

Journal of the Council of Writing Program Administrators
Volume 11, Number 3, Spring 1988

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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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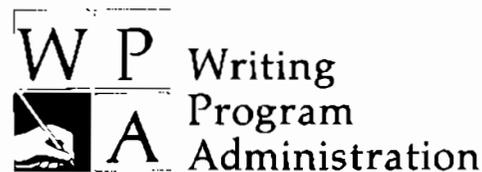
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Article length (flexible), 2,-4,000 words. Authors should submit two copies and retain a copy for their own files. Materials should be suitably documented using the *MLA Handbook* (second edition), although as much reference as possible should be included 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 Christine Hult, Editor, WPA, Department of English, Utah State University, Logan, Utah 84322-3200.

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Editor's Note

This issue ends my five year term as editor of *WPA*. Beginning with Volume 12 the journal returns to Utah State University, a long time friend and supporter of the National Council of Writing Program Administration. Christine Hult, the new editor, brings a new perspective and wide range of administrative experience to the journal. Two of her articles have appeared between our covers (Volumes 8 and 10) and contributed immensely to the success of each of those issues. Under Chris's editorship we can expect the quality of the journal to increase as she voices the Council's professional concerns through her editorials and shapes the nature of writing program administration through her editorial policies. We are, indeed, fortunate to have Christine Hult as the new editor of *WPA*.

The *WPA* owes a large debt to dozens of people who have supported its efforts during the past five years. In particular, we'd like to thank Vice President William Lye, Dean Robert Hoover, and Professors Patricia Gardner, Kenneth Hunsaker, Ken Brewer, Ronald Shook, and Aden Ross of Utah State University. Dean Elske Smith, College of Humanities and Sciences, Dorothy Scura, Chair of the Department of English, and Professors C. Williams Griffin and James Kinney of Virginia Commonwealth University have generously supported the *WPA* during its residency in Virginia. Ann Friedli, Charlotte Wright, and Lynn Graham—all excellent typists and proofreaders—spent long hours putting the finishing touches on numerous issues of the journal. Nancy Perry, St. Martin's Press, has contributed generously her time, energy, and good nature to the support of the journal, and the Council's summer workshops. To all of these friends and colleagues, the *WPA* owes much gratitude.

I personally wish to thank Ken Bruffee, the founding editor of *WPA*, for his wise and practical advice during the first three years of my tenure as editor. And finally, I thank my dear friend and mentor, Harvey Wiener, for his encouragement and moral support of the journal. Without Harvey's unbounding optimism and faith in me and the *WPA*, the journal would be much less than it is.

Bill Smith

Some Speculations About the Future of Writing Programs

Maxine Hairston

Almost two years ago in my CCCC Chair's address at the Minneapolis convention, I raised a storm of controversy in the profession by suggesting that if writing teachers cannot function as equals and gain professional recognition and respect within the university English departments, they should consider leaving those departments and try to establish separate composition and rhetoric programs.

Such a suggestion raises the issue of where do writing programs belong? In English departments as an integral part of a broad program in which all faculty teach or outside of English departments in a separate division where composition and rhetoric faculty can focus their energies? It is easy to forget that this question that has generated so much discussion in the past few years was not even an issue ten years ago. Before that time most English faculty took it for granted that their department would teach virtually all the writing courses for their college or university even though they would freely admit those courses were troublesome because they were necessarily labor extensive and consumed a large amount of energy and resources of a department. They were also hard to teach. But few faculty contemplated getting rid of them for two reasons. First, they were the bread and butter courses of most departments, financing small upper division classes. Second, because of practicality and a certain noblesse oblige, even senior faculty felt some responsibility for seeing that students were taught to write. Perhaps not by them, but by someone in the department. That someone became junior faculty and graduate students and composition took its place, at the bottom of the totem pole to be sure, but still an important part of the total program in English.

The dispute about where such a program should be has arisen only because a new kind of writing faculty has emerged in the past ten years: an articulate and energetic group who has put forth a powerful new view of the nature of writing and brought fresh vigor and insights to the enterprise of teaching it. Going back to the ancient art of rhetoric for vitality and scholarly sophistication, these scholars have created a new discipline and moved in to fill a need they believe has not been filled by too many English departments. They have made their weight felt throughout the country by challenging the view that expository writing is

essentially a low level skill of transcription and that teaching it is a service. And they have been successful enough to challenge English departments and to try to claim a larger role for themselves in those departments.

During this same period, the nature of literary studies in English has also been changing. As the field flourished in the 1970s and many new scholars came into the profession, English departments became more and more specialized, more fragmented than they were in the 1960s. Pressure to publish in the profession also increased, even in institutions that until recently thought of themselves primarily as teaching institutions. As pressure rose, scholars tended to pick smaller and smaller areas to focus on and dissect, and literary criticism flourished. Moving farther away from concern for primary texts and for teaching those texts, literature professors have made literary theory and criticism their chief concern. As this has happened, naturally the focus of many scholars has shifted almost entirely to graduate studies, where they work in an atmosphere increasingly rarified and detached from the general student population.

In most cases, however, departments have not given up the required courses that serve that population because those courses still pay the bills and furnish teaching jobs for the graduate students who are absolutely necessary for the critical enterprise to flourish. Such students must exist in order to justify creating a body of criticism to teach them. Besides, few literary theorists are so eminent that a university will subsidize them just to think and write. The public expects them to do some practical teaching. Increasingly, however, a new kind of narrow and unabashedly elitist professoriate has emerged in many departments.

Both these developments have driven a serious dividing wedge into the fissure that has always existed between the writing programs and the literature studies in English departments. Historically, this fissure has been papered over for pragmatic reasons and because the distribution of power in the departments has been so unequal that raising the issues we now face did not even occur to anybody. Composition faculty were, for the most part, not composition scholars so they had neither the self confidence nor the power to even think about changing the situation.

There are, to be sure, certain kinds of institutions in which English departments are likely to have strong and well integrated writing programs. One is the liberal arts college that stresses undergraduate education very heavily and has a faculty who have diverse interests and diverse responsibilities. In many of these departments everyone teaches writing. There is simply no discussion about it. They teach at all levels, they know their students well, and they see their program as a whole. They understand that if students do not have good teaching in their freshman

writing courses they are not going to stick around for upper division courses. Often everyone is involved in the decisions about textbooks, and in some schools the faculty meets regularly and plans the writing course.

Miami University of Ohio fills this description in many ways even though it also offers the Ph.D. in rhetoric. So does the University of Hartford and other institutions such as DePauw College, Reed College, Austin College, Gustavus Adolphus College, and St. Olaf's in Minnesota. I will grant that I know of some small liberal arts schools where the predominantly literature faculty says "Let's hire a composition person in a staff position and give it all to her," but I do not think it happens often.

Nevertheless, I think that in the better liberal arts colleges it is possible for trained writing faculty to work well within the English program, and by being tactful and patient gradually to shift the direction of a program, bring in new ideas, and eventually effect a paradigm shift. They can earn the respect and cooperation of the traditional faculty. It is not easy to do, but it is worth doing and I think many writing faculty are currently working toward this goal.

The second kind of department in which one may well be able to work out an accommodation is the large, principally urban university that serves a diverse, non-traditional and generally highly pragmatic student population. Typical of these kinds of places are Wayne State University, University of Louisville, University of Illinois at Chicago, University of Houston, and the University of Cincinnati. Many schools in the CUNY system in New York are similar.

The faculty of these English departments are very likely to understand that their existence depends on offering a broad-based and varied curriculum that responds to students' needs and interests. They can offer fine courses in Shakespeare and Victorian literature, in creative writing, and they can have a very strong English major, but they must also offer a good basic writing program. They must teach technical writing, train English teachers, and perhaps offer a concentration in professional writing and editing or something similar. Not only do their students demand such a diverse program, their mandate from the state legislature often requires it. These institutions are funded to educate the citizens of the state, and in the long run that has to be their top priority. Nevertheless one can find many fine literature scholars at these places who do good work and make their mark on the national scene.

The same kinds of priorities and constraints often operate in another kind of institution; that is the branch campuses of state universities and schools in what might be called "the second tier" of the state university system. Many different kinds of state schools fill this category: South-west Texas State University, University of Texas at Arlington,

San Diego State University, Ball State University, and Washington State University. They may offer Ph.D.s, but research is not the absolute priority in this kind of school. Again, these institutions often have excellent faculty, some of them distinguished.

Certainly it is true that in these universities the faculty in English departments can be factious, divisive, fight for territory, and compete for power and funds within their department. But writing program administrators in places like these have a good chance to make their programs respected and to consolidate their own positions in the department so that they can function as equals in the departmental hierarchy. They flourish by doing their own work well, by bringing in grants and recognition to the department, by providing good training for graduate students, and by demonstrating to their university administrations that they are enhancing the reputations of their institutions.

Writing program administrations in these kinds of schools—and there are scores, perhaps hundreds of them around the country—can be strong and effective within an English department. They can work well with literature faculty when they are equals, and they can occasionally even pursue their interests in literature or other media such as film. Most important, they can be respected, if not loved, by their colleagues.

I would encourage any WPA in this kind of institution to work towards this balanced arrangement of power. It is practical, it is economical, and it can be a congenial solution. One has to be self-confident, committed, and often one has to fight. But the situation is tenable and potentially productive. These are perhaps the kinds of departments that have the most work to do to convert other literature faculty or more traditional faculty from what I call a composition slave attitude over to new approaches.

But what about the writing programs in English departments in the big universities—University of Michigan, Indiana University, Harvard, New York University, UCLA, and the University of Texas? How well can writing programs function in these institutions which are strongly research-oriented universities, where faculties are highly specialized and focus primarily on graduate education?

I am not optimistic about the future of writing programs as part of English departments in institutions such as these. They have already split off in Harvard, Michigan, and UCLA, but in a way I do not think is healthy. In these institutions, there are no graduate programs connected with the writing programs; consequently, the universities regard them largely as service programs and they cannot command the respect and support a good writing program needs. Nor are such programs likely to generate the research and scholarship that will help them to retain good faculty and advance the discipline.

Theoretically, writing and literature faculty in any university ought to be able to work out at least a marriage of convenience, but I know few major research institutions where that is happening. The University of Maryland and the University of Utah do seem to be moving in that direction. More and more, however, I believe it is in our best interests, the best interests of our students, and of the whole population for writing and rhetoric programs in major research-oriented and basically elitist universities to think about moving out of English departments. Those of us who work in such institutions should start planning how we can set up our own divisions. And we need to plan carefully, for the hazards are considerable.

