actually "created by social interaction":

The range, complexity, and subtlety of our thought, its power, the practical and conceptual uses we can put it to, and the very issues we can address result in large measure directly from the degree to which we have been initiated into...the potential 'skill and partnership' of human conversation in its public and social form ("Collaborative Learning," 640).

Such an epistemology, which, incidentally, we believe can be traced at least as far back as to Aristotle's *Rhetoric*,² finds further support in the

work of Kenneth Burke and, more recently, in that of such theorists as Mikhail Bakhtin, Frank Lentricchia, and Terry Eagleton.

At this point, to us at least, the theoretical support for Bruffee's practical system of collaborative learning seems very strong indeed. We need to recognize, however, the ever-present danger of losing ourselves in theoretical speculation about collaboration—always a pleasurable activity, and particularly heady when support comes from such a broad range of disciplines. Such speculation, we fear, may encourage us to forget that in the world of actual people, institutions, and events, if not in theory, there are two sides to almost every question. Thus although collaboration for us has been a most positive experience, both personally satisfying and professionally productive, we recognize that such is not always the case. Collaboration can easily become exploitation, for instance, as the graduate student who sees her professor publish the results of her study under his own name or the member of a committee who finds himself doing all the work but getting little of the credit can well attest. And just as collaboration can in some instances encourage dialogue and the free play of ideas, so too can it enforce "group think" and the abandonment of personal responsibility for the truthfulness or accuracy of a text. Even efforts to encourage collaboration in colleges and universities have their pluses and minuses, at least from the perspective of students. In a recent article in a publication for students, *Campus Voice*, on "Brewing up a Great Group Report," Penny De Riex analyzes the advantages and disadvantages of group work, which she calls the "pits," and provides tips on how to deal with such difficult peers as "the backseat driver" or "the freeloader" (14) with a pragmatism that might well discourage teachers who hope to use group work or collaborative writing as a means of creating a genuine discourse community. Her article, in fact, reflects our students' genuine and practical concern over grades, which present a very real problem in collaborative writing assignments.

We began our research project, then, with the awareness that our strong interest in the theoretical case for collaboration needed to be tempered with an equally strong pragmatism. As a result, we needed to move beyond our own theorizing and even our own experiences as co-authors, both of which tended to confirm our working hypothesis that collaborative writing offers many potential benefits to students, to look at collaborative writing as it occurs on the job. Our purpose was twofold. We wanted, first of all, simply to ascertain the extent to which such writing occurs, for we felt that such data were necessary if we were to break down English teachers' deeply ingrained assumption that writing is inevitably a solitary activity. Even more importantly, we hoped to use information gained in our study—practical lessons from the world of work, as it were—to help writing teachers better understand and better prepare students for the demands and rewards of collaboration.

In response to these goals, we developed a three-stage research design to study the collaborative writing practices of individuals in six major professions, represented by members of the following associations: the American Institute of Chemists, the American Consulting Engineers Council, the American Psychological Association, the International City Management Association, the Professional Services Management Association, and the Society for Technical Communication. (We recently received additional funding from FIPSE that will allow us to extend our research to members of the Modern Language Association; we hope to publish the results of this additional study within the year.) During the first stage of our project, we surveyed 200 randomly selected members of each of these associations to determine the frequency, types, and occasions of collaborative writing in these professions, with a response rate of just under 50 percent. The results of our analysis of the data confirmed our hypothesis that professionals regularly write as members of a team or group: 87 percent of our respondents reported that they sometimes wrote collaboratively. The extent of this collaboration is perhaps best indicated by participants' response to a question which asked them to "indicate how frequently, in general, you work on the following types of writing with one or more persons," after which we listed 14 types, from letters and lecture notes to reports, proposals, and books. Although the frequency of response varied from type to type, some respondents in every group indicated that they "very often," "often," or "occasionally" worked on *every type* of writing with one or more persons.

The first survey, then, provided us with basic information from which to draw broad conclusions. In addition to discovering that a large majority of respondents wrote collaboratively and that 59 percent of them found collaborative writing either "very productive" or "productive," we found that respondents spent almost 50 percent of their professional time "in some kind of writing activity"; that almost all of them (98 percent) believed that effective writing was "very important" or "important" to the successful execution of their jobs; and that they could identify the organizational patterns most often used in setting up and carrying out their group writing projects. Readers interested in a fuller, though still preliminary, analysis of the results of this survey may want to consult our "Why Write...Together?: A Research Update," forthcoming in *Rhetoric Review*.

In the second and third stages of our project—a much more detailed questionnaire sent to twelve carefully selected respondents from each of the six associations, followed by on-site interviews with at least one individual from each group, and often their colleagues as well—we have attempted to deepen our understanding of collaborative writing as it occurs on the job. Since we are still completing the statistical analysis of the results of the second survey, we will focus in the following discussion less on empirical conclusions to be drawn from our data and more on the anecdotal evidence gleaned from our interviews and from responses to

open-ended questions on the first and second surveys. In particular, given our emphasis here on the pragmatics of collaborative writing, we would like to discuss those conditions which most clearly encourage effective and satisfying collaboration on the job, and then close by drawing some pedagogical implications from this discussion.

Perhaps the condition most crucial to successful collaboration, and the one most difficult to achieve, is that of effective group dynamics. For the establishment of such dynamics is not only complex, requiring that group members display patience, flexibility, and the ability to work well with others, but it also often necessitates a substantial time commitment as well. A number of the people we interviewed, for instance, commented on the importance of what in effect are mentor relationships to successful group interactions. A young engineer in Columbus, Ohio, relatively new to his firm, observed that he was able to accept criticism of his writing by group members because he knew he would talk freely about his writing problems with more experienced partners, who would willingly stay after work for several hours to discuss such problems in what he perceived to be an encouraging and positive fashion. Similarly, a senior engineer in Seattle, the vice-president of his firm, carefully explained to us the way in which he introduced newly hired colleagues to group projects. His view was that it took from one to two years of fairly conscious nurturing before a new engineer could become a fully effective member of a writing group.

Not all groups work together for a sufficient length of time for the kind of mentor relationship described above to develop. In these cases, one factor crucial to all successful collaborative efforts, that of effective leadership, becomes even more essential. Effective leaders, respondents told us, provide both organizational and substantive direction to a collaborative project; they also assume final responsibility for its success or failure. Sometimes the same person functions consistently as leader, as in the case of the city planner we interviewed in Medford, Oregon. Our observations as well as the comments of his co-workers indicated that his success in leading group writing efforts was directly related to his overall abilities as a manager. Often, however, leadership responsibilities vary depending on the project, colleagues' work loads, or areas of expertise. In these situations, group members often pragmatically accept the need to follow the lead of others, even when they might not entirely agree. "I wouldn't do it [organize a major project] exactly this way if it were my project," one landscape architect in Lexington, Kentucky, told us. "But Bill's in charge this time, so I'll do it his way."

As our discussion suggests, in the six professional associations we studied, collaborative writing is a pragmatic, goal-oriented enterprise. When we asked respondents what kind of documents they found most productive to work on as part of a team or group (and why), they

explained their choices most often by referring to the need for the expertise or help of others. Sometimes this need is technical: "Due to the nature of professional engineering," one respondent wrote, "reports are multi-disciplinary, requiring technical expertise from several areas." Sometimes the task is so complex that collaboration is required to ensure adequate accuracy and coverage of information, to benefit from the experience of group members who have participated in similar efforts in the past, to complete a project in a limited amount of time, or simply, as one respondent indicated, to "spread the workload." Whatever the situation, the respondents and individuals we interviewed who found collaborative writing both effective and satisfying generally had a clear sense of why a specific project required a team or group effort, what their role in the group was, and the overall goal of the project.

This commitment to a shared goal was so strong that, for many, the successful completion of a project was more important than receiving explicit credit or authorship. One engineer responded to a question asking him to indicate if he was satisfied or dissatisfied with the way authorship or credit is generally assigned by noting that "Most of our documents reflect the joint knowledge collected by the firm as a whole. As such, specific credit is inappropriate. Also, [since] most documents are part of a larger scope of involvement...[the] main authors' input is known." Another respondent, a member of the Professional Services Management Association (a group of presidents and chief executive officers of companies) was even stronger: "Most of our writing is done under the company name only, not individual authorship. It makes little difference who wrote what—as long as the firm's image doesn't suffer." In most cases, except for individuals working on such documents as scholarly articles or research reports to be published in professional journals, if persons felt that their contribution to a successful project was recognized ("People generally know who was responsible for what," as one respondent put it), that was enough. Specific authorship or formal recognition of credit simply was unnecessary.

Finally, many of those we surveyed recognized that the collaborative writing they did on the job had benefits in addition to the obvious one: the efficient production of an effective document. A number commented on the overall benefits of "team-building," creating a "sense of group accomplishment" that would influence other collaborative ventures and reduce in-fighting, giving colleagues a sense that "all share in [the] final product." As indicated earlier, collaborative writing can offer an effective way of initiating recent graduates to the demands of their profession and indeed to the demands of a new position. One city manager noted, for instance, that collaborative writing can help "train participants in organizational policy, [and in the] expectations [and] thought processes of the chief administrator." A number of respondents indicated that collaborative writing had individual, as well as institutional, benefits. "It helps me stay fresh by discussing writing and seeing how other writers work," one

technical writer noted, while an engineer commented that collaborative writing "contributes to my job satisfaction in that it allows me to gain exposure and knowledge of different aspects of our profession in an actual work environment." Respondents commented on "the intellectual stimulation provided by group writing," and a number noted the emotional support as well. One member of the International City Management Association, who reported that she had been "writing grants with the same people for three years," observed that her "group is as much a support group as a professional team."

We have not discussed all the conditions our research indicates are likely to encourage effective and satisfying collaborative writing on the job. Notable exceptions, for instance, include 1) clear, though not necessarily explicit or formal, organizational procedures; 2) adequate clerical and technical support, such as photocopying, on-line revision capabilities, and conference calls; 3) style guides or formats which reduce the complexity of merging styles; and 4) review procedures which provide opportunities for writers to respond to changes in their text made by others. Nor, obviously, have we examined those conditions which can render collaborative writing ineffective and unsatisfying, though simply reversing the previously discussed conditions—ineffective group dynamics, inadequate leadership, an unclear understanding of goals, failure to recognize a collaborative effort—can provide a beginning sense of their outline. And, as we noted earlier, we are still engaged in the sometimes overwhelming effort of attempting to synthesize the voluminous amount of data, from complex statistics to hundreds of pages of transcripts of interviews, that we have accumulated since we began our project.

Yet we have completed enough of our analysis to feel confident that our study strongly supports the argument, so cogently summarized in Bruffee's work, that what we know is largely constructed during social interactions and that, far from learning as isolated, individual selves, we do so as active members of a community, as collaborators. A natural inclination, given this strong argument, is to urge that we bring more collaboration, and particularly more group reading and writing projects, into our college classrooms. And yet we should practice caution before following this inclination. In the first place, at least some conditions in most college classrooms work against collaboration. Such conditions include, for instance, time pressures resulting from the shortness of our term, especially quarters, and our sense of obligation to cover all the material; students' perception that they are competing with one another for grades; and our methods of testing and the concomitant fear of plagiarism. More importantly, however, the conditions which play such an important role in successful collaboration—effective group dynamics, strong leadership, well-defined goals, and the clear motive for collaboration provided by large, otherwise unwieldy projects—are very difficult to replicate in the classroom. As Bruffee astutely notes, "Organizing collaborative learning effectively requires doing more than throwing students

together with their peers with little or no guidance or preparation. To do that is merely to perpetuate, perhaps even aggravate, the many possible negative effects of peer group influence: conformity, anti-intellectualism, intimidation, and leveling-down of quality" ("Collaborative Learning," 652).

In spite of these difficulties, however, we believe collaboration can be brought effectively—albeit cautiously—into our classrooms. Thus far, our research has suggested a number of practical guidelines teachers may use in preparing for and implementing collaborative projects. First, and perhaps most importantly, group projects must be conceived in such a way that they necessitate group effort or that the group process itself is of major importance. That is to say, we should avoid simply taking an assignment we would normally assign to individual students and assign it instead to groups. In concrete terms, this means creating projects which require division of labor or which demand that a consensus be forged. In one writing across the curriculum program we visited, for example, a physics teacher's class on "Alternatives to Armageddon" worked in small groups throughout the term, dividing up research duties and puzzling out problems in physics together, as they worked toward an "alternative" that would be acceptable to all.

Our respondents, and particularly those we interviewed, time and time again stressed the ways in which setting well-defined goals led to effective collaborative efforts. Teachers interested in group writing projects should heed this advice and prepare for the assignment by setting such goals, and clarifying them, with group members. In concrete terms, these goals may translate into carefully designed worksheets for students to use as they carry out the assignment. On a long-term project, goal setting may also be related to division of duties. In group writing assignments we have observed, such a division of labor may result in one student writing the introduction while others work on drafts of parts of the body and conclusion. Duties of each group member must also be clear during collaborative sessions: one student may best serve as scribe or recorder, another as discussion leader, and so on.

Yet another factor our respondents felt contributed to effective collaboration on the job is equitable review procedures. Ideally, our respondents informed us, group members know what will happen at each level of review and are given the opportunity to respond to changes made to a document during reviews. The review procedures in writing on the job are most closely mirrored in the classroom by the related processes of response and evaluation. Involving students directly in these processes can, we believe, help improve the effectiveness of classroom collaboration. Particularly in group writing undertaken early in the term or in longer projects, students should regularly evaluate the group process as well as each member's contribution. It may be appropriate, as well, for students to help evaluate the final product, but if they do, teachers and students should jointly develop criteria for that evaluation.