Let me explain my basis for this radical proposal, although as many historians in our field have pointed out, it is not written in heaven that writing programs naturally belong to English departments. They could just as easily have gone with speech or linguistics departments. In its simplest form, I suppose my rationale is best expressed in Toby Fulwiler's statement that composition people are populists. I think we are. I think we care deeply about teaching large numbers of people a craft that they must have in order to participate and thrive in our society. We believe in a broadly literate and informed citizenry, and we think it is our responsibility to find a way to achieve that goal. Who else is going to do it if we do not?

In contrast, I think specialists in literary studies in major research universities tend to be elitists. They do not think literacy for the general public is their concern. They want to focus on educating a comparatively small group of students and on initiating those students into a narrow circle that defines literature narrowly, and reads it in a special way. Now I say "tend to be." Not all of them are, by any means, and we have great literary scholars whose goals have been to broaden, not narrow, access to great literature: Wayne Booth, Cleanth Brooks, Robert Scholes, and Carolyn Heilbrune, to name just a few. How fashionable these scholars are in the current environment may be a question, of course. But that does not diminish their stature.

Nevertheless, I believe that English departments in most major research universities today are dominated by highly specialized, elitist scholars who do not value the teaching of expository writing and think it has no place in English studies. Their way of getting rid of it is to redefine the mission of their departments by saying, "We should refuse to teach writing. It is the job of the high schools. When students get to college, they should already know how to write." The fact that they do not seems irrelevant to these academics.

Is it possible for us as professional rhetoricians to change this attitude? For two reasons I do not think so. First, there is a Mandarin mentality at

work in many academic departments that makes some people relish growing their intellectual fingernails so long that they cannot do anything useful. The more precious and impractical what they do is, the more they glory in not doing the necessary, useful work of their society. The fewer people who can understand or appreciate what they do, the more they value their product. They do not want to communicate with ordinary people.

This tendency is not limited to the scholarly world. The aristocrats and upper classes of Europe and England have felt this way for centuries and, for the most part, still do. A gentleman does not work. A gentleman certainly does not do anything that serves someone else. Now this is not a strong attitude in the American culture, but I think it crops up frequently in the academic world for interesting reasons. Often the person who is drawn to our world is the reclusive, unworldly type who does not like to cope with pragmatic concerns and the demands of practicality. In colleges and universities, too often, they turn this handicap into a virtue by glorifying abstract studies and narrow specialization. Such specialization is necessary of course to advance a discipline, but it does not have to be pursued at the expense of educating students. A person can do both.

Nevertheless when faculty of this kind dominate an English department, they look on teaching writing as a service function and thus relegate the activity and those who do it into an inferior position forever. As long as they see writing in that way, they will not change. As Fred Crewes put it in a recently published talk given in Texas, the division between composition and literature in many places is not a gap, it is a wall. And nothing is being done on the other side about breaking it down. As rhetoricians, we have not made much progress in persuading the guardians of that wall to see things our way. Perhaps when we have our own departments and graduate programs, we will.

Recently I was reminded of another belief of the traditional twentieth century literary scholars that convinces me more than ever that we need to start planning separation. In her essay "The Reader in History" that concludes her anthology, *Reader Response Criticism*, Jane Tompkins points out the sterile and essentially static nature of most of the major theories about literary studies that have dominated English departments for the last several decades. Her central point is that through most of history, literature, particularly poetry, has been valued (and feared) for what it does, for its effects on people, not for what it means. Literature was valued for its power, and seen as a force acting on the world.

For complex reasons I will not go into here, but which have much to do with the modern literary critics wanting to remove their discipline from competition with science and assert its privileged status, the modern

literary establishment has declared that, "The first requirement of a work of art in the 20th century is that it should do nothing." These scholars want to view poetry only as an ordering force that provides a "stay against the chaos in a world of confusion." To serve this function, poetry must remain detached from the world. Thus they maintain that poetic language is special and inherently different from scientific or referential language. Ordinary folk cannot understand it and college professors have to explain it to them. Thus the justification for graduate studies in English. A text is an object rather than an instrument, it is an occasion for investigation rather than a force that acts on the world.

Now if the Tompkins view is accurate, and to me it resonates with truth, I do not see how expository writing programs can long exist in a healthy condition within a department whose power structure holds this value. The very essence of rhetoric and composition is that it is worldly, pragmatic, contingent, and dynamic—changing, always situational, always adapting. Above all rhetoricians see writing as for something—it does something, and writing teachers are engaged in the practical, everyday work of teaching large numbers of people a craft they think is going to be useful for them.

I see some new hope for change in the current situation from the new interest in reader response criticism. If that approach could become really influential in English departments, I think it could affect the whole discipline because there is a strong connection between rhetorical theory and reader response criticism. But somehow I do not think that change is going to happen. It is too proletarian. So I am not optimistic about a happy compromise in certain literature departments between what we in rhetoric see as our interests and what literary scholars see as theirs.

I am not going to deny that a split between literature and composition means major problems and involves major risks. For political and economic reasons it may be very hard to pull off. Writing courses everywhere bring a lot of money to departments, and they also provide a lot of graduate students to fill graduate courses. Not only that, it is going to be difficult to establish a division of writing and rhetoric as a politically effective and academically respectable unit in a university community. Anything new is always suspect—American literature had the same problems not less than twenty-five years ago.

But I think it can be done and it must be done for the future of the profession. Robert Scholes of Brown University, a recent convert to this view, outlined an intelligent, scholarly and respectable plan for doing this in a speech he gave at the 1985 MLA called "The Case of Divorce." In it he called for a broad redefinition of literature and a new kind of department that took communication as its province. He also called for a strong graduate program within such departments.

For me the key point is that we must keep our graduate programs in the division of writing and rhetoric. This is absolutely essential. A great deal of the vigor in composition and rhetoric is coming from our graduate students. They are energizing the profession by investigating new areas for their dissertations, initiating much of the research that is being done, and giving many of the papers and publishing many of the articles that are advancing the profession. Look at the number of them on the next CCCC program if you want confirmation. And they have the special advantage of doing their teaching in the subject they are studying so that each one reinforces the other. Literature students do not have that advantage.

Without our graduate programs, rhetoric as a discipline will decline, and composition as a discipline will virtually disappear. I am convinced that it is almost impossible to have a vigorous composition program that is both based on scholarship and contributes to scholarship if that program is shunted off from the mainstream of the academic enterprise and becomes a kind of lower division community college to "serve" the rest of the university. It will not serve the university very long or very well. And it will be suicide for the people who try to run it—they will get neither the respect nor the attention of the rest of their academic colleagues.

So separation can be a trap and we must be sure we do not allow ourselves to be cut off from the scholarly enterprise. We have to build programs that incorporate research, publication, teaching, and interaction with the rest of the university community, and bring recognition and respect nationally to our own institutions. It is risky to challenge the status quo, but in some institutions I think we must if we are going to become established professionals with high standards and high self-esteem. Both are necessary for ourselves and for our students, and they are necessary for the larger community who need what we have to offer them.

Writing program administrators themselves must be more than administrators. They have to be scholars, publishers, researchers who bring in recognition and respect to their discipline and to their institutions. They must also be leaders, politicians, and risk takers, bold and enterprising in working to change. The future is uncertain, but it is also promising. I believe that if we act with confidence and determination we have an unprecedented opportunity to strengthen the teaching of writing in our universities and colleges.



ESL Concerns for Writing Program Administrators: Problems and Policies

Alice M. Roy

Demographers predict for the coming decade an increase in nonnative populations in those areas where there is already a concentration of new immigrants and permanent residents and the possible influx of such populations to other areas as well. Further, there are approximately 400,000 traditional foreign students in U.S. colleges and universities, and this number is not expected to diminish (Zikopoulos, *Open Doors*). All types of post-secondary institutions—whether state or private, large or small, first-tier or second-tier or community college—will need to respond to this challenge.

However, two recent publications on writing programs, Connolly and Vilardi's *New Methods in College Writing Programs* and Hartzog's *Composition and the Academy*, give little attention to second-language writers, although they make important contributions to our knowledge in many areas of writing program administration. Together, the two books cover a total of 64 schools. In Connolly and Vilardi, only 4 schools mention English as a Second Language (ESL) in their program descriptions, and very briefly. In Hartzog, where more focused information is gathered, ESL appears in two tables. One shows that 18 of the 41 schools examined have some kind of ESL course or treatment. The other shows that, among the various categories and units that a writing program serves (freshmen, sophomores, upper division, honors students, EOP students, the university as a whole, other departments, and so on), writing program administrators rated the success of their service to second language writers "Poor" and, in fact, the lowest of all (*Composition* 33, 56).

In administering a writing program that accommodates both first- and second-language speakers, WPAs must consider several questions. The answers to these questions affect the kind and quality of writing instruction available for second language writers, and, by extension, the quality of education of future citizens. There are many questions; but then, the impact is not small.

Among the most salient questions are those concerned with whether or not nonnative writers are viewed and treated as part of a unified writing program, one that is theoretically motivated and research-based. Are second-language students taught writing with native English-

speaking students or separately? How should they be taught? If separately, are there whole separate courses, or separate sections of the same course? And, if separately, who controls (or influences) content and method in the ESL sections or courses? Who supervises the teaching staff? What are the criteria for hiring instructors for those sections or courses? Are those criteria the same or different from those for staffing native-speaker courses?

Methods and theoretical assumptions behind testing also interact with treatment of nonnative speakers of English as a separate entity or as one part of a pluralistic whole. How is competence determined for freshman writing? For upper division or graduation writing proficiency? How are second-language writers evaluated?

In attending to the issues raised by these questions, we have to consider types of ESL students, theories which underlie programs and courses along with faculty assumptions about language acquisition and the development of literacy, program structures and goals, types of teachers, and problems of assessment.

Types of Students

Writing programs may have to serve three main types of second-language students—traditional foreign students, recent immigrants, and bilingual students. Traditional foreign students—now generally called “international students”—are those who come to the U.S. for the express purpose of college study and whose intention, at least nominally, is to return to their native country. They are sometimes sent by their government to acquire some professional education needed by the country. Otherwise, they are sent by families who are well-to-do. A certain elitism accrues to the teaching of these students, in comparison with immigrants or bilingual speakers: while differing linguistically and culturally from “us,” they share a class membership which upwardly mobile students are only striving to enter and which many faculty members feel at ease with. They are usually well-educated in their native culture. Their English language training has been mainly grammar-based, and they often display a high degree of anxiety for correctness.