Two more general guidelines for making group projects effective emerged from our study. First, our interviews and observations of writers on the job demonstrated how important format and stylistic constraints can be in expediting collaborative writing. Teachers may want to set out such constraints for students, as we regularly do in assigning technical reports, for example, or they may wish to involve students in developing a format and a brief style sheet for a particular group project. Doing so will save time, both in organizing the document and in editing it and—at least according to those we interviewed—will also make the group process both more pleasant and productive. Finally, teachers may want to follow up on advice from our respondents on which parts of the writing process most lend themselves to effective collaboration. Brainstorming, organizational planning, information gathering, and revising all benefit from group participation, whereas most respondents felt that drafting and editing, except under special circumstances, are better carried out individually. Those we interviewed particularly emphasized the power of group brainstorming, and urged us as teachers to spend time helping students learn how to brainstorm together. One concrete way to do so is to provide a set of questions designed to spark ideas and draw students into thinking creatively about their subject.

Our research has helped us to formulate tentative answers to the questions with which we began this essay. We now know some of the characteristics of successful collaboration and some of the conditions which lead to successful collaboration—in work-related writing. As teachers, we are naturally interested in adapting what we have learned for use in our classes, and though that task will be a difficult one, we believe it is worthwhile and, in fact, necessary. At the conclusion of a recent article, Kenneth Bruffee says that "to marshal the powerful educational resource of peer group influence requires us to create and maintain a demanding academic environment that makes collaboration...a genuine part of students' educational development" ("Collaborative Writing," 652). We have attempted here to set forth some general guidelines, drawn from our research, which may help us create a classroom environment in which collaboration may thrive. But Bruffee's challenge demands that we go beyond general guidelines for designing effective collaborative situations to "more thorough analyses of the elements of our field than we have yet attempted" (652). We believe Bruffee is right, and we hope that our research will continue to lead us to new and more informed analyses of writing processes and products and their place in both the academy and the world of work.

Notes

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²For a discussion of the ways in which Aristotle's rhetoric is primarily social, see Karen Burke LeFevre's *Invention As a Social Act* (Carbondale, IL: Southern Illinois UP, forthcoming).

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Using Portfolios to Increase Collaboration and Community in a Writing Program

Pat Belanoff and Peter Elbow

We began by asking how our system of evaluation by portfolio reflects our philosophy as writing program administrators. But we quickly realized that we had never really articulated our philosophy, so the question became more subtle and empirical: Looking back at the gradual development of our portfolio system, what can we learn about our philosophy? Trying to answer this second question, we came to realize how deeply *collaboration* and *community* lie at the heart of our system—and that we are even more indebted to the work of Ken Bruffee than we had realized (though we had always acknowledged indebtedness).

Before exploring collaboration and community in our portfolio evaluation system, we'll describe that system briefly. (For a fuller account, and some of the steps we took to develop it, see Elbow and Belanoff 1986.) In 1983, the Faculty Senate abolished the proficiency exam (a traditional exam calling for a persuasive essay) and directed proficiency in writing to be demonstrated by a grade of "C" or higher in our freshman composition course, EGC 101. The legislation also directed us to develop a system to try to increase uniformity of standards for "C"s given by different instructors in the forty-odd sections of EGC 101. The portfolio system is our way of trying to achieve this—though, in truth, it was our earlier success in using a portfolio experimentally which prompted us to push for the new legislation.

Every 101 student must now develop—out of all the writing done over the course of the semester—a portfolio of three revised papers: the first, a narrative or descriptive or expressive piece; the second, an essay of any sort—so long as it is conceptually organized (in a sense, a "formal essay," as opposed to an exploratory, digressive, personal "essai" in the Montaigne tradition); and the third, an analysis of a prose text. With each of these papers students must submit a brief informal cover sheet which explores their writing process for that paper and acknowledges help. The portfolio must also contain one piece of in-class writing done without benefit of feedback or revising.

Every 101 teacher is a member of a portfolio-reading group. Experienced teachers usually create their own small groups of four to six. First-time teachers work together as one large group (constituted by the Teaching Practicum which all are required to take their first semester).

Since students need a sense of portfolio standards—a warning, really, that this is for real—at mid-semester (or slightly later), they must submit one or two “dry-run” portfolio pieces for evaluation by portfolio groups. If a dry-run paper passes, that counts for one of the final portfolio pieces; if it fails, there is no penalty and the student can revise it and resubmit it with the final portfolio. Groups meet again at the end of the semester to judge completed portfolios. We have two meetings of all 101 teachers to discuss sample papers or portfolios: at mid-semester before dry-run evaluations and then at the end before final evaluations.

During evaluation sessions, a reader’s only obligation is to judge whether the work is passing (C or higher) or failing (C– or lower). Papers or portfolios are then returned to the student’s own teacher. If she agrees with the judgment, that settles the verdict. If she disagrees, she can ask for a second reading. This means that all portfolios get at least two readings; failing portfolios usually get three readings and sometimes more.

If a portfolio fails, a teacher may not give that student higher than a C– in the course and the student must repeat the course until she gets at least a C. If the portfolio passes, the teacher is not obliged to give the student a C or higher; she can give whatever grade she considers appropriate—in light of all his work in the class, including attendance and participation.

We believe the portfolio system fosters collaboration and community in various ways.

Collaboration and Community Among Students

Testing tends to emphasize solitary work. One of the main features of most testing situations is a set of safeguards to prevent students from helping each other. The physical setting for proficiency exams here highlighted the solitary nature of assessment: students being herded in large numbers into large lecture halls for a two-hour exam. The paradox was vivid: hundreds of students in the same room—breathing, grunting, and in the warmer months sweating and smelling—all working together yet none really working together at all.

Yet more and more research has shown that much if not most writing in the world has a significant collaborative dimension. In the sciences, business, industry and the professions, joint authorship is common—often even the norm. Drafts are always going around for collaborative kibbitzing. Often the “wrong person” even gets the by-line. (For example, no one seems to feel anything strange about judges publishing opinions as “theirs” which are really written by their clerks. Indeed, the judge tends to feel the “decision” or “opinion” is indeed his. Cultural

conventions determine much. The aristocratic dinner-party hostess feels that the dinner prepared by her cooks is “her” dinner.)

It is the traditional and romantic link between writing and literature that has given us the cultural model of writing as something produced by the lone toiler in the garret, suffering to get it perfect—and finally bringing it forth as wholly and jealously “his.” But even in the humanities and literature, we see, if we look closely, a strong collaborative dimension to most writing. It’s not just that most scholars share drafts for help from colleagues and editors. Even the lone artist in his garret—we see more and more—is writing out of a community. Bruffee points us to the theoretical work of people like Vygotsky and Bakhtin, inviting us to look at “solitary work” through a different lens and see an essentially communal and dialogic dimension in it. And the collaborative dimension of literature is palpable in certain flowerings such as in Elizabethan England or Paris in the ‘30s: writers often felt themselves consciously mining a single creative vein—overtly borrowing and responding to each others’ texts.

Thus we look for ways to foster student collaboration in courses in our program: not just sharing drafts and getting feedback from peers, teachers, and tutors in the Writing Center; but also a sense of a community of support. We believe that a sense of community helps students learn better and with more pleasure. (Unless students continue to write by choice after the course is over, they’ll never improve very much). And yet our students come to us deeply habituated to think of all school work as solitary and all evaluation as competitive. “My grade,” most students reason, “can only be better to the extent that my neighbor’s grade is worse.” Therefore, students are often reluctant to help their peers on important graded work because it feels as though they will be hurting themselves.

We were instinctively troubled, then, by a testing procedure that worked at cross purposes to our teaching—a proficiency exam that said to students, “Your real writing, your writing that counts, is writing that you do alone, with no time for real revision, without discussing the topic with others, without sharing drafts, without getting feedback, and without in any sense communicating with real readers.” Because it’s a slow, tough battle to change such individualistic attitudes, we sought a testing process that reinforces collaboration—that rewards students for learning to get help from others on their writing.¹

Many students do in fact have trouble producing papers that pass the portfolio without help. This is especially striking at the level of copy-editing: it’s not just the weak or non-native students who need help to remove all surface mistakes (indeed few of us can successfully copy-edit our own texts; we seldom publish without the help of an editor). But students need help at all stages of writing: generating ideas, clarifying

them, focusing, presenting them coherently, and so forth. We want them to walk out of our course and on to other courses—and out into the rest of their lives—with the experience of having had to get feedback from teachers, Writing Center tutors, friends, and relatives in order to get their papers good enough. To some this sounds like cheating, but we insist that it is what people need to learn if they're going to write effectively in a world in which collaborative writing is becoming the norm.

Cheating. The word needs to come up. Indeed "collaboration" itself is a word that can connote illicit connections (and not just in wartime France). Since we don't see a simple rule or abstract principle to distinguish between cheating and legitimate collaboration, we make the issue one of human judgment at the one-to-one level—rather than a matter of "test security." That is, the student's own teacher does not forward a piece to the portfolio process unless she is confident it is the student's "own work"—as she sees the matter in a context where collaboration is emphasized. Thus teachers insist on lots of draft writing and in-class writing from students; it is a program principle that students turn in drafts with final revisions; and students may not change topics at the last minute for revised papers. (We also stress cover sheets that ask students to acknowledge help.) This system will not catch a student who gets a roommate or a mother to do all his revising. Traditional proficiency tests prevent this kind of cheating, but at a price of undermining a good writing process.

We could guard against cheating more if we gave more weight to the in-class portfolio writing piece. We've tended not to penalize students for poor in-class writing in their portfolio. We could make the in-class piece serve as explicit practice for exam writing. Or we could allow students to revise their in-class writing over a number of classes—but with no collaboration. We could even allow students to get feedback before revising, but have all this activity take place in class. This is an intriguing possibility we hadn't articulated to ourselves till writing this essay: It wouldn't undercut collaboration or community—just make it function in a slightly different way.

Collaboration and Community Among Teachers

Too much teaching occurs in isolation (at all levels of education). Teachers go into their classrooms and close their doors. Among the many sad effects of this isolation is the "grading fallacy." Teachers working in isolation slip too easily into believing that they *know* what an A paper is and what an F paper is—that they are calling on grading standards made in heaven. A teacher who is uncertain or perplexed about her grades often feels flawed or inadequate in some way.

And yet of course there are enormous disparities among teachers' grades—especially on something as slippery as writing. And so, whereas isolated teachers often drift into having too much faith in their own grades, the students of isolated teachers often drift into skepticism or even cynicism: a sense that evaluation is nothing but an accident of teachers' personalities. Such students think that getting good grades is nothing but psyching out idiosyncracies—figuring out what particular teachers "like" or "want."

As an antidote to teacher isolation, our portfolio system brings teachers together to work as colleagues. All meet at the middle and end of the semester to discuss sample papers and try for agreement. And they come together at least twice more in the semester in smaller portfolio reading groups to evaluate dry-run papers and portfolios.

Some teachers who have always been troubled by grades experience great relief at discovering others who are also uncertain. They are even pleased to discover the striking disparity of standards that sometimes emerge. Other teachers, however, feel disturbed and adrift when we are at loggerheads in a large meeting over a particularly vexing borderline paper. They are disturbed to feel moving sand under the foundation—as though everything is arbitrary and anarchic. One powerful faction gives powerful arguments for failing the sample paper; someone even blurts out, "How can anyone who considers himself literate and professional possibly give this paper a C?" But another group gives strong arguments for passing it, and the blurter discovers that the defenders of the paper are not just the flakey wimps he suspected but also include a colleague he respects as more perceptive and learned than himself.

There can be painful moments in these meetings; hurtful words. ("It's not the paper that flunks; it's the assignment!") Yet as the semesters of experimenting and official use have passed, we as writing program administrators have gradually come to treasure these difficult moments. The other day when the heat was rising in the room, one of us couldn't resist saying: "We're sorry you are having a hard time, but we're having a ball!" It's such a relief to see all this disparity of judgment as interaction between people—as heads butting against other heads. When the disparity of standards is locked inside solitary heads, it's only visible to students who compare notes and to administrators looking at different teachers' grade sheets. When a newcomer complains, "Why do you encourage all this chaos and disagreement?" it's fun to be able to reply, "We're not making it, we're just getting it out in the open instead of leaving it swept under the rug."

We're getting better at chairing these meetings: trying to induce people to use the "believing game" with each others' perceptions; trying to keep people from prematurely digging in their heels and calling each other idiots. For we sense that the hurtful behavior often stems from anxiety:

understandable anxiety at the threat to their confidence in their own standards or their own teaching. ("Might I have let some of my students down?")

On some samples we actually reach consensus, but on others teachers remain divided. Here's where it's important for us to intervene, get a quick vote to show where the numbers lie (sometimes the discussion can fool you), and say, "Fine. We're split. Here's a picture of where our community disagrees; this is a paper that will pass in some groups and fail in others; nevertheless, this picture can give you some guidance when you go off to make your individual verdicts. We're gradually giving each other a sense of this community's standards." For even though it is the disagreement that is most obvious at such moments, we, from where we sit, see vividly that the discussion itself has produced much more agreement in grading and community standards than we used to have when all teachers graded alone.²

In short, the portfolio process is helping us move toward community, toward some commonality of standards—but only over a period of semesters and years. Theorists who talk about "communities of discourse" (who tend to work alone) like to assume that communities of discourse "always already" exist. Though in one sense they do, in another and important sense, they only exist to the extent that they are earned through time and turmoil.

This gradual movement toward some commonality is earned by teachers learning to understand and even give some credence to the perceptions and estimations of others. They learn that some teachers are not as disturbed by messed-up sentence structures as others are. They learn that some attend more to details than to the overall picture. Some are especially beguiled by particular topics or put off by particular approaches to topics. As teachers talk about all this among themselves, they learn from each other. They become a bit less disturbed about differences of judgment and even realize that there is some valuable balancing off of one person's standard against that of someone else who has a slightly different set of priorities. And then too, they alter their own standards a bit. Someone may discover, for example, that she's been paying too much (or too little) attention to slips in usage. Individuals know that their opinions and their standards will help form those of the group. They usually discover that each of them offers something special. If one person in the group is known to be the toughest, and she passes a paper, the others can feel comfortable about the rating. If a group member who has a particularly good sense of logic criticizes the logic of a paper, other group members accept the decision—and may even deliberately seek out that person if logic seems crucial. One of the nicest things is that when a perplexing portfolio fails, the student's teacher ends up with more to tell the student because the group has usually discussed the work.

These large and small group collaborative meetings, then, tend to chip away at the grading fallacy. Where grading-in-isolation invites teachers to be complacent about their own individual grading standards—and punishes them for being uncertain (since uncertainty is so paralyzing when you are trying grade in isolation)—these collaborative meetings invite teachers to be uncertain and open in making judgments and punishes dogmatism about grades.

Teachers tell us that they carry some of the power of this collaboration and community back into the classroom. As they teach (whether the door's open or closed), they don't feel so isolated. Sometimes the effect of collaboration is direct: as a teacher reads a paper or ponders a distinction, she relies on an insight from a small or large portfolio meeting; she has more experience than her own to fall back on. But even without such direct help, teachers know they are part of a larger group which in some way comes into the classroom with them; they speak in their own voices but the voices of their colleagues play a role in how they speak.

In portfolio groups we are not trying to agree on standards for all grade levels from A to F. We are just trying to agree on whether papers are good enough for a C or not: just trying to give ourselves a bit of a foundation for our subsequent solitary grading by trying to agree about that crucial line which divides papers we can affirm as "satisfactory college work" and those we call wanting. We don't even have to agree on reasons or diagnoses for turning thumbs up or down. Nevertheless, when a teacher on her own is trying to decide whether to give a B or a B+, she really isn't alone; somewhere in her mind the values of her portfolio group are at work. And if she has doubts, she knows these are appropriate, not a sign of some deficiency.

Of course, we also recognize the problems in all this. Some teachers have told us that when they work in small groups they sometimes know the teacher for the paper they are reading and therefore find themselves reluctant to fail it. The teacher is dogmatic and will badger; or the teacher is insecure and will complain and feel undermined by the failure of her student. Another problem is a possible difference of standards from group to group. A group has occasionally gotten a reputation for toughness or easiness.

To some extent, we can't overcome these problems no matter what our system is. Teachers will always be insecure, teachers will always differ in their standards. Our portfolio system doesn't create these difficulties—it merely brings them out in the open where we all must recognize them and cope with them in some way. We try to deal with the potential inequality of standards among groups by means of discussing samples in our large meetings before each evaluation period. And the portfolio system cannot easily become inbred because groups only stay intact for a year or so, because of changes in schedules and teaching assignments.

The nicest thing is that the problem of standards is no longer just ours as program administrators—the teachers themselves become concerned about it and feel a need to work toward progress.

We've debated with teachers the pros and cons of small vs. large portfolio reading groups. Large groups create an anonymity which reduces the chance that a particular reader will judge a particular paper on the basis of who the teacher is. But large groups tend to diminish the sense of community. Last year, we gave teachers the option of joining a large anonymous group or forming their own smaller groups. Most opted for the latter, valuing the feel of the small group. Here are comments from a couple of teachers when we asked them to write to us about this question:

I feel that if we only meet in larger semi-formal groups, the give and take which is needed to see that there are other ways to handle a topic will be lost.

When two of my students' papers failed and I felt they should have passed, I asked for second and third readings, and then got into a heated discussion with the other group members who read the papers. At the end of the discussion, both of the papers still failed, but I was satisfied with the failures. I learned some things in the discussion about my own standards (in certain ways they were too low) by explaining why I thought the papers should pass. In addition, we as a group got more clear on what our standards were.

Our colleague, Professor Sheryl Fontaine (whose field is research in composition), wrote, "I've worked in many anonymous readings and don't feel they were any more reliable than the [small] portfolio groups."

Collaboration Between Students and Teachers

In addition to collaboration among peers (that is, among students and among teachers), the portfolio system also promotes a more complex non-peer collaboration between teachers and students. It complicates the authority relationship and we think it promotes what might be called "collaborative leadership": the kind of collaboration one finds between player and coach or between writer and editor. Though some players hate their coach, both parties share the common goal of winning games. Writer and editor share a common goal: publication and success with readers. In these non-peer relationships, reality rewards both parties for working together—and punishes them for working at cross purposes.

The portfolio throws the teacher somewhat into the role of coach or editor because the crucial decision as to whether the student is eligible to get a C or obliged to repeat the course depends on someone other than the teacher. The teacher becomes someone who can help the student overcome an obstacle posed by a third party and is thus less likely to be seen by students as merely "the enemy."

This interesting dynamic ends up giving the teacher a kind of added power—psychologically speaking, anyway. That is, if a student doesn't cooperate—if he doesn't come in for a conference or if he tries to con the teacher or hide his weaknesses—he won't get as much help. The teacher, on the other hand, can remove herself from the role of enemy and decrease the chances of a student's getting mad at her for all the work he has to do to bring his writing up to snuff. The portfolio system permits the teacher to say things like this:

You have made enormous progress here, I'm excited at how much better your writing is than at the beginning of the semester. I know how hard you've worked. But I have to tell you that I fear your piece will not get a C from the portfolio readers.

This piece of yours works for me. When I read it I hear you, I feel the force of your concerns, I am won over. But I suspect some of your success depends on my having gotten to know you and your concerns and my having read some of your drafts and exploratory writing. I suspect your piece won't work so well for a reader who is a stranger to you.

The leverage here is sometimes ascribed to the "good cop/bad cop" game ("I'd like to give you a break but my buddy is a mean son of a bitch"); but it isn't just a game with the portfolio system. The "bad cop" is really there in the person of the anonymous portfolio reader. The teacher is communicating the real situation.

But because the portfolio system complicates the authority relationship, it also turns out to give the teacher less power. That is, in addition to playing the "good cop/bad cop" game, the teacher must also play the "cop-handcuffed-to-the-prisoner" game. Virtually every teacher who has worked with the portfolio has gotten burned once. It hurts to have to come back to a student and say, "I'm sorry, but I seem to have misled you. Your portfolio didn't pass." (Even after going back for third and fourth readings!) Thus teachers learn to say, "I think this is good work, I like it, I would give it a C. But we'll have to see what portfolio readers think."

We like what this does to the use of grades in a writing course. Teachers retain almost complete power over grades. (They can give any grade they wish on papers; they can give any course grade they wish to students who pass the portfolio; they can give any grade below a C to students who do not pass.) But the portfolio makes teachers a bit less likely to give grades on weekly papers—and instead concentrates their energies on useful comments. We like this because students often ignore comments when there is a grade; and teachers often write better comments when they're not having to justify a grade. Comments under the portfolio system are more likely to be experienced as real communication: something the teacher wants the student to act on and something the student has a need to understand.

We recognize that many students don't like not getting those weekly grades—at first, anyway: "I have the right to know exactly where I stand!" But the portfolio system finally provides the answer we've all been waiting for: "I'm sorry but I don't know exactly where you stand. Where you stand depends partly on unknown and not fully predictable readers. The best I can do is give you honest feedback and advice." This is finally a writerly answer: The answer that all writers must face. Students have always known that their English teachers' standards varied from teacher to teacher—but they thought that meant we weren't any good at our job. We can make them understand that we don't have to agree exactly on standards or on taste in order to make communal decisions. We think this is an important lesson for students to learn. It helps free them to develop their own personal standards—without which they'll never care about writing or write really well.

Notice how this complex authority relationship, ("Who's in charge here, anyway!") helps students understand more about the complex reality of *audience* in writing. People seldom write just for one reader whom they know and who has been teaching and helping them all along; people must usually write for multiple readers—some of whom they don't know and who don't know them and who will differ from each other in their tastes and standards. The portfolio forces this situation on students in a serious way: Those unknown and not fully predictable readers count.

But there is also a problem with this invisible handcuff between teachers' and students' wrists. Teachers sometimes begin to feel so identified with their students that they feel they've failed when their student fails. Indeed, the portfolio system can suck teachers into feeling too responsible—especially in the first semester they teach in the system—and giving too much help. In such cases, that failing paper hurts all the more because in some sense it really is the teacher's paper. Failing papers can make teachers angry at their group members—or so hurt that they begin to distrust themselves as teachers. Such reactions test critically the sense of community among the teachers. Still, we think the price is payable. Too often, in today's schools and colleges, students look on the teacher as the enemy (and vice versa). It would be a big gain if students could begin to see teachers as helpful—as people who lead, prod, stimulate, and otherwise ease them into their adult lives—not just as people who constantly mark them down for their mistakes. (Because the portfolio system can trick teachers into feeling that they are responsible for their students' texts, it is a powerful force for teaching teachers not to appropriate student texts.)

Collaboration Between Writing Program Administrators and Teachers

We think the portfolio helps us deal with an essential conflict in program administration: Is it our program or the teachers'? On the one hand it's

ours and we want it that way. We want to maintain control and impose coherence and uniformity. We can't give the reins entirely to teachers because we have a commitment to students and to the teaching of writing—and a hankering for our own agenda too. On the other hand, we need to give the reins to teachers too. If teachers don't experience their courses as wholly theirs—and even to some degree the program as theirs—they will not invest themselves or do their best teaching. (And they'll be more likely to fight us about everything.) The portfolio permits genuine collaboration between us and our teachers.

On the one hand, the portfolio permits us to invade teachers' classrooms. The portfolio more or less forces them to emphasize drafts and revisions—and almost forces them to use peer feedback. It also obliges them to work on three kinds of writing. (Our categories are enormously broad, but nevertheless a few teachers would otherwise skip expressive/imaginative writing or analyses of a prose text.) And the portfolio takes away the teacher's control over that crucial "gateway" C/C-decision. But on the other hand, everything else is up for grabs: assignments, method of teaching, books, order of treatment, and more. The portfolio leaves so much free—or at least we are gradually learning to make it function so—that most teachers feel little constraint. Indeed, we've gradually realized that the best measure for whether the portfolio is working is whether teachers stop feeling they are "teaching a portfolio course" and instead just feel they are teaching "their" course—within its framework.

Besides, although the impetus to have a portfolio came from us, the evolution of it has depended largely on suggestions and complaints from teachers:

- We started out with no dry-run papers, but teachers in the first small experimental semester realized students didn't understand—or really believe—the standards required of them.
- Till this year, we insisted that one paper be submitted at mid-semester. But teachers said that sometimes they and their students became too preoccupied with the portfolio too early in the semester and they'd rather ask for two papers two-thirds of the way through the semester. We allow groups to make their own decisions on timing.
- We started out insisting on four revised papers but reactions from teachers led us to reduce the number to three.
- When we first turned to an analysis paper, some teachers used a literary text. This turned out to create problems for teachers (weaker student papers; greater disagreement about verdict). We reacted by going to the other extreme (from poetics to rhetoric) and insisting on an analysis of an argument. That (frankly, to our surprise) was quite a problem for most teachers, so now we've agreed to broaden the category: analysis of any prose text. Some teachers use argument and some literary texts.

- We started out with portfolio decisions as final. But teachers pointed to unjust outcomes because of a student getting bad advice from them, and this led to a policy more in keeping with a mastery approach: If a portfolio fails because of only one weak paper, the student can revise it once more and resubmit.

At least once a semester we have a meeting for all teachers specifically to talk about how the system is working and how it could be improved.

We are “imposing our will” by pushing teachers toward some commonality of standards, but we are inviting standards to emerge from them. We probably couldn’t impose standards on the community if we tried. We sometimes refer to our large meetings as “calibration sessions,” but that is really a misnomer. For in a true holistic scoring session, the leaders impose their standards: They choose the “anchor papers” and readers must leave their own standards and criteria at the door. The impressive speed and validity in careful holistic scoring depends on this imposed authority. But we’re not trying for impressive validity. (We’re not trying for speed in our large discussion meetings: We just treat a couple of papers in a session; we do want speed in the actual judging of portfolios, however—which is why readers judge portfolios as a whole and just make a crude binary Yes/No decision). But we think that these more collaboratively achieved standards—however slow and limited—permeate people’s teaching more than the standards in holistic scoring with authorized “anchor papers” or “range finders” laid on. Besides, we’re not tempted to set standards ourselves since we doubt they exist apart from actual papers in an actual community of readers. Once the community has judged papers, we can say to those who press us: “Here’s a record of the community’s judgment: here are passing papers and here are failing ones.” Our standards are embedded in those decisions—but it’s not just us speaking when we say that; it’s the whole group.