There is predictably a greater range of education and attitude toward education among recent immigrants or permanent residents. These students may have a strong cultural tradition for the value of education, or they may not; they may have been educated in the home language or they may not be literate in their first language (see Heath, “Sociocultural”). Depending on their age of arrival and length of time in the U.S., such students may have good oral, communicative skills which may not be balanced by comparable competence in English literacy.

Bilingual speakers are often considered, and treated, separately from either of the other two groups of nonnative speakers. They are sometimes the same population as “Basic Writers,” since because of areas of residence and linguistic power relationships in those areas, bilingual students may very possibly speak a nonstandard dialect. Another group of bilingual students, however, are those born and raised in other countries but educated in standard English.

Despite differences in linguistic origin, type of education, and degree of competence in English, for all these types of speakers of English, the experience, or lack of it, in using literacy to negotiate education may be—in large—quite similar to each other’s, and similar to that of many native English-speaking students. This similarity lies in a reification of text as opposed to what Bartholomae and Petrosky describe as a relationship with texts in which a reader makes meaning rather than finds it (*Facts*, 11-17). That is, while international students and traditionally educated native English-speaking students may have learned that they *can* memorize, and basic reading and writing students may have learned that they *can’t* memorize, both groups are likely to approach reading and writing with the assumption of the text as a given and the reader’s job, to receive it.

Theories

Programmatic and staffing decisions rest on theories about the development of literacy and language acquisition, whether these theories are articulated or not. Currently, theories of second-language acquisition and composition, or more generally, of literacy development, are reassuringly and satisfyingly similar, as indeed they should be since both entail the development of the individual in society through language, and the concomitant development of language through social interaction.

People who studied foreign languages in school are likely to have studied in one of two ways—*grammar-translation*, with an emphasis on grammar and on reading as decoding, or *audio-lingual*, with an emphasis on speaking correctly, phonologically and grammatically, that is, sounding like a native speaker. Both approaches had a grammar-based syllabus. Both were error-centered and both rested on practice as a means of eliminating error. The *audio-lingual* approach had the added goal of protecting against error, with memorized dialogues, substitution drills, and pattern practices. In the past two decades, a major change has occurred. Research has focused on the learner and the process of acquiring language, both first and second. While scholars in the field of language acquisition differ on the explanatory validity of concepts such as Krashen’s “learning vs acquisition,” no one doubts that rote practice is

not enough—mere rote drill does not a speaker make (Gregg, "Input"; Harste, *Language*, Ch. 5). Error is seen as a sign of growth and communication is seen as highly context-dependent, growing out of a speaker's needs and purposes and shaped according to the speaker's understanding of the hearer, or audience. The goal of language instruction is not to try to correct all errors nor to try to drill to perfection, but to enable the learner to develop strategies whereby she can continue to learn rather than fostering dependence upon a controlling teacher.

Stephen North has suggested in *The Making of Knowledge in Composition* that in the field of composition we perhaps cannot validly speak of paradigm shifts to characterize changes in our sense of how writing develops and how it may best, or well, be taught. Nevertheless, we can, I think, speak with some certainty about a communal sense of the developmental nature of literacy, and of the interdependence of purpose, audience, and context. We do not encourage correcting all the errors, focusing on grammar out of context, or writing to rigid structural modes or models; we think of writing as a way of learning, of making meaning, and of participating in a community. Thus there is a core of similarity in theory and in instructional models in the two fields.

Types of Teachers

If teaching writing is hard work, then certainly teaching writing to nonnative speakers is hard, and that difficulty brings with it perplexity: how to help? There is a tendency among administrators and English Department faculties to look for linguists and ESL specialists to "deal with" second language writers. However, this reliance may be based on a misapprehension about the knowledge and training which many such professionals receive and therefore about their relationship to literacy research and to the generation of texts.

Linguists, while they are likely to understand language systems in general and English in particular, may be specialists in paleolinguistics or abstract syntax, for example, and may have not training in language acquisition or sociolinguistics at all, let alone in rhetoric and writing. An understanding of the recursive generativity of grammar does not automatically transfer to the recursive nature of writing processes. ESL specialists, on the other hand, are trained mainly in oral communication. Reading-training, while it has gone beyond mere decoding, is quite structure-oriented, and there is as yet not much training in teaching writing, unless the graduate program is linked with a graduate composition-teaching program, including course work in rhetoric and composition and supervision of TAs in composition-teaching. There are a few such graduate programs, but they are rare. The advantages that ESL

specialists usually do have is an appreciation for cultural diversity and an understanding of, and therefore comfort with, the processes and stages of language acquisition. They may also be knowledgeable in contrastive rhetoric and thus may be better able to identify and understand rhetorical diversity as well.¹ However, people from the disciplines of linguistics and TESL (Teaching English as a Second Language), when coming in to the teaching of composition in college, may just as likely fall back to a modes-centered, grammar-based approach as those who come straight out of literature studies, unless there is either a self-conscious commitment to individual professional development or intervention at a programmatic level, with in-service workshops and articulated statements of theory and approach.

Research is pointing more and more forcefully to the similarities between the processes of first and second language acquisition and similarities between the processes of language acquisition and the development of literacy. Yet even when practitioners in each field are current with the theoretical and research agendas in their field, it is often the case that when each group of teachers is confronted with the other group of students, such knowledge goes out the window. Instructors of composition who teach process and audience awareness to native speakers of English, when they find themselves in classrooms with second-language speakers, may tend to look for workbooks with drills on articles and fill-in models for the five-paragraph essay. Similarly, instructors of English as a second language who normally focus on communicative competence based on assessment of situation, audience and goal, when they find themselves teaching writing, may tend to look for ways to guide and control the writing of second-language speakers so as to minimize or protect against the production of error.

Specialists, then, in linguistics, or language acquisition, or other fields such as reading, for example, may indeed be able to contribute their special knowledge to a writing program serving second language writers, but the current strong claim that writing teachers need to know writing from the inside out is as important for teachers of second language students as it is for teachers of native speakers.

Types of Programs and Types of Courses

By types of programs I mean the distribution of population, that is, whether native and nonnative speakers of English are in composition classes together or whether separate programs are mounted to address each population. Separate programs may be established either because the actual *needs* of those populations are perceived to be different, or because the *means* to satisfying college literacy goals are seen as different

for native and nonnative speakers. If the programs and populations are separate, the native-speaker program is usually larger than the nonnative-speaker program. However, in some urban areas where there is now a "majority-minority" population, the nonnative may outnumber the native speaker population. In some cases, the WPA is responsible for both native-speaker and nonnative-speaker programs (Appendix, Figure 1a), with perhaps a coordinator organizing and supervising the nonnative speaker side; sometimes, however, the two are quite separate administratively (Appendix, Figure 1b). Some programs do not separate native and nonnative English speaking populations (Appendix, Figure 2a), or do so only at a pre-freshman composition, "developmental" level (Appendix, Figure 2b).²

To my mind, there are distinct advantages in placing native and nonnative speakers in writing classes together, at their appropriate linguistic and rhetorical levels (however that is to be determined, but most places do some placing of students). First, nonnative speakers have access to language development that they do not get in lecture classes. This is particularly important if there is a large immigrant population in the nonnative speaker group because these students generally, and quite naturally, spend time with friends who speak their native language, and use their native language at home with family members, particularly the older generation.³ This arrangement provides important access for traditional foreign students, too, because we know that language develops best when it is being used to accomplish other aims than overt language improvement (Brumfit and Johnson, *Communicative Approach*).

There are, as well, important advantages for the native speakers. For many, whose lives, whether inner city, small town, or suburban, can be fairly parochial, this is an opportunity to learn to accommodate and appreciate cultural diversity. Not only will their education be enhanced as they learn more about the world, but it is to our advantage as well that new generations have greater comprehension of the world and their role in it. The current English Only movement around the country reflects the cultural anxieties that arise with demographic shifts and suggests the importance of this task (Roy, "English"). The goal, of course, is not one of blending and homogenizing, but of providing a context for building equitable exchange and respect.

A disadvantage of separating native and nonnative speakers, besides that of fostering notions of "us" and "them," is that ESL-track courses often do not give nonnative speakers the same kind of composition experience that native speakers receive. Textbooks used are one indication of this disparity. For example, in a specific program where native and nonnative speakers are taught separately, the textbooks used recently were, for the native speakers: Scholes and Comley, *The Practice of Writing*;

Burke, *Twenty Questions*; Maimon, et al, *Writing in the Arts and Sciences*; Mailand, *College Thinking*; and Adelstein and Pival, *The Writing Commitment*. For the nonnative speakers: Ross and Doty, *Writing English: A Composition Text in English as a Foreign Language*. This is not to say that all the texts used for the native speakers are good or that the text used for the nonnative speakers is not good. Rather at issue is the difference in range of experience. This difference reflects, I believe, a tendency toward a reductionist view of what "they" need. As Ann Raimis points out in a recent issue of *The Writing Instructor* devoted entirely to ESL composition, the dominant approach in ESL composition textbooks is deductive, product-centered, and based on a very limited concept of "English for Academic Purposes" ("Teaching ESL Writing," 161).

Although the issue remains arguable—for one thing, it is hard to find instructors who are knowledgeable in both writing and language, and therefore some investment for in-service training is necessary—I advocate keeping students of various backgrounds together. For me, separate is never equal. If a program already separates, so that the decision is already made and institutionalized, or if a writing program administrator's own theoretical and practical decision is to run separate courses, I urge the pairing of sections, so that instructors can work together to set up mixed-group discussions of reading and shared writing activities. In some institutions, the English Language Institute or a similar ESL body handles the composition teaching for matriculated international students. Where this is the case, writing program administrators need to work together with directors of ESL programs on staffing, training of instructors, and curriculum.

Testing, Evaluation, Assessment

Two issues seem to underlie arguments about assessment of second language writers, especially perhaps at the level of graduation proficiency testing. One is gatekeeping. That is, faculty, administration, and alumni may feel that graduates are representatives of the college and that the university is responsible for certifying students linguistically as well as academically. Two principles to remember are: nobody *becomes* a native speaker; but, in the case of new immigrants, their children will be. Thus, faculty and administrations can be reassured that if nonnative students can understand and be understood, both in writing and in speaking, not with correctness or like a native speaker, but in a manner that allows them to live and work in the discourse community their academic education prepares them for, then appropriate standards have been met. If, on the other hand, those features do not hold, then students need what writing across the curriculum and other language development activities can provide.⁴

The second issue is, at the freshman level, preparation for writing in other courses and, at the graduation level, preparation for jobs. When writing-across-the-curriculum programs begin, WPAs often find that faculty assume they must mark all writing for correctness, and this is one of the reasons they feel they don't have time to incorporate more writing in their classes and certainly not with nonnative speakers. Similarly, writing professionals consulting in business and industry are finding that, although management may perceive their workers' writing problems as those of grammar and punctuation, the problems more often lie with lack of audience awareness and inadequate rhetorical development.⁵ We have perhaps a job of public education as important as the one we do on our home campus.

Testing, as Barbara Weaver points out in her review essay on three major recent books on assessment, can have serious effects on students' academic and professional lives ("Writing Assessment," 39). Those who control the test wield an enormous amount of power. Testing is therefore the wrong arena for the academic community to work through these assumptions about the role of writing in education and the relationship of education to jobs and careers. That is, we need to make certain that testing serves the aims of a program rather than, as so often happens, driving the program from the end. So long as we must live with competence testing at all, such testing must take into account second-language usage. Readers have to learn to read past low-level diversions from native-speaker competence and to develop a sense of what constitutes "too much" distraction in relation to the amount of content generated and the quality of discussion or argument.⁶

One reason for universities' admitting students whose English acquisition is not at a level to enable them to negotiate their college education readily is a liberal one—making education available to the citizenry, of the world in the case of foreign students who will return to their country, or of the U.S., in the case of naturalized citizens, permanent residents, or second-language speakers at other points along the continuum of language acquisition. However, universities do not run on altruism: students pay to attend, and in some cases bring prestige, for example, as graduates in sciences and engineering. It is at least unfair, and at worst exploitive, to admit students who can get through coursework on the basis of multiple choice tests and lab reports but who will not be able to pass university-established writing proficiency exams for graduation. Universities must therefore make support systems available, for example, to enable students to attend English language institutes, present on many campuses, for language development when needed. These institutes are for the most part staffed with specialists in developing communicative competence. However, they are usually independent of the internal university structure, most are run by continuing

education offices, and they are generally quite expensive. Affluent international students are able to attend such institutes to gain linguistic certification for entrance to the university, but new immigrants and refugees are unlikely to be able to afford it. Many universities, by virtue of this structure, are missing out on a great deal of knowledge and experience, not to mention curriculum, since the courses are in place. English departments or writing programs would thus not have to mount language development and acculturation courses; but if they do, they must be very clear that these do not replace whatever a writing program, as part of the academic community, establishes as the education it values in freshman or other levels of composition.

The necessary components in a writing program that serves second language writers must be: a program and courses that provide and use social context for writing and language development, teachers who know about both writing and language, and assessment that takes into account principles of language acquisition and literacy development. We need to ensure that second language writers, whether international students or new immigrants, have the full benefit of theory and research in both language acquisition and composition.

Notes

¹Most published work on contrastive rhetorics starts with references to Kaplan (1966), but I am reluctant to refer to this work without a disclaimer, or at least a caveat. That cultural differences exist with regard to valued styles, registers, and organizational patterns for certain types of writing seems undeniable. However, the basis for much contrastive rhetoric study seems to be the assumption that English is entirely a linear style, and further, that English in some sense "owns" linear style. That is, lacking in contrastive rhetoric studies is an understanding that English, along with other linguistic cultures, are multivariate: they have a variety of styles available, accessible to writers according to the rhetorical contexts in which they write. Also in Kaplan's early contrastive rhetoric study are attitudes that might have been common at the time but should certainly make us uncomfortable now, such as "the English class must not aim too high" (20). The important thing for teachers of writing to multicultural and multilinguistic groups is that there *are* differences. This seems to me more important than knowing precisely what the differences are.

²A word of explanation about the parentheses around "developmental" in 4 and 5 in the Appendix. They are there to reflect what I sense is current discomfort in the field of composition with the available labels for this level of writing instruction. I myself never use "remedial." I am reluctant to use "Basic Writing" only because of the linkage for many people with "basic skills," and indeed, the common treatment of it as basic skills—that is, the writing of individual paragraphs, starting with topic sentences, grammar review, reading for topic sentences in short materials, comprehension questions, and so on. When I use "Basic Writing," I mean the generation of essay-length text, embedded in a social

context, with grammar integrated to the writing as editing, governed by students' needs, with reading for ideation and interaction—the current best example being Bartholomae and Petrosky's *Facts, Artifacts, and Counterfacts*. The term "developmental" itself is problematic because of its connection with "maturational" as a psychologically and physiologically determined sequence.

The stereotypes of theory, content, and method attached to these labels are important because they contribute to the TESL community's strong insistence that their students are not "remedial" (as of course they aren't), and therefore do not need "basic writing," which I believe is arguable, given the definition of Basic Writing above. The other loophole in "developmental" is that, after all, all writing courses, and perhaps all education, is developmental, so it's odd to single out one level for the name. In any case, I assume the architectural slot I'm talking about is recognizable, and the point here is that some programs keep native and nonnative students together at all levels, while some separate at pre-freshman composition levels and bring together for freshman composition.

³In a study of success and failure of 150 nonnative speakers of English in Basic Writing at California State University, Los Angeles, the single most powerful variable was the amount of English spoken outside of class (Mano, Sandra and Roy, "Variables Affecting Success of ESL Students in Basic Writing Classes," unpublished).

⁴Peter Elbow, describing the reduction of required composition courses and the proliferation of graduation writing proficiency exams, asks "Might [it] be true generally? That we get more evaluation of writing as we get less instruction?" (Connolly and Vilardi, *New Methods*).

⁵In my own experience consulting for public utilities on improving writing skills of line workers, secretarial staff, and engineers, whose written products comprise everything from field repair reports to project proposals, I find supervisors editing and correcting employees' written work in ways that alienate workers and inhibit whatever on-the-job development might naturally occur. These supervisors' response to second language and what we might call basic writing levels of prose recalls Greenbaum and Taylor's research on teachers' correction strategies, showing that instructors often "correct" things that are not wrong, often give the wrong labels, or make incorrect changes for things that are wrong. This carry-over of what may have been learned from earlier experiences in English classes about how to respond to the writing of people who are in an inferior position, who are somehow "not like us," has long-term ramifications.

⁶For reasons of length, I leave untouched the issue of students for whom standard English is a second dialect. However, many of the same conditions apply. See Bizzell, "Arguing About Literacy."

Appendix

Current ESL Administrative Models

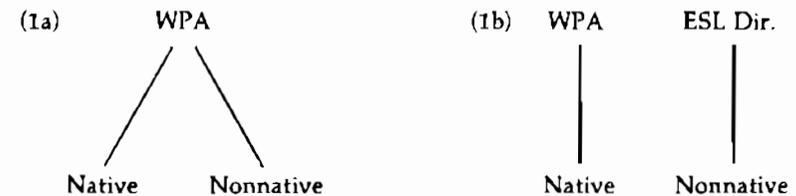


Figure 1. Relationship of WPA to writing instruction for native and non-native speakers.

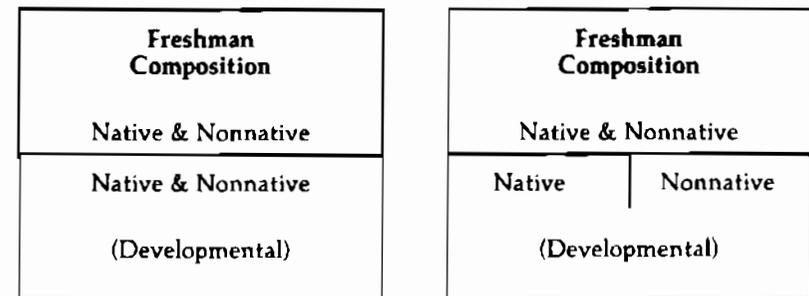


Figure 2. Programs in which native and nonnative English speakers receive writing instruction together.

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Dancing on the Interface: Leadership and the Politics of Collaboration

Wanda Martin

Although writing teachers and program administrators share the goals of helping students improve their writing, develop strategies for inquiry, and learn to navigate in academic life, their agendas are far from identical. Where the role of teacher demands a pragmatic stance focused on getting the present group of students where they need to be during the present term, the role of administrator mandates a longer perspective, a focus on helping numbers of teachers and students approach their goals with increasing effectiveness over a number of terms. Administrators who intend to lead dynamic programs in which new ideas are investigated, challenged, implemented, and changed need to recognize that central difference and find ways to exploit it rather than resist it.

Teachers live in a world of daily classroom demands. They tend to see their work in terms of getting it done effectively and to be unimpressed with theory unless it can be shown to improve practice. They sometimes view themselves as caught, the only ones who truly understand the complexity of their task: hemmed in on the right by the simplistic beliefs of students who wish to be taught only what they need to know to become certified and thus inevitably affluent, of parents and university administrators, colleagues in other disciplines and neighbors down the street who all know that writing well is simply a matter of getting the point across and the punctuation right. And on the left, the airy claims of theorists who are, or often seem to be, out of touch with reality or operating in a privileged context which the teacher cannot hope to share. People in such a situation are justly cautious about theory, whose effect as often as not is to complicate their lives and inject new jargon while providing little if any help with the daily struggle.

A teacher of writing myself, I share those concerns. I, too, want to work in a program which frees my time and energy for the activities I believe will help my students perform well. But looking back over my growth as a teacher, I judge that my ideas, buffeted by the winds of theory, are much more cogent now, better focused on the realities of practice, than they were when I began. A major factor in that process of change has been a series of program directors dancing, more or less nimbly, along the interface of theory and practice, meeting the teachers on the ground of their own concerns but inescapably leading the program

toward a future whose shape they could only partially foresee. My own tenure as program director provides a case through which to explore the role of administrator as catalyst of continuing change in a context where the professional development of staff is as important as the instruction of students.

Early in 1987 the basic writing program at the University of Louisville set out to develop a portfolio evaluation procedure to replace an exit examination. As director, I proposed the change, but it could not actually have been accomplished if the staff had not agreed that it was an idea whose time had come. Teachers that we are, we saw this as a pragmatic move, one that would solve some problems for us. Since the program's beginnings in 1976, we have through strenuous application evolved from a "Writing Clinic," a place where students ill-prepared for freshman composition were given supplementary tutoring, into a basic writing program that succeeds fairly well in preparing such students before they go into those courses. Of the 416 students enrolled in English 099, Basic Writing, in the fall of 1985, 236 had passed English 101, the first half of the college-level composition sequence, by the end of fall 1986 and 117 had passed 102. Eighty of the original 416 were still enrolled in either 101 or 102 in spring 1987 (Hudson). We have accomplished our success by turning our faces resolutely away from atomistic, "drill for skill" approaches and toward whole discourse, pressing our students both to read and to write texts of increasing length and complexity, and asking ourselves every day what the students need to be able to do and how we can best help them learn to do it.