Concluding Thoughts: The Importance of Experimenting

We are committed to experimenting because we insist on treating perplexity as a virtue. And we feel indebted to WPA and the National Testing Network for, in a sense, sanctioning our perplexity—by telling us, in effect, that there may be a lot of wisdom and scholarship about evaluation and writing program administration, but no one has really figured out how to do it right. There’s no single right way to do it. There’s room for plenty of experimentation and new knowledge. Therefore we better give ourselves permission to experiment—and in the naughty sense of the word too, that is, to fool around. There are so few “perks” or advantages to our job, there’s so much we can’t do because of human recalcitrance or financial lack; why not give ourselves permission to try things different ways because it seems interesting—well before we can

know whether they will work. The very fact that so much of our program is collaborative, that so much of what we do aims toward creating community, makes us feel somewhat safer in indulging our impulses to experiment.

We suspect this process of experimenting will continue. Now that the portfolio has finally become an official part of the University’s writing requirement, and now that we are writing to a national audience about how important it seems to us—and some people are interested in trying it out elsewhere—we’ll probably wake up one of these mornings and find that it doesn’t work for us or that the teachers we work with have to make a major change. What is most likely is that some other writing program, in adapting it to their setting, will work out some deft but powerful transformation so that it comes out completely different and much better. We know it can be better, and we know too that any system which remains in place very long begins to be perceived as something to outwit—an obstacle rather than a doorway.

We hope, therefore, that our experiments can encourage writing program administrators to feel that they are in one of the best positions for conducting research and developing new knowledge—rather than one of the worst, as we’d feared. WPAs can be braver about experimenting if we provide courage to one another by collaborating as members of an even larger community than the ones each of us can build on our own campus.

Notes

¹One of the important reasons why students see school as an arena for individual, solitary, and competitive endeavor is the deep “norm referencing” assumption in assessment and measurement: the assumption that trustworthy assessment should always distribute the population along a bell-shaped curve. It’s worth consciously shaking ourselves loose from this assumption. The work in competence-based education, mastery learning, and criterion-referenced testing showed the value of tests built on a completely different model: The goal is not to rank students into finely discriminated degrees of success, but to make a simple binary judgment as to whether something has been mastered or not; and the goal is not just to measure, but in fact to intervene and increase the chance that the student will learn. Our portfolio could be described as a mechanism for trying to goose as many of our 101 students as possible into writing well enough to get a C (not only for their own good but so we don’t have to teach them again).

²We wonder whether this whole complex process of negotiation about interpretation and judgment might not be an argument for keeping writing programs in English Departments: places where people are concerned with interpreting and evaluating texts, where disagreement about interpretation is viewed as healthy and productive, and most of all where priority is given as much to imagination as to reason in accounts of the reading and the writing process.

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Writing As Interior Mirror

William Strong

Mirrors.

They provide us with reflections, a sense of our physical selves. Even more than this, however, mirrors are psychologically important. Since the image is obviously not the real thing, mirrors provide a kind of psychological detachment. We see ourselves as the world sees us; but we simultaneously perceive the inside of the image as well. This awareness of two worlds—a world of surfaces and a world of thoughts and feelings—nudges us from an egocentric perspective toward a more detached, “adultlike” one.

In a metaphoric sense, a liberal education provides even further detachment, helping us to inhabit different “frames”—historical, economic, scientific, religious, literary, and so on. In other words, information from these fields interacts with a necessarily egocentric perspective, enabling us to see ourselves in context. The constructs provided by modern psychology, for example, help us to view our own behavior and motivation from the viewpoint of a clinical outsider: the self examining itself. In the area of learning, such a double-focus—the self examining its own processes and presumably coming to understand them better—is called “metacognition.”

I want to make three related points in this paper: first, that writing provides an “interior mirror” for students—one that reduces egocentricity and helps them to achieve a measure of detached, adultlike perspective; second, that this metacognitive perspective is engaged as students focus attention on their own writing processes; and, third, that the new perspective fundamentally changes the way that students regard both text and themselves as writers. My claim is that a “learning-about-learning” orientation provides context for collaboration between students and writing instructor.

In this paper I discuss how such learning might be orchestrated into a writing course and provide examples of students dealing with three tasks. All samples of student writing are presented in their original form, unedited by my strong-willed hand.

Writing About Teaching/Learning

The course, “Writing about Teaching,” really began with a question: Why not design a writing course for prospective teachers that relates to their

career goals? More specifically, why not use the teaching/learning nexus as the center for writing, a place from which all assignments radiate? Pursuing answers to these questions, I have watched the course evolve over three years to its present shape, one dominated by the metaphor of *interior mirror*.

I begin the course by making my teaching assumptions explicit: that my job, as instructor, is to provide a workshop environment so that students can learn from each other as well as from me; and that their job, as students-training-to-be-teachers, is to pay attention to whatever emerges as writing, as advice about writing, or as skills introduction. I point out how, as children, we all construct for ourselves—without “teaching” in the conventional sense—an incredibly complex and detailed model of language, first by “paying attention,” then by “testing out” language on those around us. The situation for writing is not so different, I suggest. Real learning—the kind that makes a difference in writing performance—is achieved not merely by attending class, though that is important, but instead by attending to writing. I insist that language is the real teacher.

In this early discussion we move toward a question, one that serves as scaffolding for the first assignment. “How is it that you learned to write?” I ask. What memories do you have of the process? Was it an experience that you found engaging or frustrating? What did early writing “feel” like? As you moved through school, did you have better or worse experiences? How about out-of-school writing such as diaries, letters, poetry, or essay contests? Is this kind of writing an important part of your “story”? And what about college experiences with writing? Have these deepened your understanding of the writing process and helped you with the various “moves” of being a writer?

Such questions point toward more general ones, of course, and it is these that I ask students to “reflect” on: What patterns do you notice in your remembered writing experiences? Were some kinds of writing typically more difficult (or more engaging) than others? Were some of the teaching practices of your instructors more destructive (or more constructive) than others? What do you think you know about writing or about yourself as a writer? And so on.

Thus, the writing autobiography assignment asks students to narrate—and make sense of—their own experiences in learning to write. The assignment is not an easy one, even for skilled writers, but most students like it. The task demands an ability to select relevant experiences, to create narrative/descriptive scenes, and to comment on the significance of experiences from a “reflective” or “detached” point of view. It is the decentering part of the assignment—the “so what” question following the narrative details—that many students find perplexing. To deal intelligently and truthfully with patterns in one’s own life is a difficult task, of course.

In the following excerpt, a writer-with-promise—Karen—solicits her readers’ attention:

Miss Hansen, a southern bell from Mississippi, was now our substitute teacher. She was a former english teacher, I think in the colonial period. She wore a high puffed bun on her head with ringlets out lining her face. Her dresses were out-of-this-world, frilly pinks, yellows, baby blue and white. Each day we were greeted with, “Hi ya all, Please put your pencils in writing position and write for me.” Writing, not one of my best subjects in the first place, suddenly became my worst. She insisted that we could all become “pultizer prize winners”, if we just highten our vocabulary with eloquence and style. As a result, I began substituting words like impecable for perfection, juvenile for youth, duplicate for copy, and myriads of other transliterations. I began to loath writing, up until the second day of March. I have this date written in my journal. I entered into Miss Hansen’s class just in the nick of time, to hear the end of the usual high pitched “Hi ya all, lets write.” I, lazily, began writing about “death.” Upon finishing I handed my paper in and I started talking, laughing, and generally making trouble with my friends. Behind me I heard the airy laugh and tipped-toed pattering of Miss Hansen’s feet, comming my way. Whispering, she said, “Karen, your paper was the best I’ve read, keep up the good work.” I wasn’t sure if I could trust my ears. For weeks I had been hearing; more body, details, spelling, and vocabulary, vocabulary, vocabulary! And not this, a compliment?

There are proofreading problems aplenty here, of course, but there is also a sense of a writer taking her own meanings seriously. It is this involvement that I seek. In this draft, Karen begins to generalize about the significance of compliments:

It was just a small insignificant act on the teacher’s part. But for me, it was the first time I could remember receiving a compliment of my writing. I was in a silent heaven, daydreaming a about the pultizer prize I would be receiving. The ironic thing about my paper was, I hadn’t even looked at my thesaurus once that day. The paper was totally me. Needless to say, I no longer payed attention to Miss Hansen’s hightening vocabulary talk. But I did learn to be me when I wrote.

Karen then goes on to describe how the single compliment helped her on several occasions to continue writing, to keep a journal, and to “become more aware of my writing habits, good and bad.” And then, in a well-written section, she relates how she went into a later English class with her head high and her ears cocked, “ready for the instructions on writing assignments.”

Karen returns to the theme of compliments as she struggles to deal with the significance of her experience. Here she discusses an experience in fifth-grade student teaching:

I tried to praise the good and work with each student to improve their bad habits. I made each child feel like his writing was important. I wanted them to feel like I felt when Miss Hansen had complimented my writing back in

ninth grade. I noticed a change in my students, their attitudes toward writing improved one-hundred percent. Because of this initial experience, and the others that followed; I feel that I have become a better writer. I feel more comfortable to express myself and I have a greater desire to improve on my writing. I also want to help others improve.

And so on. Once again, there is much that deserves attention, comment, and revision—not to mention, as Karen might remind us, compliment.

Workshops and Journals as Mirrors

The revision workshops that follow this assignment provide the context for collaboration. In other words, as students share their writing in response groups, attention inevitably centers on “making sense” of written texts.

Some students will have narrated several incidents but have side-stepped the “so what” question on the minds of their reader/listeners. Other students will have told stories that bring forth deep emotions—usually anger—that they cannot handle rationally. Still others will have generalized in a perfunctory way about the cosmic importance of good writing or “the need for effective communication in our increasingly complex and technological society,” without really addressing the autobiographical center of the assignment. For all of these students, as well as for those who are more clearly on the “write track,” response groups provide essential feedback.

Indeed, the response groups probably provide the essential “mirroring” function of the course, helping writers to internalize an image of how a given text is perceived by others. Students comment on both the substance and form of each other’s drafts; subsequent revisions are checked (and rechecked) with group members as writers attempt to address various concerns of their peers. Conferences with me—and feedback on drafts-in-progress—also help students to see their emerging texts in a less egocentric way—namely, as reflections of them but detached from them.

This distinction is a crucial one for the course. Without it, students are more-or-less blocked from making real growth in writing. On the one hand, if they have little involvement in their prose—that is, do not see it as a reflection of personal meaning, a textual representation (or image) of their thinking—instruction is unlikely to take. On the other hand, if they cannot separate their sense of self from ink squiggles on a page, they will remain trapped in their own anxiousness, unable to profit in any substantive way from the comments of others.

Put simply, collaboration cannot and will not occur unless students realize the fundamental paradox of writing: that text provides an image

of the writer but only an image. In looking into the mirror of reader response, one must first acknowledge the validity of that response—the real reflection it provides—and then realize that the image is not the blood-and-guts thing called “self.”

In addition to response groups, writing process journals help students to consider what writing is, how it works, and why it requires “self-reflecting” practice. Students read Donald Murray’s *Write to Learn* (Holt, 1984), a text that meshes with the learning-about-learning objectives of the course and its process assumptions. In doing this reading they try to summarize key points in the seven chapters—one way of consolidating them, of course—and also to react to Murray’s content and/or style of presentation. While these journal entries are very uneven in linguistic sophistication and overall quality, I cannot overemphasize their importance for developing both interest in and knowledge about the process of composing. By repeatedly attending to the task of summarizing and reacting, students begin to internalize a model of writing. These shared “glimmerings,” a regular part of the introductory routine for in-class meetings, often provide momentum for further discussion.

My contention, then, is that as students try to articulate their emerging conceptions of writing—conceptions that writing assignments attempt to foster—they begin to ask genuine questions and pay attention to what language has to teach. These insights are difficult to anticipate, much less to sequence in an orderly fashion. They are governed by the psychological individual learning connections, not by the course syllabus or a textbook’s table of contents. In short, writing process journals help to make written language a major collaborator in the course—at least for those students who seriously attend to its lessons.

Here is a typical journal entry, again written by an average student, not one of the “stars.” Notice that the writer refers to Murray as “Don,” a friendly convention that the class developed; notice, too, that the writing gets stronger as Lori begins to deal with personal meaning.

Writing Process Journal (Chapter 3)

This chapter was very difficult to finish. It seemed to go on forever. The points made in the chapter were very good but quite often I felt like Don was repeating things. I also felt like I was being bombarded with questions. Many of the questions were related to some area but a reader can only take so much.

There were some very important points made in this chapter. “Experienced writers recognize that their feelings of confusion and despair are normal.” This really struck me as I read it. So many times I think writing should be organized. When I can’t get things to flow smoothly, it frustrates me. I guess these feelings really are a part of the writing process.

The eighteen ways to find a focus were very interesting. I hadn't thought about some of them like Question, Design, Reader, and Face. These areas are very important when writing a paper. No one ever taught me about considering all aspects of what and how to write, so I found these new ideas very helpful.