The composition and organization of our staff have made this evolutionary process possible. When the program began, people were hired to tutor at an hourly rate for no more than twenty hours per week. This arrangement attracted a few graduate students, a few part-time instructors already involved with freshman composition, and a few escaped housewives. Our collective opinion in the early years was that we were inventing basic writing, as indeed we were. No one in the "real" university knew how to help the unskilled writers being admitted to the freshman class. This perception (myth, you might call it), that our basement band of hourly workers was charged with some of the university's most difficult and necessary work, shaped our polity. Mostly women, educated but not specialists, we learned to share what we knew and what we didn't know, fusing our directors' theoretical knowledge with our daily experience in a growing body of collective understanding about our students and our work.

Over the years, personnel and the program itself changed. Graduate students finished their degrees and moved on. Part-timers found other positions or other lines of work, and escaped housewives took up

graduate study. New part-timers, always plentiful in an urban labor market oversupplied with degreed women, brought new ideas. The program was changed as well by pressures from without. The graduate program's growing interest in "the Clinic" as a unique teaching experience brought us more graduate students wanting to apply their theory and research their questions. When budget cuts coincided with growth in student population, classes replaced tutoring groups, and our budding theorists helped us learn new ways to teach. As the 80s wore on, the enthusiasm of the open admissions era gave way to sober talk about accountability, and many of us came to regard ourselves as fit to claim professional knowledge and move into larger arenas.¹ But the underlying myth persisted; the basic writing staff still conceives itself as a collective, a "we" of able individuals pursuing common goals.

Several factors made portfolio evaluation seem like a reasonable next step in the development process. The institutional politics that always surround open admissions and "remedial/developmental" instruction had framed the program in a test-in, test-out mode very early in its life, and the exit examination, an in-class essay written during finals week, had come to be seen by some faculty and administrators as a form of certification, a kind of guarantee that we were minding the gate, not letting just anyone run loose in the college-level programs. But from our point of view, basic writing was simply one of several offerings in the freshman composition sequence. It seemed contradictory to spend the term teaching our students to invent and revise, to read aloud and collaborate with their peers, to seek help when they had trouble and to take the time to let an essay ferment and grow, and then to make an impromptu, individual, unrevised, in-class essay the final test of their proficiency. If we found that troubling, our students found it outrageous. The contradiction was apparent to them, and they saw that the exit exam devalued their entire semester's work.

Not only did the in-class essay, which we performed at midterm as well as finals so everyone could see how everyone was doing, test the wrong skills in our students, but it took too much of our time and energy and bent it in the wrong direction. We spent far too much time devising assignments for midterm and final: topics everyone could have a decent shot at, instructions everyone could interpret, preparation everyone could manage, enough security that no one should feel cheated. We valued our tradition of reading midterms and finals together, holistically, so that each instructor had the benefit of two other readers' evaluations of her students' work. But to read 485 impromptu or lightly revised essays on a single topic in a single afternoon was not a pleasing prospect even to the most fervent collectivists among us.

My superiors agreed to our replacing the exit exam with a portfolio if we could be sure that it would provide as effective a gate as the exam

seemed to have been. Certainly, gatekeeping was a concern we shared. The difference was one of emphasis: they sought to protect the integrity of programs by excluding the ill-prepared. We wished to protect our carefully nurtured students from premature assignment to courses beyond their proficiency. Thinking it over, we saw that we already had in place most of the elements a good program of portfolio evaluation would require. We had always maintained folders of students' work throughout the semester, to which we sometimes referred when the exit exam's result was too ambiguous. Although there were individual differences in how things got done in the classrooms, the program's unifying philosophy assured that all the students were producing, ultimately, the same general kinds of work—whole discourses in which the writer sought to make some sense of experience and information through writing. And we were accustomed to gathering as a staff to discuss and negotiate questions of quality in the finished products.

The decision to switch was made, then, mainly on pedagogic and pragmatic grounds. We thought it would send more useful messages to our students to evaluate several pieces of their truly finished work on topics of their own choosing. We believed we could spend our energy and time more productively deciding how to evaluate these diverse works than on devising a uniform topic twice each semester and evaluating rough drafts of responses. And we were satisfied that portfolios would offer us more accurate views of how well the students could write and how well they could be expected to perform in other composition courses.

From my perspective, however, the decision was not altogether pragmatic. I saw it partly as an opportunity to extend the cooperative style of operation which had become the trademark of the staff. Believing that our collaboration as a staff, the constant tension between personal responsibility and responsibility to the group, was the key to our program's growth in sophistication, I thought to use portfolio evaluation, as Belanoff and Elbow suggested in their 1986 WPA article, to enhance the sense of collaboration and community among teachers and to extend the developing use of collaboration among students.

Given that well-developed cooperative style, my task as director was to stage the implementation, to establish procedures and enable the necessary negotiations about criteria of judgment. I began by shaping our semester's staff meetings to move us, just ahead of the students, from concept to realization.

In early January we discussed our purposes and tried to develop an overview of the process of changing, estimating what new demands the project would place on us. We wrote a new statement on grading for the

students which informed them of the change to portfolios and explained the evaluation procedure in general terms:

Instead of writing a final exam, at the end of the semester you will turn in a folder containing three pieces of revised writing which you and your instructor agree represent your best work. Two instructors other than your own will read this work and decide whether it passes. If they do not agree, a third reader will decide. If the readers give your folder a passing mark, your instructor will give you a final grade of A, B, or C, based on her or his evaluation of your whole semester's work. If your folder receives a failing mark, you will receive a grade of F for the course, regardless of the rest of your grades.

In English 098, "pass" means the readers believe the writer is proficient enough to begin work in English 099.

In English 099, "pass" means the readers believe the writer is proficient enough to begin work in English 101.

There will be a preliminary evaluation in March. Readers will evaluate one piece of your work at that time, so you can see what we are looking for. March evaluations are purely for your information and will not count in your final grade.

As we composed, we saw that our major tasks would be to define acceptable pieces of writing for submission, and to define "passing" in the absence of a single assignment to which all writers were responding. I proposed three categories of essays I thought would specify an appropriate range for our basic writing students:

- a) a personal essay that makes a point,
- b) an essay drawing on an outside source of experience—other people, systematic observation, response to a written text—which reflects on the source and makes a point,
- c) a piece of writing done entirely in the classroom.

We agreed that those categories described the general area and that we could safely leave their specifications open for awhile. Finally, I organized working groups of three or four members and asked them to make arrangements to meet periodically throughout the semester. I suggested that the specification of categories would be a good topic for the groups to consider at an early meeting.

In February, we examined a small group of sample essays provided by instructors. I selected for this meeting five essays which I thought would raise interesting questions about writing quality and asked each instructor to bring one additional essay from his or her class. My preparatory notes for that meeting say, "We need to take an analytic approach to the idea of 'passing' where the final products will be diverse. Too early today to speak in terms of pass/fail. Try to evaluate these samples in terms of better/worse and articulate reasoning." Borrowing some workshop

techniques from Peter Elbow, I first asked the whole staff to respond to each of the samples in several ways:

- 1) Read and record, using simple marks such as X to indicate positive and negative moments in your reading.
- 2) Describe this essay as "objectively" as you can, going paragraph by paragraph, or chunk by chunk. Eschew evaluative terms. What does the writer do? Then what?
- 3) What do you like most about this essay?
- 4) What do you like least?

We talked our way through a few responses this way, trying to encourage "readerly" responses and hold off the "teacherly" impulse to judge right away, and then I asked them to complete the reading independently and finally to rank the five essays. I knew I could depend on them to fall into small-group discussions as they worked, which would raise some issues people might be reluctant to bring up in the larger group.

We came back together to discuss the rank orderings. This conversation illuminated some areas of disagreement, such as how much generalizing framework an essay needs. Is it rightly an essay if it's "just a narrative," even when the point of the narrative is clear? Or is the offended reader just clinging to a narrow idea of essay because the writing was done by a student? We did not try to settle those questions beyond arriving at a rough consensus as to which essays were better than which. Finally, each working group met to hammer out a single rank ordering which merged the five common samples with the previously undiscussed sample essays from their classes. I asked for a group report which would include a copy of each essay and a brief explanation of the group's reasoning in arriving at the merged ranking. What factors, I asked, does your group find most salient in evaluating these essays?

These reports revealed strong agreement around several values, and one important problem we would have to solve. All the groups, not surprisingly, indicated that a clear focus or point, coherent support for it, a reasonable level of readability and a sense that the ideas were significant to the writer were desirable attributes. Jeanne Laubscher, writing for her group, summed up their concerns:

The piece had to clearly establish an assertion in some way and continue in an organized (overtly or subtly) way. The support, whatever it was, needed to be relevant and more than pedantically mundane. Details had to be essential, not extraneous. Overall, cohesion and coherence were important. Some of us liked pieces which built to a climax, had a turning point. Some liked arguments organized by strength. We felt the abstract should serve the concrete, and vice versa.

It was good for us, however frustrating, to have to rank apples and oranges together. It brought up questions, particularly of the relative worth of narrative. Some of us were inclined to be prejudiced towards tobacco stripping [one of the sample essays] just because it was a story, though we ultimately concluded that it uses that mode to skillfully make a powerful point. However, as BW instructors, we're a bit narrative-shy; we'd like to see what else she can do.

This brings us to risk-taking. We liked risk-taking, either in mode or subject matter chosen. Of course, the risk-taking had to turn out reasonably well. No one was excited about giving C-1 [another sample, about the writer's "First Date"] a fairly high ranking. Such a piece, however well executed, is utterly incapable of tickling the mind. Mentally, humanly, there is no "deep structure." Perhaps we go into these papers with a kind of hunger; we want something that can touch us, satisfy us.