For the most part, I find such entries genuinely fun to read. I insist that students do them, but I refuse to "grade" them. We talk frankly about the importance of getting comfortable with summarizing and reacting activities—how such skills might be among the most important that they will internalize in their learning-about-learning. Over and over I notice that students make weak starts before focusing on their "interior mirror." Here is Michelle at work—a loopy, open script:

Writing Process Journal (Chapter 5)

I was very amused by the drafting chapter. I enjoyed Don's ideas. His first paragraph was so good it reached out and grabbed my attention. This paragraph has so much truth and was so realistic to my writing that I was captured by it. I put off my writing so well, I'm glad other people put off writing.

The 26 ways Don talked about getting started on a paper were so simple, but I don't think I could have thought of them. Sometimes I think that's what a good share of writing is, being able to dig out of yourself what you know. Because you can't write about something you don't know about.

His draft at the end of the chapter I looked forward to. It wasn't what I expected. It had some problems that I guess I was surprised to see. I guess I had just thought when Don would write it all just came out beautiful. His third paragraph didn't work for me. I think it was too early in the story to talk about death, it confused me a little bit. But overall it was a good beginning. I know that's a good share of the problem of writing, getting a good beginning or draft on paper.

I will summarize my comments about the writing process journals by noting that other types of entries are also included. Typically, the journal provides a way to model prewriting techniques. But we also use the journal as a place to reflect on works in progress throughout the term. It is these "mirrorings," done week after week, that eventually form the basis for the final exam prompt—a synthesis of all the students have "reflected upon."

Further Reflections on Process

The exam allows students access to their writing process journals but not to their textbooks. Because the prompt is given to students a week in advance of the exam, they have plenty of time to get ideas organized. Here is the direction that students are given.

You have just received a note from a very close friend or family member. It reads as follows:

I'm enrolled in a college writing course. The instructor is nice enough but hasn't given us any instruction on how to write. As you know, I have a real hangup about writing—and now, with no instruction, I really don't know if I can handle it. I'll take any help that I can get. Could you please—in as clear a fashion as possible—tell me how to do papers from start to finish? Thanks. I owe you one.

Write a letter to your friend, offering your advice about the writing process.

To say that I am pleased with this exam prompt would be an understatement. Either by accident or design, this exercise in imaginative collaboration has generated some terrific in-class writing.

Let's look, for example, at Karen's work, just seven weeks after her writing autobiography. In her exam, she writes roughly 1,000 words of neat, clear script—all tightly organized, all neatly edited. Her writing exudes both confidence and control. After explaining that "having a mental picture of your writing process will help solve many writing problems," Karen opens her second paragraph this way:

I'm going to explain a process for writing that, for some, may seem complex, challenging and difficult. But, with practice, this process can open your mind and release skills beneficial to writing that you never thought possible. As I explain a five step writing process which consists of collecting, focusing, ordering, drafting, and clarifying, picture in your mind a well-built house. This house would have a strong foundation, with the necessary materials and measurements. These materials allow the final structure to stand straight and have a completed wholeness to it. As in a well-built house, a well-written paper has a completed wholeness to it. Through using the techniques that will be discussed in this paper, you can learn and build your own "foundation" freeing your inhibitions and enabling you to build your way to success in writing.

Karen develops her paper in a straightforward fashion, moving systematically through her five major points but taking time out to discuss "cohesion," an emphasis in her conferences with me. She is doing many things well and even showing off a bit. And why not? Her interior mirror is illuminated. Here, for example, she is discussing "leads," a subtopic of the ordering stage:

Leads, taking about thirty seconds to read, capture the reader's attention. You can start a lead by using a quotation or describing a story or experience. In this paper I use the umbrella approach. I gave you a five point list of equally important elements, the elements in writing. The most important thing to remember in writing leads is to be quick, accurate, honest, simple, write information, and read the paper aloud for clarity. An ending to a paper uses the same qualities that a lead uses. A conclusion ties the paper

together. A conclusion does not make a general or broad statement. You want your paper to flow and connect into a whole.

This, I contend, is “reflective” writing—prose “mirroring” its own functioning. Thanks to collaborative classmates and hard work on her assignments and writing process journal, Karen has begun to achieve a metacognitive perspective, an adultlike viewpoint. She uses writing as interior mirror.

A Series of Mirrors

In summary, the “Writing About Teaching” course that I have been describing centers on the following assignments and activities:

1. Diagnostic Essay, “The Literacy of Teachers.” This paper, written out of class but without response groups, asks students to define the problem of teacher literacy in the U.S. and to suggest possible solutions.
2. “A Writing Autobiography.” This assignment, described earlier, is the first experience with response groups.
3. “A Comparison of Two Teachers.” This paper, a comparison/contrast piece focused on the teaching styles of two influential teachers, mixes narration/description with analysis.
4. “My Philosophy of Education.” This task, probably the most difficult of the term, asks prospective teachers to construct a clear, coherent set of assumptions about the teaching/learning connection.
5. “An Analysis of Writing Progress.” This assignment, which involves close reading and citation from the earlier papers, helps most students to “see” what has happened to their prose.
6. Final in-class exam, “Letter to a Friend.” This experience, unlike the others, structures a personal context to guide writing and has proved very successful.
7. A minimum of two (ungraded) entries in writing process journals each week—one tied to *Write to Learn*, the other open-ended but often done in class.
8. A variety of (ungraded) skill-building exercises in sentence combining, text cohesion, and writing mechanics.

And so it is that in concluding this paper, I collaborate with Karen, asking her for advice on how I might know that it “flows and connects” into a whole. My goal is a conclusion that “ties the paper together” but “does not make a general or broad statement.”

Her advice for the first reading is to “make sure you have one dominant theme or meaning.” *Check. Writing as interior mirror.* “The second reading,” she advises, “is a bit slower. Read the draft in chunks to see if the main ideas are supported.” *Check. Examples from one assignment, journals, and the final exam.* “In the third reading,” she concludes, “you read line by line, editing the text to make sure it is ready for the final proof reading.”

Proof reading?

Check again.



Bibliography of Writing Textbooks

Barbara T. Weaver

This bibliography is a guide to new textbooks in writing published during the 1985-86 academic year. Publishers have provided the information and have selected the category in which each text is listed. Because many texts combine purposes and levels, you will need to scan related categories before conducting your review. Annotations have been edited to maintain objectivity; prices and publication dates are tentative. A directory of participating publishers appears at the end of the bibliography.

Many of these publishers now offer computer software for writing and for teaching writing. Because a comprehensive review of software is beyond the scope of this bibliography, I have excluded software unless it is offered as an optional supplement to a new textbook.

Classification Outline

I. Developmental Writing Texts

- A. Handbooks
- B. Rhetorics
- C. Readers
- D. Workbooks
- E. Special Texts

II. Freshman Writing Texts

- A. Handbooks
- B. Rhetorics
- C. Readers
- D. Workbooks
- E. Special Texts

III. Advanced Writing Texts

- A. Rhetorics
- B. Readers
- C. Composition and Literature Texts
- D. Business and Technical Writing Texts
- E. Special Texts

IV. Professional Texts

Editor's Note

With this issue the Council of Writing Program Administrators changes the format of Barbara Weaver's annual "Bibliography of Writing Textbooks." As a service to the profession, the Bibliography will now appear as a removable insert which readers can use as a browsing guide at the annual conference on College Composition and Communication.

Bill Smith

I. Developmental Writing Texts

A. Handbooks (none listed)

B. Rhetorics

Developing Textbook Thinking, by Sherrie L. Nist and William A. Diehl (D. C. Heath; 352 pages; \$13.95; September 1985). A study-skills text for basic writing courses. Includes section summaries, skill assessments, study strategy models, and application exercises. Instructor's Guide.

Independent Writing, by Teresa D. O'Donnell and Judith L. Plaiva (Little, Brown; 220 pages; \$11.95; December 1985). Designed to help ESL students attain proficiency in academic writing at the college level. Stresses a process approach including prewriting strategies, drafting, revising, and editing. Includes checklists.

Into Writing: From Speaking, Thinking, and Reading, by Lewis Meyers (Houghton Mifflin; 330 pages; January 1986). Covers paragraph and essay writing with special attention to problems of oral interference and limited reading experience; includes 20 "guided" readings and detailed writing assignments. Instructor's Manual.

Paragraph Writing, by Coats and Sandel (Prentice-Hall; 320 pages; 1986). Illustrates the writing process through paragraph skills and includes coverage of basic English sentence patterns. Instructor's Manual.

Pattern and Process: A Guide to Basic Writing, by Schwartz (Prentice-Hall; 268 pages; 1986). A process-oriented text/workbook of grammar and rhetoric. Emphasizes revising and editing and a functional approach to grammar.

Process and Practice: A Guide to Basic Writing, by Philip Eggers (Scott, Foresman; 352 pages; \$11.95; March 1986). A process-oriented text featuring paragraph and short essay construction. Opening material discusses prewriting techniques, audience consideration, writing purpose, and the importance of revision. Instructor's Manual.

The Random House Guide to Writing, Third Edition, by Sandra Schor and Judith Summerfield (Random House; 496 pages; \$12.95; December 1985). A rhetoric/handbook which now includes a mini-reader. Presents writing as process with instruction in grammar, usage, and college/business writing tasks.

Readers As Writers, by Kate Kiefer (Holt, Rinehart and Winston; 350 pages; \$16.95; 1986). A process-oriented text integrating the skills of reading and writing.

Sequence: A Basic Writing Course, Second Edition, by Rory Stephens (Holt, Rinehart and Winston; 352 pages; \$16.95; 1986). A basic writing text/workbook with alternating chapters on grammar and writing in step-by-step fashion.

Shared Prose, by Robert Bator (Holt, Rinehart and Winston; 416 pages; \$16.95; 1985). A rhetoric/workbook that presents a six-stage approach to the writing process. Use of mechanics provides formulas for writing.

Steps in Composition, Fourth Edition, by Troyka and Nudelman (Prentice-Hall; 1986). Revision of alternate second edition with expanded coverage of the writing process and focus on integrating reading and writing skills. Retains "steps" approach from grammar through the essay.

Structuring Paragraphs: A Guide to Effective Writing, Second Edition, by A. Franklin Parks, James A. Levernier, and Ida Masters Hollowell (St. Martin's Press; 224 pages; \$14.95; November 1985). A structured approach to planning, organizing, writing, and revising paragraphs and short essays. Includes sentence combining, essay questions, and methods of development.

Writing Exercises: Building, Combining and Revising, by Richard Nordquist (Macmillan; 367 pages; 1985). Integrates sentence combining with examples of student and professional essays, and syntactic strategies with rhetorical strategies. Exercises proceed from simple to complex. Instructor's Manual.

Writing in College, by Lea Masiello (Macmillan; 144 pages; January 1986). A rhetoric for basic writing or freshman composition courses. Emphasizes collaborative writing and peer review. All readings included are written by students. Instructor's Manual.

C. Readers

Reading Well in College, by Paul B. Panes (Harper & Row; 288 pages; \$11.50; February 1986). A developmental reader designed to review important concepts from a variety of disciplines while focusing on skills development. Multiple choice questions follow each short reading selection.

Themes for College Writers, by John Brereton and Jane Dobija (Random House; 288 pages; \$11.95; December 1985). A thematic short-essay reader offering 69 general audience and cross-disciplinary selections chosen to reflect areas of students' knowledge and interest. Introductions and headnotes; questions and assignments.

D. Workbooks

Basic Business English, by Patricia Parzych, Susan Costello, and Madeline Schnell (Harcourt Brace Jovanovich; 429 pages; \$16.95). Text/workbook on basic grammar, punctuation, spelling. Includes exercises on business vocabulary, word usage, listening. Instructor's Manual.

Becoming a Writer, by Bill Bernhardt and Peter Miller (St. Martin's Press; 350 pages; \$14.95; January 1986). An activity-centered text/workbook for basic writers designed to build confidence, expand written facility, and encourage self-evaluation and sensitivity to error. Questions for self-observation follow each worksheet.

Building Vocabulary for College, by R. Kent Smith (D. C. Heath; 272 pages; \$14.95; September 1985). A vocabulary textbook for developmental writing courses. Includes exercises, specific academic terms and roots, and glossary of academic terms. Instructor's Guide.

College Spelling Skills, by James F. Shepherd (Houghton Mifflin; 310 pages; January 1986). Introduces 1000+ basic and derivative words; includes proofreading and writing exercises. Diagnostic Test; chapter pre-and post-tests; Answer Key. Instructor's Manual.

The COMP-LAB Exercises, Second Edition, by Epes, Kirkpatrick, and Southwell (Prentice-Hall; 384 pages; 1986). Revision of text/workbook contains twelve modules of self-teaching exercises on standard written English. New emphasis on spelling, sentence structure, punctuation. Instructor's Manual; optional audiotapes.

Contemporary Vocabulary, Second Edition, by Elliott L. Smith (St. Martin's Press; 384 pages; \$15.95; September 1985). Presents a vocabulary to facilitate academic study by introducing Latin and Greek roots, prefixes, suffixes, action and descriptive words, foreign expressions, and words from the classroom. Many exercises.

Cornerstones: Foundations for Writing, by Harriet Spiegel (D. C. Heath; 280 pages; \$15.95; September 1985). For use as course textbook or workbook in basic writing courses. Includes practice exercises and sections on "Effective Writing." Instructor's Guide.

English Fundamentals, Eighth Edition, Form B, by Donald W. Emery, (the late) John M. Kierzek, and Peter Lindblom (Macmillan; 352 pages; October 1985). A basic writing skills workbook designed for use as main text or supplement; treats principles of grammar and usage. Tear-out exercises after each chapter. Answer Key.

Foundation: Building Sentence Skills, Second Edition, by Thomas R. Neuburger (Houghton Mifflin; 330 pages; January 1986). Grammar and punctuation workbook, includes sentence-combining and editing exercises; new chapters and end-of-chapter assignments on paragraph writing; in-text Answer Key. Instructor's Support Package with tests, quizzes, answers.

The Holt Workbook, by Nancy Martinez and Joseph Martinez (Holt, Rinehart and Winston; 576 pages; \$10.95; 1986). Complements The Holt Handbook by reinforcing grammatical and composition principles and offering exercises for practice and case assignments for writing. Designed to emphasize the writing process.

In Phase: Sentence, Structure, Style, Form Three, by Emil Hurtik and (the late) Thomas Lillard (Harper & Row; 240 pages; \$10.00; December 1985). A workbook for teaching grammar. Now features a unit on sentence combining and an alternate set of unit tests. Instructor's Manual.

Pattern and Practice, by Marie-Louise Matthew (Little, Brown; 300 pages; \$10.95; December 1985). A grammar workbook presenting patterns of standard English within contexts of both sentences and paragraphs. Concentrates on sentence structure, "ed" and "s" endings. Includes exercises and keeping a journal.

Reviewing Basic Grammar, Second Edition, by Robert E. Yarber (Scott, Foresman; 239 pages; \$12.95; October 1985). Concise text/workbook reviews common errors in grammar, punctuation, and spelling. Emphasizes ability to write, revise, combine, and recognize grammatically correct sentences. New sentence-combining exercises. Instructor's Manual.

Shortcuts to Basic Writing Skills, Second Edition, by Gary Steele (Holt, Rinehart and Winston; 336 pages; \$17.95; 1985). A workbook for remedial composition that focuses on problematic areas while minimizing grammatical terminology.

The World of Words: Vocabulary for College Students, by Margaret Ann Richek (Houghton Mifflin; 332 pages; January 1986). Introduces 288 words and strategies for building vocabulary using dictionary, context clues, word elements; chapter themes and readings provide context for words. Basic text or supplement. Instructor's Manual with tests.

E. Special Texts

Basic Composition for ESL: An Expository Workbook, Second Edition, by Jann Hui-zenga, Courtenay Meade Snellings, and Gladys Berro Francis (Scott, Foresman; 288 pages; \$12.95; February 1986). A step-by-step approach to writing for advanced beginner or intermediate ESL student. Increased emphasis on writing process and audience considerations; picture outlines. Instructor's Manual.

Gaining Word Power, Second Edition, by Dorothy Rubin (Macmillan; 416 pages; October 1985). A vocabulary improvement text for basic writing courses; presents words in graduated levels of difficulty. Each chapter contains exercises, check-up test, true/false and analogy activities. Instructor's Manual.

How to Read and Write in College: Reading, Writing, Editing, 2nd Series Form 2, by Richard H. Dodge (Harper & Row; 368 pages; \$10.00; December 1985). An anthology/workbook that emphasizes reading closely, critically, analytically. Aims to challenge students to answer specific questions, relate readings to their experiences, and write thoughtful and purposeful papers. Instructor's Manual.

Programed College Vocabulary 3600, Third Edition, by Feinstein (Prentice-Hall; 352 pages; 1986). Presents Latin-Greek derivatives and basic academic vocabulary in a programmed format for self-instruction or class use. Includes drills, quizzes, self-tests, teacher's tests. Instructor's Manual.

II. Freshman Writing Texts

A. Handbooks

Brief Handbook for Writers, by Howell and Memering (Prentice-Hall; 416 pages; 1986). Presents grammar and usage rules with emphasis on revision techniques; includes examples and exercises. Treats the writing process and special applications including business correspondence.

Conventions & Choices: A Brief Book of Style and Usage, by Stephen Merriam Foley and Joseph Wayne Gordon (D. C. Heath; 179 pages; \$9.95; October 1985). A handbook for composition courses. Includes sections on writing process, syntax and structure, and diction and usage; glossary of misused words and phrases; section on punctuation and typography conventions.

The Heath Handbook, Eleventh Edition, by Langdon Elsbree and Gerald P. Mulderig (D. C. Heath; 576 pages; \$13.95; December 1985). A handbook for freshman composition courses. Includes samples of student and professional writing and uses rhetorical perspective in a process-oriented approach to composition. Instructor's Guide, Workbook, and Tests.

The Holt Handbook, by Laurie Kirsner and Stephen Mandell (Holt, Rinehart and Winston; 837 pages; \$12.95; 1986). Comprehensive process-oriented handbook accompanied by workbook with teacher's edition, instructor's manual, diagnostic tests, word processing software, supplemental exercises and 8-disk interactive software package.

The Modern Writer's Handbook, by Frank O'Hare (Macmillan; 480 pages; January 1986). A concise reference handbook of grammar; discusses the writing process and the process of revision, including audience, purpose, and tone. Covers the sentence, punctuation, spelling, paragraphs, essays, and research papers.

The Portable English Handbook, Third Edition, by William Herman (Holt, Rinehart and Winston; 464 pages; \$12.95; 1986). Compact paperback handbook with alphabetically organized usage section, extensive exercises, and two color format.

Practical English Handbook, Seventh Edition, by Floyd C. Watkins and William B. Dillingham (Houghton Mifflin; 416 pages; January 1986). Covers principles in writing and usage; aims to be both concise and comprehensive. New material on drafting, paragraphing, writing about literature, documentation, and the dictionary. Annotated Instructor's Edition.

The Right Handbook, by Pat Belanoff, Betsy Rorshach, and Mia Rakijas (Boynton/Cook; 192 pages; \$8.75; March 1986). Concise treatment of writing conventions, usage, linguistic attitudes, and the importance of appropriateness and context in choice-making. Discussion of documentation, research procedures, and style and usage guides.

Short English Handbook, Third Edition, by David E. Fear and Gerald J. Schiffhorst (Scott, Foresman; 384 pages; \$9.95; January 1986). Prescriptive coverage of basic writing principles. Includes 1984 MLA style, new sample research paper, common grammatical errors, APA documentation, and expanded treatment of the writing process. Instructor's Annotated Edition.

B. Rhetorics

Academic Writing: Working With Sources Across the Curriculum, by Kennedy and Smith (Prentice-Hall; 350 pages; 1986). Integrated process approach to reading and writing for college freshmen. Includes cases, student examples, documentation guides, readings. Instructor's Manual.

Applications: Issues for Reading and Writing, by Audrey Edwards and R. Allan Dermott (Holt, Rinehart and Winston; 324 pages; \$14.95; 1986). A reading/writing text that focuses on critical questioning of ideas and print as a means to developing writing skills.

The College Writer, by Emil Roy and Sandra Roy (Holt, Rinehart and Winston; 416 pages; \$17.95; 1986). A traditional rhetoric treating the writing process, patterns of organization, and research.

Contemporary Composition, Fourth Edition, by Maxine Hairston (Houghton Mifflin; 672 pages cloth; 576 pages paper; January 1986). Retaining its emphasis on the argumentative edge, this edition has new material on revision, Toulmin argumentation, sexist language, and expanded handbook section. Short edition omits handbook. Instructor's Manual.

Form and Surprise in Composition, by John C. Bean and John D. Ramage (Macmillan; 512 pages; January 1986). A rhetoric for freshman composition emphasizing writing across the curriculum. Presents invention as a question-asking and problem-solving strategy. Includes a series of short theme assignments. Instructor's Manual.

From Thought to Theme: A Rhetoric and Reader for College English, Eighth Edition, by William F. Smith and Raymond D. Liedlich (Harcourt Brace Jovanovich; 456 pages; \$14.95; January 1986). A brief rhetoric with frequent tear-out exercises followed by a reader containing 36 essays grouped rhetorically. Instructor's Manual.

The Holt Guide to English, Alternate Edition, by William F. Irmscher and Harrette Stover (Holt, Rinehart and Winston; 397 pages; \$18.95; 1985). A compact version of the original rhetoric, designed to be more accessible.

The Independent Writer, by John Parker (Harcourt Brace Jovanovich; 768 pages; \$15.95; January 1986). A rhetoric with readings for workshop classes in composition. Includes editing exercises for groups and partners. Allows for individualized instruction directed by teacher or student. Covers grammar and mechanics. Instructor's Manual.

Making Your Point: A Guide to College Writing, by Laraine Flemming (Houghton Mifflin; 384 pages; January 1986). Treats academic essay writing with sustained attention to drafting and revising, organizing and maintaining a Writer's Notebook, and sentence combining. Instructor's Manual.

The Practical Stylist with Readings, Sixth Edition, by Sheridan Baker and Robert E. Yarber (Harper & Row; 528 pages; \$10.00; November 1985). A rhetoric/handbook with completely revised set of readings and apparatus. Includes model essays and suggestions for writing. Instructor's Manual.

The Practical Writer, Third Edition, by Edward P. Bailey, Jr., Phillip A. Powell, and Jack M. Shuttleworth (Holt, Rinehart and Winston; 320 pages; \$16.95; 1985). A highly-structured rhetoric that progresses step-by-step from a one paragraph through a five paragraph essay.

Real Writing: Argumentation, Reflection, Information, Second Edition, by Walter H. Beale (Scott, Foresman; 400 pages; \$13.95; October 1985). Second-semester text emphasizes persuasive writing, with shorter sections on informative and reflective writing. Second Edition includes analysis of argument, writing assignments, and student and professional readings. Instructor's Manual.

Roughdrafts: The Process of Writing, by Alice Heim Calderonello and Bruce Lee Edwards, Jr. (Houghton Mifflin; 560 pages; January 1986). Places revision at center of the writing process and offers method for evaluating drafts and executing revision strategies according to individual intention and audience. Extensive use of student papers. Instructor's Manual.

The St. Martin's Guide to Writing, Short Edition, by Rise B. Axelrod and Charles R. Cooper (St. Martin's Press; 580 pages; \$15.95; November 1985). Covers major forms of nonfiction prose and standard rhetorical strategies; each form exemplified by readings. Guides to writing provide sequences of activities.

The Sampler: Patterns for Composition, Second Edition, by Rance G. Baker and Billie R. Phillips (D. C. Heath; 203 pages; \$8.95; September 1985). A rhetoric for beginning composition courses. Includes introductory explanations and definitions, examples of student writing, and assignments.

Strategies for Successful Writing, by Reinking and Hart (Prentice-Hall; 550 pages; 1986). A rhetoric/handbook organized from larger to smaller elements of writing. Includes one student and one professional essay to illustrate each rhetorical mode; anthology of essays, stories, and poems.

Think, Read, React, Plan, Write, Rewrite, Fourth Edition, by W. Royce Adams (Holt, Rinehart and Winston; 368 pages; \$16.95; 1985). A rhetoric that presents step-by-step procedures for the writing process from thinking to final draft.

Thinking and Writing in College, by Tom Anselmo, Leonard Bernstein, and Carol Schoen (Little, Brown; 500 pages; \$12.95; December 1985). A writing process text that presents common thinking and questioning patterns as means to creating organized and developed exposition in all content areas. Includes research chapter and anthology.

The Versatile Writer, by Donald C. Stewart (D. C. Heath; 381 pages; \$16.95; November 1985). A rhetoric with readings for freshman composition courses. Stresses invention strategies, style options, and journal writing. Instructor's Guide.

Ways to Writing: Purpose, Task, and Process, by Linda C. Stanley, David Shimkin, and Allen H. Lanner (Macmillan; 448 pages; 1985). A task-centered process-oriented rhetoric including a concise handbook of grammar and usage. Each chapter discusses purpose, invention, audience, arrangement, revision, and style through a specific writing task. Instructor's Manual.

The Writer in Performance, by Jack Dodds (Macmillan; 544 pages; January 1986). A process-oriented rhetoric/handbook organized according to a writer's hierarchy of choices. Includes handbook of Edited American English designed to help students distinguish between grammar and usage. Instructor's Manual.

The Writer's Art: A Practical Rhetoric and Handbook, by Fred D. White (Wadsworth; 512 pages; \$10.50; January 1986). Covers the basic forms of writing with an emphasis on process. A chapter of related writing projects follows each chapter on writing principles. Instructor's Manual and CIPS Grammar Tutorial Software available.

The Writer's Options: Combining to Composing, Third Edition, by Donald A. Daiker, Andrew Kerek, and Max Morenberg (Harper & Row; 432 pages; \$10.00; December 1985). A sentence-combining text expanded and reorganized to stress linguistic and rhetorical choices throughout the writing process. New units on invention and generating ideas. Instructor's Manual.

Writing, Second Edition, by Elizabeth Cowan Neeld (Scott, Foresman; 656 pages; \$18.95; December 1985). A process rhetoric/handbook that moves sequentially through a three-stage organization. Revised Handbook section. Instructor's Manual; Audiotapes.

Writing: Brief, Second Edition, by Elizabeth Cowan Neeld (Scott, Foresman; 544 pages; \$16.95; December 1985). Process rhetoric moves sequentially through a three-stage organization. Includes writing assignments, sample research paper, and treatment of essay examinations. Instructor's Manual; Audiotapes.

Writing: A College Rhetoric, by Laurie Kirsznner and Stephen Mandell (Holt, Rinehart and Winston; 448 pages; \$16.95; 1985). Paperback edition of the 1984 hardcover edition without the handbook section.