The problem that emerged was about the inevitable diversity of the essays, about degree of difficulty, following instructions, and the relation of intention to achievement. How, some instructors asked, are we to evaluate in the absence of the assignment? Is it not important in evaluating to know whether the student has followed instructions? I had deliberately conducted the meeting without reference to the assignments the writers were working with, believing it necessary to wean ourselves from reliance on the printed instructions in evaluating student writing. We don't, I reasoned, evaluate professional writing, or our own, against a sheet spelling out ahead of time its shape and size. We think about what it's meant to do, and evaluate how well it does that—inform, or tickle, or explore. I wanted us to pull away from the legalistic tendency to appeal to the terms of the assignment and say "This fails because the writer only gives one example and the assignment says several." Furthermore, I calculated that it would be entirely too slow and cumbersome at semester's end to deal with a different combination of assignments in each folder. Better, I thought, to develop a way of dealing with the naked writing than to try to re-orient to each new assignment. But as several staff members pointed out, what a student writer has attempted is often a compelling factor in evaluating what he has accomplished, and the instructor's assignment may be the clearest way to find that out.

In March, when we would ordinarily have read midterms, we met instead to evaluate one essay of each student's choosing, reading them all first in working groups and then as a whole staff. This would be a crucial meeting, at which we would see whether we would evaluate confidently without the comforting uniform assignment to guide our decisions. I had prepared a "Provisional Scoring Guide" in which I attempted, on the basis of the reports from February's meeting, roughly to codify our expectations.

Provisional Scoring Guide

Midterm Evaluation

1. High pass

Writer expresses and supports a point to which he or she seems genuinely committed. All supporting evidence is plainly relevant, and the essay is arranged in paragraphs whose logic is evident. Sentences are clear and in some cases pleasingly constructed. Mechanical error is minor and does not impede reading.

2. Pass

Writer expresses and supports a point but may not show much commitment to it. Supporting evidence is generally relevant and paragraphing seems logical. Sentences are clear and their boundaries are almost always correctly punctuated. Mechanical error may appear, but is incidental rather than pervasive.

3. Barely Fail

Writer attempts to express a point, but may fail to support it successfully. Evidence may be inadequately developed, or poorly organized so its relation to the main idea is unclear. Paragraphs may not be consistently marked, but some organizational units are detectable. Sentences are generally clear, but boundary marking may be inconsistent. Mechanical error may interfere with easy reading.

4. Abjectly Fail

Writer makes no point, or expresses it so poorly that the reader is unsure what the point is. Relation of evidence to main idea is hard to establish. Paragraphing may be absent, or its logic altogether mysterious. Although some sentences are clear, others may be broken or tangled, and boundary marking is inconsistent. Mechanical error impedes reading.

The working groups first discussed the scoring guide, using it to establish agreement and illuminate areas where ambiguity and disagreement were probably inevitable. Then they evaluated the work of each other's students, referring to the assignments at will and discussing whatever problems and questions arose. After a break, we gathered in a single group and read all the essays again, this time outside the responsible instructor's working group and without reference to the assignments. Following that meeting, I again asked for written feedback, primarily to induce participants to articulate their responses and examine them. From observing the readings and discussions, I was satisfied that reading without the assignments would be best. I was convinced that the readers were more flexible, more responsive to the writer's intention, when they read outside the confines of the teacher's assignment, and that seemed compellingly the best way to assess the writers' proficiency as potential students in freshman composition. The response sheets revealed that about half the staff still disagreed with me but that several were in the process of rethinking. They also provided a place to begin on the two matters that our final preparatory meeting would need to address definitively: the specifications of acceptable work for the portfolio, and the related question of how much help students could legitimately get and how they should report it.

In April we settled questions about procedures and the assignment and drafted a memorandum to the student body, telling them in more detail what we expected and what they could expect from us. We decided that we were not much concerned about students "cheating" because the process of drafting and guided revision going on in the classes was keeping each instructor well aware of each student's work. That decision made the rest of our work easy. We did not need to see an essay written entirely in class to be sure that we were evaluating each student's own, true work. The first two categories could stand as written, and any other essay the student had written for this class could be submitted as the third item. And we decided we could use a cover sheet similar to the ones Elbow and Belanoff suggest to solve the rest of our problems:

We need to know three things about each piece of work. Attach to each essay a sheet that tells

- a) what you were trying to accomplish in that essay,
- b) what sources of information or evidence outside your personal experience you used in writing it,
- c) who helped you with it, and what kind of help it was. Use this space to acknowledge advice, comments, questions, and suggestions from your instructor, other students, tutors, friends, family members, or anyone you got help from.

Finally, in the first week of May, we evaluated the completed portfolios, again working first in small groups where negotiation was fruitful, and then as a whole staff. Each instructor's folders were evaluated by other members of the working group while criteria were argued once more. In a second meeting all staff members met and read folders from classes of instructors outside their own working groups. Although we had expected reading folders of three items each to take a long time, the process was surprisingly quick. The number of third readings required to resolve disagreements was smaller than it had been at midterm, and after it was all over, I had to adjudicate only one irreconcilable case. That compared quite favorably with the seventeen I had had to deal with in December, after the last final essay grading.

The rates of passing and failing, the matters in which our superiors were sure to be interested, were about as usual: our percentage of students passing was a little higher than usual for spring semester, but not the highest ever, not even high enough to generate a request for explanation. Evaluation forms from instructors indicated they found the new procedure more accurate and more informative than the old one. On reviewing the marks given their students' folders, they found them about as they had expected. They agreed that the portfolio provided a more complete picture of students' writing proficiency and suggested that the slight increase in the rate of passing might be accounted for by students whose ability to generate and organize was good, but whose mechanical skills were shaky. Several students whose work on an impromptu essay would have looked questionable to us were able to demonstrate satisfactory competence when a wider range of their work, in a more finished condition, was evaluated. Particularly important, they said, was that the final evaluation sessions were much less onerous than those in which hundreds of impromptu attempts at the same essay were read. It was pleasurable to read what our students had been able to accomplish, and the more finished drafts treating a variety of topics were easier to read respectfully, as real writing instead of practice pieces.

Evaluating our first experiment with portfolio evaluation, we called it a success and began planning how to do it better next term. And this is the outcome in which I, as an administrator, am particularly interested because it portends the program's future shape. Our pragmatic decision to adopt a different style of evaluation initiated a new process of change in our teaching community, one which I think will, over the coming semesters, significantly change our relations to our students, to each other, and to the larger world of composition teaching and theory.

Social constructionist epistemology, newly ascendant in the field of composition, lends respectability to the notion of communities working together to shape their ideas. Its practical counterpart, collaborative

learning, is about the hottest thing going in teaching these days. The culture has begun to realize that the myth of the solitary individual, sweating out works of genius in a lonely garret, is just that, a myth. Researchers are learning that much of the writing done in American workplaces is not the product of individual effort but of collaborating teams with problems to solve. In our own workplace, we have been practicing collaboration for years, all the while thinking ourselves somewhat aberrant, collaborators by necessity because we lacked individual knowledge.

But it has become clear in my mind that we have been doing it in furtherance of a pedagogy that partakes far too much of what Paolo Freire calls the "banking" concept of education, in which the teacher transmits knowledge to essentially passive students. My observations of classes over the last two years suggest that although a number of instructors use collaborative and workshop techniques on some occasions, the classes have remained, to a disturbing degree, teacher-centered, with the instructors doing most of the talking, providing most of the ideas, controlling most of the action. In using the move to portfolio evaluation as an opportunity to extend our collaboration, I hoped also to use it to turn our pedagogy in a more meaningful collaborative direction.

I wanted to do that, not because a body of objective research proves that to be the best way to teach students to write, but because I am convinced, by my reading, my own experience, and my notions of proper human relations—my politics—that learning to generate knowledge in cooperation with one's peers is what higher education is and should be all about. I think, that is, that educated people should be responsible for their knowledge, aware of where it comes from and capable of shaping it. But collaborative activities in the classroom can only work toward that goal if the teacher, the person responsible for shaping the course, is aware of it as a goal and is willing to surrender some authority. Students can learn to think and write with authority and commitment only if they genuinely possess some authority in the major areas of their lives. And they are not likely to develop such authority in a teacher-centered classroom where all transactions are founded on the principle that one knows (the truth, the correct way, the rule) and the other does not. Such a classroom is fundamentally authoritarian, and no amount of good intention and kindness can change that fact.

Collaboration, by diminishing the role of the "overhead" authority, requires participants to take more personal responsibility for what they do, think, and create. Thus the whole notion of collaboration among students, teachers, writers, workers, is revolutionary in this culture. It requires people to surrender the illusion of individual autonomy and the flag of "correctness" that such autonomy sails under, and seriously negotiate terms, ideas, concepts. In our case, the concept under negotiation was "quality of writing." In our months-long process of negotiation,

we collaborated differently than we had in the past as I endeavored to shape the collaboration to a larger end than orderly transition to a new system of evaluation.

I do not intend to sound superior here, or manipulative. On the contrary, I wanted to shape this opportunity to work with my colleagues in a genuine, conceptual collaboration because I believe that only by reshaping authority relations as instructors experience them can I convince them to reshape their own authority relations with their students so the students begin to hold the responsibility. I tried to relinquish the authority to shape the assignment, write the scoring guide, pick out the anchor papers for each category, and decide all the difficult cases. Like students in a classroom, they were not always pleased when I answered questions with more questions, summarized their conflicting responses without validating one or the other, walked away from hot arguments. But they were the ones who had to decide what was adequate and what was not in the context of what they were teaching. It was their responsibility, finally, to shape a definition of writing quality that they could talk to students and each other about. And of course they succeeded.

I suspect that, to some degree, I succeeded too. In the final evaluation forms, and in conversations around the coffee pot, I hear intimations, hints, and a few outright declarations that future classes will be shaped more definitively around collaboration. For one thing, observes the instructor, selecting and preparing that many final drafts for a distant and critical audience is too much work for one person to supervise. Students, she says, will just have to help each other get ready. Like my predecessors, I will be long gone from this place before any of this comes to fruition. I leave content to know that, as well as orchestrating a practical advance in evaluation, I have been instrumental in turning the program a little more away from the individualistic and toward the collaborative.

Note

¹Readers who are interested in a fuller exposition of this process and how it reflects the world of composition teaching are referred to Hephzibah Roskelly, et. al., "Survival of the Fittest: Ten Years in a Basic Writing Program," in the *Journal of Basic Writing* (Spring, 1988).

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Teaching TAs to Teach: Show, Don't Tell

Sally Barr Reagan

Last fall marked my tenth year of teaching college students. Like most English professors, I began as a Teaching Assistant, or TA, wholly responsible for teaching three classes a year. And like most TAs, I had never taught before. To make matters worse, I had tested out of freshman composition, so I had little idea of how the course should or should not be conducted. The only preparation I had was the traditional pre-semester workshop for new TAs.