Writing: Process and Purpose, by Ellen Andrews Knodt (Macmillan; 288 pages; January 1986). A brief process-oriented rhetoric that begins with writing practice. Arranged according to purpose rather than mode. Includes professional and student essays on topics in all disciplines. Instructor's Manual.

Writing: Self-Expression and Communication, by Julia Dietrich and Marjorie Kaiser (Harcourt Brace Jovanovich; 544 pages; \$15.95; January 1986). A rhetoric with readings. Each chapter includes rhetorical discussion, essays on a single theme, and linked assignments culminating in a formal paper assignment. Instructor's Manual.

Writing and Learning, by Anne Ruggles Gere (Macmillan; 544 pages; 1985). A comprehensive rhetoric/handbook that stresses a direct connection between the writing course and other college courses. Emphasizes revision. Instructor's Manual.

Writing and Life, by Don Knefel (Holt, Rinehart and Winston; 480 pages; \$17.95; 1986). A rhetoric for nonfiction that presents the writing process from the point of view of purpose.

Writing for Career-Education Students, Third Edition, by Andrew W. Hart and James A. Reinking (St. Martin's Press; 500 pages; \$15.95; January 1986). Covers writing fundamentals, methods of development, and forms of professional communication. Exercises in every chapter; handbook of grammar, usage, punctuation, and mechanics. For students in vocational/technical programs.

The Writing Process: A Concise Rhetoric, by John M. Lannon (Little, Brown; 480 pages; \$14.95; December 1985). Reader/rhetoric/handbook presents writing process as a set of deliberate and recursive decisions about purpose, audience, content, organization, and style. Features overview of decision making; business writing; argumentation and research.

C. Readers

About Language: A Reader for Writers, by William H. Roberts and Gregoire Turgeon (Houghton Mifflin; 554 pages; January 1986). 57 selections arranged by topics including the writing process, using dictionaries, language and technology, and language development. Includes introductions, headnotes, study questions, writing assignments, and research topics. Instructor's Manual.

Before and After: The Shape and Shaping of Prose, by Donald Emblen and Arnold Solkov (Random House; 640 pages; \$11.95; December 1985). Thematically organized essay collection illustrates revision strategies of professional writers. Discussion questions and suggested writing topics address both process and product of composition.

The Belmont Reader: Essays for Writers, Fourth Edition, by H. Wendell Smith (Wadsworth; 500 pages; \$9.50; January 1986). Rhetorically oriented anthology with contemporary and traditional readings chosen to exemplify the writing process (generating ideas, organizing, determining purpose, analyzing audience). Instructor's Manual.

Comprehension and Composition, Second Edition, by Ann B. Dobie and Andrew J. Hirt (Macmillan; 480 pages; January 1986). 72 essays for freshman or developmental composition courses. Text treats the process of writing; contains writing topics and questions on meaning, structure, and style after each essay. Instructor's Manual.

The Course of Ideas: College Writing and Reading, by Jeanne Gunner and Ed Frankel (Harper & Row; 416 pages; \$10.00; December 1985). A reader with writing assignments and aids to reading. Includes readings by and about the great seminal thinkers. Model skills and assignments. Instructor's Manual.

The Dolphin Reader, by Doug Hunt (Houghton Mifflin; 1200 pages; January 1986). Thematic anthology of 12 units, 102 essays and 13 short stories reflecting humanistic concerns. Selections play off one another and develop broad themes. Minimal apparatus. Browser's Index. Instructor's Manual.

The Essay: Readings for the Writing Process, by Stephen H. Goldman and Bernard A. Hirsch (Houghton Mifflin; 480 pages; January 1986). An anthology of 43 essays organized to facilitate teaching writing as process. Section introductions offer strategies for each stage of the process. Instructor's Manual.

Language Awareness, Fourth Edition, by Paul Eschholz, Alfred Rosa, and Virginia Clark (St. Martin's Press; 440 pages; \$12.95; January 1986). A composition reader including 50 nontechnical essays on language. Apparatus includes headnotes, questions on content and rhetoric, vocabulary lists, classroom activities, and writing topics.

Language Power, Second Edition, by Dorothy Seyler and Carol Boltz (Random House; 419 pages; \$11.95; November 1985). A collection of 48 readings about language for composition students; focuses on word choice, sentence structure, and language manipulation. Includes exercises and writing assignments.

Models for Writers, Second Edition, by Alfred Rosa and Paul Eschholtz (St. Martin's Press; 400 pages; \$11.95; January 1986). 65 short essays organized to provide models of 18 rhetorical elements and patterns. Includes chapter introductions, headnotes, discussion questions, vocabulary lists, writing suggestions, and a glossary of terms.

Patterns for College Writing: A Rhetorical Reader and Guide, Third Edition, by Laurie G. Kirszner and Stephen R. Mandell (St. Martin's Press; 500 pages; \$12.95; January 1986). A rhetoric/reader presenting writing as a skill to be learned and applied in any college course. Discusses the writing process and major rhetorical patterns; includes student and professional essays.

Popular Writing, by Harold Stolerman and Helen O'Connor (Holt, Rinehart and Winston; 464 pages; \$15.95; 1986). A thematic reader that uses contemporary journalism and advertising to focus its discussion of writing.

The Prentice-Hall Reader, by Miller (Prentice-Hall; 1986). A rhetorically organized reader of classic and contemporary essays. "Prose and Revision" chapter shows early drafts and published versions of professional essays. Includes sample student essays and revisions; writing checklists.

The Process Reader, by Ray, Olson, and DeGeorge (Prentice-Hall; 1986). A rhetorically organized reader that discusses techniques for analytical reading and defines rhetorical essay patterns. Five professional essays and a writing checklist illustrate each pattern.

Read to Write, by Donald Murray (Holt, Rinehart and Winston; 624 pages; \$13.95; 1986). A process-oriented reader organized around major components of the writing process.

Readings in Argument, by Jeanne Fahnestock and Marie Secor (Random House; 654 pages; \$11.95; August 1985). A cross-disciplinary collection of readings chosen to illustrate principles of argument. Section introductions treat invention and analysis; includes reading questions and writing assignments.

Values and Voices, Third Edition, by Betty Renshaw, Anne Mills King, and Sandra Kurtinitis (Holt, Rinehart and Winston; 372 pages; \$16.95; 1986). A multi-discipline thematic reader with readings selected to help students articulate their values and ideas.

Why We Write: A Thematic Reader, by Robert Atwan and Bruce Forer (Harper & Row; 432 pages; \$10.00; February 1986). Thematically organized reader that demonstrates how to develop compositions through non-rhetorically designated categories. Section introductions and project ideas for collaborative writing. Instructor's Manual.

The Writer's Craft: A Process Reader, by Sheena Gillespie, Robert Singleton, and Robert Becker (Scott, Foresman; 496 pages; \$11.95; January 1986). Includes drafts of professional writers' work to illustrate and emphasize revision. Uses second color to compare drafts with final essays. Instructor's Manual.

The Writer's Voice, by Sandra Loy (Holt, Rinehart and Winston; 370 pages; \$15.95; 1985). Contemporary and traditional readings from many cultures and eras.

The Writer's World: An Essay Anthology, by Linda Woodson (Harcourt Brace Jovanovich; 380 pages; \$10.95; January 1986). Organized around steps in the writing process with readings about the process and others for models. Includes student papers, prewriting, revising, and editing examples; discusses writing process, rhetorical conventions.

The Writing Reader: Short Essays for Composition, by Carolyn Raphael (Macmillan; 384 pages; January 1986). A short prose reader emphasizing how to read and write essays. Applies techniques of critical writing to the process of writing and revising an essay. Instructor's Manual.

Writing with a Thesis, Fourth Edition, by David Skwire (Holt, Rinehart and Winston; 323 pages; \$15.95; 1985). A rhetoric/reader based on the persuasive principle.

D. Workbooks

Practical English Workbook, Third Edition, by Floyd C. Watkins, William B. Dillingham, and John T. Hiers (Houghton Mifflin; 304 pages; January 1986). A collection of exercises with some review of grammar designed for use independently or to supplement Practical English Handbook or other handbooks. Instructor's Manual.

The Writer's Way, A Process-to-Product Approach to Writing, Seventh Edition, by Clinton S. Burhans, Michael J. Steinberg, with Jean Strandness (Spring Publishing; 382 pages; \$16.50; August 1985). A text/workbook combination for basic writing courses. Includes journal, practice exercises in mechanics and style, editing-revising handbook, peer editing, academic and other writing tasks. Instructor's Guide.

Writing and Revising: A Modern College Workbook, by James W. Kirkland, Collett B. Dilworth and Patrick Bizzaro (D. C. Heath; 410 pages; \$9.95; September 1985). A text/workbook that includes exercises, focus on writing as a process, and sections on errors, study skills, spelling, and the research paper. Use independently or to supplement the Concise English Handbook. E. Special Texts

Active Voices IV, by James Moffett, with Miriam Baker and Charles Cooper (Boynnton/Cook; 368 pages; \$10.75; November 1985). A collection of writings by college students, based on the assignment sequences in *Active Voice*. Can be used alone or with Moffett's *Points of View* and *Points of Departure*.

Asking the Right Questions: A Guide to Critical Thinking, Second Edition, by Browne and Keeley (Prentice-Hall; 256 pages; 1986). Focuses on developing techniques for evaluating material that can be applied to a wide variety of readings. Includes new suggestions for applying critical thinking skills to expository writing.

The Commonsense Guide to Writing the Research Paper, by Pamela West and Leonard S. Rubinstein (Macmillan; 288 pages; January 1986). A research manual written as a dialogue between professor and student; intends to involve students in the process of research and writing.

Communication at Work: Listening, Speaking, Writing and Reading, by Abrams (Prentice-Hall; 384 pages; 1986). An overview of the communication process using examples from business and other jobs. Includes scenarios to illustrate problems of ineffective communication.

Frames of Mind: A Course in Composition, by Geoffrey and Judith Summerfield (Random House; 416 pages; \$14.95; December 1985). Offers varied experiences in reading and writing; aims to provide a sense of role, situation, and audience as it moves from texts written for oneself to those written for academia.

The Language of Argument, Fifth Edition, by Daniel McDonald (Harper & Row; 320 pages; \$10.00; November 1985). A topical rhetoric/reader for introduction to the forms and writing of argument. Provides materials from which to write argumentative essays; features 60 new essays. Instructor's Manual.

Literature: Options for Reading and Writing, by Donald A. Daiker, Mary F. Hayes, and Jack E. Wallace (Harper & Row; 1108 pages; \$16.00; January 1985). An anthology that treats literary comprehension, strategies for writing about literature, and elementary literary criticism. Offers preliminary writing exercises, paragraph assignments, and sentence-combining exercises for every work. Instructor's Manual.

The Research Paper: Form and Content, Fifth Edition, by Audrey Roth (Wadsworth; 303 pages; \$5.50; December 1985). Presents process of creating a report from library and non-library sources. Includes documentation, preparation, and presentation of research papers; use of computers; new MLA form; non-print sources. Instructor's Manual.

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Writing Research Papers: 1986 Special Printing with New MLA Style Update, Fourth Edition, by James D. Lester (Scott, Foresman; 298 pages; \$5.95; December 1985). A manual treating common problems facing beginning researchers, updated with 1985 MLA style. Includes sample paper with note cards. Tabbed for quick reference. Instructor's Manual, Study Guide.

III. Advanced Writing Texts

A. Rhetorics

Fact and Artifact: Writing Nonfiction, by Lynn Z. Bloom (Harcourt Brace Jovanovich, \$11.95; 337 pages; January 1985). Emphasizes style and revision, and through examples of professional and student writing focuses on the processes of writing about people, places, performance, controversy, how-to, science, and humor.

B. Readers (None listed)

C. Composition and Literature Texts

Classic Short Fiction, by Bohner (Prentice-Hall; 1986). Over 100 pieces of short fiction, both classic and contemporary. Discusses reading and writing about fiction. Instructor's Manual.

Interpreting Literature, Seventh Edition, by K. L. Knickerbocker et al. (Holt, Rinehart and Winston; 1152 pages; \$21.95; 1985). An anthology of five literary genres, including essays and biography.

Literature: An Introduction to Reading and Writing, by Roberts and Jacobs (Prentice-Hall; 1400 pages; 1986). An anthology of essays, short stories, plays, and poems incorporating techniques for writing about literature throughout. Instructor's Manual.

Literature: The Human Experience, Fourth Edition, by Richard Abcarian and Marvin Klotz (St. Martin's Press; 1350 pages; \$16.95; January 1986). A thematically arranged anthology containing 33 short stories, 4 novellas, 190 poems, and 13 plays. Includes questions and writing topics; appendices on formal and critical concerns, including writing about literature.

Literature: Reading Fiction, Poetry, Drama, and the Essay, by Robert DiYanni (Random House; 1536 pages; \$19.95; December 1985). Introduction to literature that focuses on process of reading and elements of each genre. Also intended for writing courses with a literature component.

Literature and the Writing Process, by Elizabeth McMahan, Susan Day, and Robert Funk (Macmillan; 1024 pages; January 1986). Focuses on literature and writing about literature, especially the process of invention and other components of writing and rewriting as they relate to the literary process. Instructor's Manual.

Writing About Literature, by Lynn Klamkin and Margot Livesey (Holt, Rinehart and Winston; 964 pages; \$20.95; 1986). An anthology for reading and writing that covers essays, fiction, poetry and drama and uses student papers and the writing process to present writing about literature.

D. Business and Technical Writing Texts

Contemporary Business Writing: A Problem-Solving Approach, by Terry McNally and Peter Schiff (Wadsworth; 576 pages; \$20.00; February 1986). Treats business writing as process in four steps with step-by-step application of problem-solving techniques. Includes chapters on word processing, producing graphs, writing resumes. Instructor's Manual and MicroPac (R) available.

Professional and Technical Writing Strategies, by VanAlstyne (Prentice-Hall; 320 pages; 1986). A text and reference for entry-level and advanced professionals. Includes prewriting considerations, correspondence, reports, manuals, research and documentation, oral communication skills. Instructor's Manual.

Successful Writing at Work, Second Edition, by Philip C. Kolin (D. C. Heath; 480 pages; \$17.95; December 1985). For business writing courses. Includes writing assignments, examples, and exercises. Instructor's Guide. Technical Communication, by Rebecca Burnett Carosso (Wadsworth; 528 pages; \$16.00; January 1986). Designed for students preparing for careers in a variety of fields. Covers graphics and visuals, new technologies, rhetorical concerns, forms of technical writing, and information gathering techniques. Instructor's Manual available.

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E. Special Texts

Form and Style: Theses, Reports, Term Papers, Seventh Edition, by William G. Campbell, Stephen V. Ballou, and Carole Slade (Houghton Mifflin; 240 pages; \$12.95; January 1986). Guidance for preparing scholarly papers. Includes MLA, Chicago, and APA styles. Notes and bibliography forms on facing pages; full-size examples. Includes computer coverage and typing instructions. Spiral bound; lies flat.

IV. Professional Texts

Facts, Artifacts and Counterfacts: Theory and Method for a Reading and Writing Course, by David Bartholomae and Anthony Petrosky (Boynnton/Cook; 288 pages; \$10.75; March 1986). Offers materials for the course, rationale for the materials, and a series of essays examining specific problems of reading and writing. A set of sequenced assignments, with alternative readings and questions.

Only Connect: Uniting Reading and Writing, edited by Thomas Newkirk (Boynnton/Cook; 272 pages; \$10.50; January 1986). Fifteen essays by teachers/theorists examine historical reasons for the schism between reading and writing in schools and colleges and present arguments and suggestions for uniting the two.

The Teacher-Researcher: How to Study Writing in the Classroom, by Miles Myers (NCTE and ERIC/RCS; 177 pages; \$13.00; 1985). Six chapters addressing research design; methods of analyzing syntax, text, cognition, and social context; and study of error and attitude. Includes theory and methods; reports results of similar studies.

Texts and Contexts, by Geoffrey and Judith Summerfield (Random House; 228 pages; \$14.95; February 1986). Assuming that discourse is produced in a social context and performed in role, this text applies the idea to the writing classroom.

Training the New Teacher of College Composition, by Charles W. Bridges (NCTE; 168 pages; \$13.00; 1985). Thirteen essays for new teachers and the departments who support them. Issues include basic writing instruction; technical writing; relationships among specialties in literature, creative writing, and composition; incorporating theory into practice.

Writers on Writing, by Tom Waldrep (Random House; 350 pages; \$21.95; July 1985). 31 rhetoricians discuss their own practice as writers and teachers of writing.

Writing Across the Disciplines: Research into Practice, edited by Art Young and Toby Fulwiler (Boynton/Cook; 288 pages; \$10.75; January 1986). Story of successful eight-year effort at Michigan Tech to make writing integral to every course. Analyzes the effects on faculty and students and implications for the future.

Writing Assessment: Issues and Strategies, by Karen Greenberg, Harvey Wiener, and Richard A. Donovan (Longman; 320 pages; \$39.95; March 1986). Presents theoretical perspectives on the measurement of writing ability, derived from cognitive psychology, linguistics, rhetoric, and educational measurement. Includes programs for the evaluation of student writing in the classroom.

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A List of Publications by Kenneth A. Bruffee

Publications: Literary Criticism

Elegiac Romance: Cultural Change and Loss of the Hero in Modern Fiction (Ithaca, N.Y.: Cornell UP, 1983).

"Nabokov's *Sebastian Knight*: An Example of Elegiac Romance," *Modern Language Quarterly*, 34 (June, 1973), 7 pp.

"Some Works of Elegiac Romance," Xeroxed checklist (57 items), September, 1973.

"Elegiac Romance," *College English* (January, 1971), 12 pp.

"The Synthetic Hero and the Narrative Structure of *Childe Harold III*," *Studies in English Literature*, 4 (Autumn, 1966), 10 pp. Cited in: Gleckner, *Byron and the Ruins of Paradise* (Johns Hopkins, 1967), McGann, *Fiery Dust* (Chicago, 1968), and Cooke, *The Blind Man Traces the Circle* (Princeton, 1969).

"The Lesser Nightmare: Marlow's Lie in *Heart of Darkness*," *Modern Language Quarterly*, 25 (September, 1964), 8 pp. Anthologized in the Norton Critical Edition of *Heart of Darkness*, ed. Robert Kimbrough, 2nd ed. (New York: Norton, 1971).

Publication: Educational Innovation and Teaching Writing

"The WPA as (Journal) Writer: What the Records Reveal," *Journal of Writing Program Administration*, 9 (Fall-Winter, 1985), 5 pp.

A Short Course in Writing, 3rd edition (Cambridge, Mass.: Winthrop, 1985).

"Liberal Education, Scholarly Community, and the Authority of Knowledge," *Reinterpreting the Humanities* (Princeton, N.J.: Woodrow Wilson Foundation, Spring, 1985; *Liberal Education*, 71 (Fall 1985), 9 pp.

"Collaborative Learning and 'The Conversation of Mankind,'" *College English* (October, 1984), 17 pp.

"Getting Started" (on linguistics and teaching writing), in Donald McQuade, ed., *Linguistics, Stylistics, and the Teaching of Composition* (Carbondale, Ill.: Southern Illinois UP, 1984), 9 pp.

- "Learning to Live in a World Out of Joint: Thomas Kuhn's Message to Humanists Revisited," *Liberal Education* 70 (Spring, 1984), 5 pp.
- "Writing and Reading as Collaborative or Social Acts," in *The Writer's Mind: Writing as a Mode of Thinking*, ed. Janice N. Hays, et al (Urbana, Ill.: NCTE, 1983), 11 pp.
- "Liberal Education and the Social Justification of Belief," *Liberal Education*, (Summer, 1982), 10 pp.
- "CLTV: Collaborative Learning Television," *Educational Communication and Technology, Journal*, 30 (1982), 15 pp.
- "The Structure of Knowledge and the Future of Liberal Education," *Liberal Education*, (Fall, 1981), 12 pp.
- "Two Related Issues in Peer Tutoring: Program Structure and Tutor Training," (February, 1980), 5 pp.
- "The Brooklyn Plan: Attaining Intellectual Growth through Peer-Group Tutoring," *Liberal Education*, 64 (December, 1978), 21 pp.
- "Training and Using Peer Tutors" (editor and contributor), *College English* (December, 1978), 18 pp.
- "A New Intellectual Frontier," *Chronicle of Higher Education*, 2 February 1978.
- "Collaborative Learning: Some Practical Models," *College English*, February, 1972, 10 pp. Anthologized in *Ideas for English 101: Teaching Writing in College*, ed. Richard Ohmann and W.B. Coley (Urbana: NCTE, 1975).
- "On Graduate Study in English," *ADE Bulletin* (February, 1973).
- "A New Emphasis in College Teaching" *Peabody Journal of Education*, October, 1972, 6 pp.; and in *The CEA Chapbook*, Nashville, 1972.
- "The Way Out: A Critical Survey of Innovations in College Teaching," *College English* (January, 1972) 14 pp.



Notes on Contributors

Pat Belanoff is Assistant Professor of English and Associate Director of the Writing Program at SUNY at Stony Brook; she was formerly the Assistant Director of Expository Writing at NYU. Her articles on composition and rhetorical theory have appeared in *The Writing Instructor* and *The English Record*. Her recent work, "The Role of Journals in the Interpretative Community," will appear in *The Journal Book* (Boynton/Cook, forthcoming). In addition, Professor Belanoff is co-author of *The Right Handbook* (Boynton/Cook, 1986) and *A Community of Writers* (Random House, 1987).

Lisa Ede is Associate Professor of English, Coordinator of Composition, and Director of the Communication Skills Center at Oregon State University. Her articles on composition theory have appeared in *Rhetoric Review*, *Central States Speech Journal*, and *College Composition and Communication*. She co-edited with Robert Connors and Andrea Lunsford *Essays on Classical Rhetoric and Modern Discourse* and the work she and Andrea Lunsford have done on collaboration in the business world won the 1985 Mina P. Shaughnessy Award.

Peter Elbow is Director of Writing Programs and Associate Professor of English at SUNY, Stony Brook. Previously, he taught at M.I.T., Evergreen State College, Wesleyan University, Harvard School of Education, and Franconia State College. Professor Elbow has received many honors, including the Honorary Woodrow Wilson Fellowship, Moody Fellowship, Danforth Fellowship, and the Kent Fellowship at the Wesleyan Center for Humanities. In addition to many published articles, he is author of *Oppositions in Chaucer*, (Wesleyan University Press, 1975), *Writing Without Teachers*, *Writing With Power*, and *Embracing Contrarities in Learning and Teaching*, (Oxford UP, 1973, 1981, and forthcoming).

Andrea Lunsford is Associate Professor of English at the University of British Columbia, where she is also Coordinator of Composition. She has published widely on history and the theory of rhetoric, composition theory, reading theory, and eighteenth-and-nineteenth-century nonfiction prose. Her articles have appeared in *College English*, *College Composition and Communication*, *Rhetoric Review*, and other journals. Her books include *The Thinking Writer* (Harper, 1986), *The Rhetorical Works of Alexander Bain* (Southern Illinois UP, 1984), and (co-editor) *Essays on Classical Rhetoric and Modern Discourse* (Southern Illinois UP, 1984).

Elaine Maimon is Associate Vice President and Professor of English at Beaver College (suburban Philadelphia), where she also directs the writing-across-the-curriculum program. She has co-authored two composition textbooks, *Writing in the Arts and Sciences* and *Readings in the Arts and Sciences* (Little Brown, 1981, 1984), contributed widely to scholarly journals and is a frequent speaker at professional meetings. From 1980-1984, she was the director of the NEH/Beaver College Summer Institutes on the Teaching of Writing in the Humanities. Currently, she is director of an NEH project designed to promote alliances in the humanities between Beaver College and local school districts.

William Strong is Professor of Secondary Education at Utah State University, where he teaches courses in English education, content area reading, and writing. He also co-directs the Utah Writing Project. In addition to articles for various journals, he has also written sentence-combining textbooks and more recently computer software using the sentence-combining approach. At present, he is on sabbatical in Hawaii, completing a monograph for NCTE/ERIC on sentence combining and writing instruction.

Barbara Weaver is Assistant Professor of English and Writing Coordinator for the University College Learning Center at Ball State University. She is vice-president of the Indiana Teachers of Writing. In addition to bibliographies for writing teachers, she has published articles on teaching and testing writing and is a frequent conference speaker and consultant. Dr. Weaver is presently conducting research on basic writing and also serves as managing editor of WPA.

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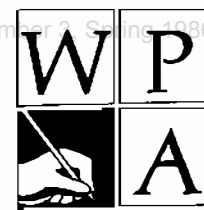
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Writing Lab Newsletter

The *Writing Lab Newsletter* is intended as an informal means of exchanging information among those who work in writing labs and language skills centers. Brief articles (four to six typed pages) describing labs, their instructional methods and materials, goals, programs, budgets, staffing, services, etc. are invited. For those who wish to join the newsletter group, a donation of \$5 to help defray duplicating and mailing costs (with checks made payable to Purdue University, but sent to me) would be appreciated. Please send material for the newsletter and requests to join to: Professor Muriel Harris, Editor, *Writing Lab Newsletter*, Department of English, Purdue University, West Lafayette, Indiana 47907

WPA Summer Conferences on Writing Program Administration

During the week of August 4-8, 1986, the Council of Writing Program Administrators will sponsor two separate but related events for professionals in the administration of college writing programs. The "Workshop for Writing Program Administrators," intended primarily but not exclusively for newer administrators, will begin Monday morning, 4 August and end Wednesday morning, 6 August. The "Conference on Writing Program Administration" will begin on Wednesday morning, 6 August and end on the afternoon of Friday, 8 August.

"The Fifth Annual Workshop for Writing Program Administrators," 4-6 August. Lynn Z. Bloom (Virginia Commonwealth University) will lead the workshop (limited to 25 participants), focusing on essentials of staff and curricular development, holistic grading, program evaluation, tutoring programs, etc.

"The Conference on Writing Program Administration," 6-8 August. This conference involves presentations, workshops, and "seminar discussions" on such topics as The WPA's Role in Writing Across the Curriculum, Evaluation of Teaching and Programs, Productive Uses of Computers in Teaching and Administration, the WPA's Role in Improving High School Writing Instruction, The Practical Usefulness of Composition Theory and Research, and Styles (and Substances) of Administration.

For information about the workshop, conference, or both, please write to Richard Gebhardt, Program Chair of WPA Summer Conferences, English Department, Findlay College, Findlay, Ohio 45840

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