Now when most people say they're bad, they're just being modest. But I was worst than most. Two examples illustrate my lack of expertise. First, my lectures—and I did lecture—were taken verbatim from the instructor's manual at the back of the textbook. Occasionally I'd paraphrase. To supplement my lectures, I designed additional, stimulating discussions from the *Harbrace Handbook*. But the real proof of my inexperience occurred the first time my teaching was observed.

Promptly at 8 a.m., I started in bravely as my supervisor, Joe Trimmer, sat in the back, observing and taking notes. I had my "lecture" prepared, I had developed some thought-provoking questions, I had devised some engaging exercises, and I planned to do some board work. More than enough work for a full period.

By 8:15, I was done. I had exhausted my material! I managed to add five more minutes by asking for questions about the next assignment. But by 8:20, I had to dismiss class. I had no idea what to do with the rest of the period.

In 1977, my experience and training were not atypical; in 1987, TA training remained much the same. According to a recent MLA study, 75% of graduate programs "immediately place . . . first-year graduate students in the classroom" (Diogenes, et al., 52). To prepare them, we still rely primarily on pre-semester workshops, monthly in-service meetings, consultations with mentors, and the "trial by fire" of classroom observations. These are helpful to some extent. But they have not kept pace with changes in the composition classroom.

We all know that the past few years have seen new directions for the teaching of composition. Traditional lecturing is gone. We have realized,

as Donald Murray says, that when the teacher is talking, the students aren't writing. Consequently, the writing class has become a discourse community, a place for collaborative learning. We have learned, as John Trimbur points out, "the importance of social interaction to learning how to write" (87). As we have come to recognize writing as a social act, we have surrendered our authority as teachers; we're willing to help our students by letting them work together in small groups. By implementing these changes, composition teachers have met the challenge put forth by the Carnegie Forum's Task Force on Teaching: we have helped our students become "active learners, busily engaged in the process of bringing new knowledge and new ways to knowing" (30). Our focus has shifted from "the passive acquisition of facts and routines to the active application of ideas to problems" (45). In sum, we have quit telling our students how to write; instead, we are now showing them.

But that's not the case when our students are TAs. Pre-semester workshops tell them how to start teaching. Classroom observers tell them how to improve their teaching. In-service meetings tell them different solutions to teaching problems. None of these show them how to teach. Jerome Bruner states that for learning to take place, students need demonstration of, engagement with, and sensitivity to the learning task. Workshops, observations, and meetings demonstrate what needs to be learned. But for learning to occur, the TAs, just like our undergraduate students, must be actively engaged. Teaching might appear the most logical engagement. But here again, the TAs are learning by trial and error. What we need are training programs that parallel teaching strategies in the composition classroom—programs that shift "from the passive acquisition of facts and routines to the active application of ideas to problems" (45).

During fall semester, 1986, I began research on a TA training program that would address this problem. At that time, I was beginning my second year as WPA at Drake University. I had inherited four TAs who had gone through the traditional training program: they participated in a two-day pre-semester workshop, after which they were responsible for teaching two freshman composition courses per semester; they were observed twice a semester; and they participated in monthly in-service meetings. I felt they needed a new and different training program.

The primary goal of this research project was to show the TAs different pedagogical approaches and strategies used by English professors to make them aware of their effects on different types of students. The secondary goal was to introduce the TAs to empirical research by having them participate in designing the project, making observations, and collecting data.

To reach these goals was a seven-step process: the TAs were to select a professor's class to observe; administer a personality inventory to the professors and their students; use the inventory results to choose interview subjects; interview the professors and at least one of their students once a month; conduct monthly course evaluations with the entire class; analyze their taped interviews; and present their findings in a final meeting with me and the participating professors at the end of the academic year.

Fall Semester—The Pilot Project

Following Dewey's theory of education—that learning should be experienced and not something imposed by the teacher—the first step was to involve the TAs in the project's methodology. During fall semester, we all took the Myers-Briggs Personality Inventory and listened to Drake's psychometrist explain what our answers meant. Taking the test involved TAs in the project by making them aware of their own personality types and possible effects on their students. It also showed them how to administer the test so they could explain it to their professors and chosen classes.

I chose the Myers-Briggs Personality Inventory because of its validity and applicability to this type of research. The *Mental Measurements Yearbook* says its purpose is not "to measure people, but to sort them into groups." The Myers-Briggs is intended for normal people and is non-judgmental, which aids in sharing the results with the test-ee (1030).

The inventory is based on Jung's type theory, which views personality types in terms of polarities: introvert/extrovert, intuitive/sensing, feeling/thinking, and perceptive/judging. "According to type theory, an individual's four preferences or dichotomies interact. Given the four dichotomies, sixteen different four-letter types are possible" (1030). Individual profiles have specific characteristics associated with them. The ISTJ (introvert-sensing-thinking-judging) type, for example, was described as serious, quiet, practical, orderly, logical, realistic, dependable. In explaining these characteristics, the psychometrist also pointed out how certain personality types influence and annoy opposing types. All of these findings seemed pertinent to our teaching, since our personalities are bound to clash with some of our students, and vice versa. Understanding these differences could thus help resolve or explain classroom tensions.

The second step in the research project was to involve the TAs in the design of interview questions and in-class course evaluations. The TAs used these in their own classrooms during fall semester to test their

effectiveness; we then planned to fine-tune them for spring for use in their professors' classes. We ended up with six questions:

1. What is working well? (i.e., lectures, class discussions, editing, writing, etc.)
2. Why is it (are they) working?
3. What isn't working well?
4. Why isn't (aren't) some thing(s) working?
5. What are you learning?
6. What problems are you having?

These questions served a number of purposes. Designing them made the TAs think about what type of feedback they'd like from their own students; administering the evaluation during the semester helped them refine or revise their course as it progressed rather than after it ended. Giving the in-course evaluations also helped to further break down the barriers between instructor and students, so that a line of communication was established which went beyond classroom discussion and written responses to essays. Finally, asking the students' opinions and responding to them added another dimension to collaborative learning—it moved the students from passive "victims" to active participants in the learning process.

Spring Semester—The Research

The Interviews

At the end of fall semester, the TAs selected their professors and explained the research project to them. Because the purpose of this project was to make the TAs aware of teaching strategies, selection was not limited to teachers of writing. They could choose any professor whose teaching they admired. The TAs' choices yielded an interesting (if small) mix of age, sex, personality and teaching style: there were two males and two females ranging in age from 34-57. Two taught composition; two taught literature. One was extremely conservative and traditional; two were liberal and innovative; one was intense and dramatic.

On the first day of class, the TAs gave the Myers-Briggs to the professors and their students. Based on their profiles, three of the TAs selected one student who was exactly the opposite of the professor. These students were to be interviewed throughout the semester to see if their personality type influenced their response to the professor, the teaching strategies used, and the material learned. The fourth TA, who

was fulfilling the requirements of an internship, selected three students—one just like the professor, one opposite, and one in the middle—to provide a wider basis for comparison.

The TAs had prepared three sets of interview questions. The first set was generic, to be used for the professor, the interviewees, and as in-class evaluations. It consisted of the six questions above: what's working? why is it? what isn't working? why isn't it? what are you learning? and what problems are you having?

The second set was for the student interviews. These asked: what expectations of the class did you have? what surprises have you found? how do the writing assignments relate to you and to the purposes of this class? and how do you perceive yourself as a reader and writer? In addition to the generic questions above, these were used as starting points for monthly tape-recorded interviews, with the expectation that as the students relaxed, they would expand on their answers. We also continued to use them to see if the students' answers would change as the semester progressed.

The third set of questions was for the professor alone. These asked: why did you go into the profession? how would you describe your classroom 'voice'? how does this voice differ from your out-of-class voice? what is your relationship with your students? what is the most important element of your profession? and what is the students' role in your classroom? During monthly interviews, the TAs asked their professors the generic questions as starting points. This last set was used at the beginning and end of the semester to see if the professors' answers had changed as a result of their recent teaching experience.

In-Class Course Evaluations

At least twice during the semester, the TAs also administered course evaluations to their professor's class, asking them the generic questions (what's working, etc.). Since the TAs were interviewing only a few students, they used the evaluations to add some depth to and establish validity for our findings. To maintain the students' anonymity but simultaneously code the evaluations, we asked them to put their Myers-Briggs personality types—the four-letter profile—on them. Thus we were able to cross-check their answers with those from the interviews.

Monthly In-Service Meetings

To keep the interviews on schedule and to use them as a learning tool, we discussed their results in our monthly meetings. Each month, we invited two of the participating professors to attend so

that they could give their opinions about their students' answers and their feelings about how the class was going. During our next-to-last meeting, we put together a final evaluation which expanded upon the second set of interview questions. We wanted to make the final evaluation more explicit so that the students would provide more than the one-word answers we often get on the last day of class.

The responses to these final questions and to the interviews formed the basis for discussion at our final meeting of the year. These discussions included a description of the professor's teaching strategies, the students' reactions to the professor's teaching, the application of these findings to the TAs' own teaching, and an attempt to discover some correlations between personality and teaching effectiveness. All of the professors were invited to hear what the TAs had learned and were encouraged to respond to these findings and to present their own thoughts on the efficacy of their class and this project.

Results of the Project

Teaching Strategies

The TAs observed two types of approaches: traditional and innovative. The traditional was what you might expect. The American literature professor lectured, believing he brought "order to the chaos of the students' minds." There was no room for questions and little desire to discuss different opinions. The students were expected, for the most part, to write papers and essay exams which echoed the professor's lectures.

The innovative professors used a variety of teaching strategies. The business writing professor relied heavily on small group work to discuss and organize projects and to critique peer writing. The Honors English instructor used non-traditional texts—essays on the composing process—and required his students to complete and analyze an oral protocol of their writing process. The students were not told why this approach was used, nor what the texts were "about." They had to discover their own purpose and process, and present these in class discussion. The Shakespeare professor also chose not to lecture. She assigned the plays and raised points to consider, but left class discussions wide open. The students had absolute freedom to generate ideas and to make gut-level reactions in class, but were expected to justify them in their written work.

Students' Reactions

When the semester began, the TAs found that the students in the innovative classrooms resented their professors' approaches. These students complained that the professors didn't lecture or outline the important points, that the purpose of the reading assignments wasn't clear, that they disliked relying on themselves and their peers for an understanding of the work. The student in the traditional classroom, however, began the semester comfortably. She accepted her instructor's approach because it fulfilled her expectations of what a professor "should be."

As the semester progressed, these feelings changed. The students engaged in collaborative learning slowly began to understand what was happening. In Business Writing, the finance major who initially complained about the worthlessness of small group work came to believe that his writing had improved as much from the interaction in peer editing groups as from the professor's feedback. In Honors English, the math major who disliked writing and had no love for the language found that when he took responsibility for discussing essays on composing, the proverbial "lightbulb" came on—he began to understand how and why he wrote. This independent search for understanding led to a new respect for writing. In Shakespeare, the theatre major who wanted to be told what the plays "meant" discovered that participating in class discussions led him to write an essay which the professor praised and urged him to develop. Not surprisingly, he came to value the collaborative approach.

The student in the traditional classroom did not fare as well. Although she began the semester welcoming the professor's staid approach, she soon grew uncomfortable. She wanted to discuss what she'd read. She believed that other interpretations were equally valid, then felt guilty for her thoughts. Consequently, when the professor finally allowed the students to choose a paper topic, she tried to write on what she thought the professor wanted. Each topic became more convoluted and frustrating, until the professor finally convinced her that on this assignment, she really was free to pursue her own interests. Only then did she begin to enjoy her writing.

Applications to Teaching

This project showed the TAs that students come into the classroom with certain expectations. Based on prior educational experiences, they expect learning to be passive. They expect to be told what to know. When their initial expectations aren't met, the students' reactions are often negative. They feel threatened because they aren't used to independent thinking. Such attitudes could create problems for TAs trying new strategies and

perhaps make them hesitate to break out of the traditional mode of teaching. However, this study showed them that despite the students' initial reactions and regardless of personality type, when they became involved in their learning, their attitudes changed. The TAs saw that students enjoy making discoveries; they blossom when their opinions are valued. Equally important, the TAs discovered that collaborative learning is as important in the literature classroom as it is in composition. Since many TAs will eventually teach literature, such findings are especially important for their future careers.

Analysis of the Project

Caveats

I was generally pleased with the results of this project. Nevertheless, there are some elements which need to be recognized as potential trouble spots. Some of these were apparent at the time; others have emerged as I prepare to replicate this study at another institution.

Possibly the largest potential problem is the time element. Developing the questions for interviews, administering the Myers-Briggs test and monthly course evaluations, interviewing student and professor once a month, analyzing the data for monthly meetings, attending the meetings, and preparing a report at the end of the semester involved more time than TAs may be willing to expend on a non-credit requirement. I would estimate that they worked approximately three hours a month, plus an additional three hours altogether at the beginning and end of the semester. That doesn't seem like a lot, but wedged in with teaching, grading, and doing their own coursework, some might resent the imposition on their time. What resentment I encountered was in inverse proportion to the TAs' commitment to teaching and graduate work, probably not an uncommon ratio.

There was slightly more reluctance on the part of the faculty. Half didn't like to give up class time for the Myers-Briggs or for the course evaluations, and, particularly with the latter, their attitudes affected the amount of time and thought the students devoted to their answers. For the final course evaluation, we tried to alleviate this by asking the students to complete the evaluations out of class, but then some didn't do them at all. In both instances, the problem stemmed from the professors' attitudes. A logical solution would be to let them know exactly how much of their time is involved, and how much their cooperation is necessary to the successful completion of the project. With this knowledge, they can decide whether to participate in the project or not.

An understanding of the project may still have no effect on attitudes, however, once the interviews begin. Despite an initial explanation, one professor found the interviews and observations very threatening. He balked after the first interview and essentially repeated himself whenever he could be "cornered" thereafter. While his reactions produced some interesting data, the TA interviewing him suffered throughout the semester. The most obvious advice here would be to take more care in selecting participants; however, too much caution could preclude observation of a variety of personality types and teaching styles, which could limit the usefulness of the findings.

Selecting subjects is also affected by the size and type of the institution. Drake is a small, private university. While size limited the number of faculty to choose from, it also meant that the TAs knew their professors pretty well, which aided in their selection. A larger university will offer a wider pool of professors to draw from, but may have the disadvantage of unfamiliarity. A university's size also affects the number of TAs involved in the program. Clearly, a small number is easier to manage and supervise. However, at a larger institution with a Ph.D. program, the TAs might be more committed to research. But this commitment may also be affected by the TAs' teaching experience.

When I proposed this project at Drake, my TAs were in the third year of their assistantships. Consequently, they had tired of the monthly "in-service" meetings and were ready for something more challenging. Upon presenting this same project to my present TAs in a two-year MA program, however, I encountered much more resistance, for they felt the need of additional in-service training. But there are ways to meet the TAs' needs while also involving them in non-traditional training. As the findings indicated, the Myers-Briggs Personality Inventory is not an essential element. More important are the interviews and classroom observations. For less experienced TAs, the project can be scaled down to include only these elements with observations limited to experienced composition teachers. Such a focus would be less time consuming, and, perhaps, more obviously instructional.

Problems such as these can be recognized and avoided if the WPA is thoroughly acquainted with the job and the institution. For this reason, I'd recommend that a new WPA not undertake such a project immediately. Management theory suggests we get to know the present system and try it out. New WPAs need time to build rapport and relationships with TAs and colleagues so that they will respect and be willing to undertake such a project. WPAs also need time to become acquainted with what services the university has to offer, such as distributing and evaluating tests; what restrictions they may have regarding use of human subjects; and what grants may be available to underwrite the costs of the project.

Accomplishments

Once the WPA has amassed knowledge and support, this project is not only workable, it's valuable. As a rule, TAs teach only freshman composition. This project allowed them to observe professors teaching Shakespeare, American Literature, Business Writing, and Honors English. While I realize TAs may take some of these as graduate courses, this project changed their points of view from students to nascent teachers. Their observations showed not only that collaborative learning can work outside the composition classroom, but also that there are different types of teaching strategies to use.

All of the professors observed were informed and experienced; nevertheless, the TAs discovered that knowledge alone did not guarantee success in the classroom. Rather, the TAs saw the truth of what they'd been told: classes which moved beyond lecturing and actively engaged the students seemed to produce better attitudes towards learning. These findings led TAs to believe that learning in turn would be enhanced.

Finally, the TAs saw that teacher personality need not adversely affect students' learning. They learned that professors were able to reach all of their students by actively involving them in the learning process. These discoveries in turn led to professional growth and involvement. Two of the TAs involved in this project developed proposals discussing their findings which were presented at the 1988 Conference on College Composition and Communication.

Conclusions

While these findings may be obvious to us seasoned professionals, they come as significant revelations to new teachers. Our TAs are products of the same educational system as their students. Consequently, they have many of the same expectations of what a college classroom should be. They will be hesitant to surrender their newly-won authority. They will feel the need to tell their students what to do. Lacking a solid background in composition theory, unaware of what the composing process entails, they may be tempted to lecture.

Reading about teaching strategies, being told what should be incorporated, or discussing different approaches to teaching does not have the same impact as showing their effects on students. If we expect our TAs to move beyond the bounds of the traditional composition classroom, their training should parallel the new pedagogical approaches. Classroom research shows TAs how to teach. And showing the TAs how to teach has the same effects as showing our students how to write: by engaging them in the process, they learn much more than they would as passive recipients.

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Writing Across the Curriculum: A Dean's Perspective

Milton D. Glick

The University of Missouri-Columbia is in the process of adopting an ambitious, comprehensive writing program which includes a significant writing-across-the-curriculum component. The development of this program is affecting the entire campus in ways that go far beyond the issue of student composition competencies. The Campus Writing Program has become symbolic of the potential for improved teaching and active learning on this campus, and it has become a rallying point for some concerned faculty. The far-reaching implications for the quality of education and improvement in faculty morale deserve serious exploration. This article provides the perspective of a dean whose background is in chemistry and who was initially open-minded to the issue, but not committed to any particular conclusions.

The Campus Writing Program will include a course required for all freshman which emphasizes writing about varied subject matters. This contrasts with the previous introductory course, from which 50% of our freshman were exempted by the use of an outmoded placement examination, and which emphasized rhetorical forms rather than subject matter. It will ideally include writing-intensive courses in each of the succeeding years, with a capstone course in the senior year. In the initial phase, a sophomore writing-intensive course will be required and a writing center, which includes tutorial services and computer capabilities, will be established. Even in this initial phase, over 4,000 students annually will be enrolled in Writing-Intensive courses. These courses require at least 5,000 words of writing, two papers that go through a complete revision process, and one that integrates several sources.

The Campus Writing Program has persuaded faculty from more than thirty departments to redesign their courses to fit these criteria because the program quickly established itself as something more than an effort to improve writing. It has become, for many, a beacon for a renaissance of responsible teaching and of the excitement of demanding high quality activities from students. Central to the program is revision, with the view that to revise a manuscript is to re-see an issue, so that, as a manuscript is revised, students see the subject matter in different ways. That is: writing becomes a way of learning. Benefits include formulating and expressing an opinion, giving and taking criticism, and listening to and comprehending alternative ideas and opinions.

Four years ago the faculty of the College of Arts and Science expressed great concern over the inadequate writing skills of our graduates and recommended a doubling of the composition requirement. Following an external review of this recommendation, the Dean of Arts and Science appointed a Task Force on Composition, which included faculty from seven of the key schools and colleges on the campus. The Task Force studied the issue of composition skills at UMC and other universities and eventually developed a proposal which was debated, evaluated and finally adopted by all of the undergraduate colleges at the University of Missouri-Columbia.

An essential element of the entire discussion has been faculty involvement and leadership. In particular, the faculty advocacy for the program has grown in ripple-like fashion. Initial advocates were members of the Task Force on Composition, later joined by members of subcommittees and by faculty named to the Campus Writing Board. These advocates were joined subsequently by faculty who volunteered to teach pilot writing-intensive sections, and, most recently, by the 150 faculty from more than 44 departments who have voluntarily participated in two ten-hour days of intensive workshops. There are now more than 200 faculty dedicated to making this program succeed.

Many faculty who attended the first intensive writing workshop fell into two groups. Members of both groups were initially somewhat skeptical of the need for the workshop, but most were highly supportive of the workshop by the end of the second day. The first group included those faculty who have always required writing and believe all courses they teach to be writing-intensive; many of these initially saw the program as another administrative distraction. By the end of the second day, this group found themselves enthusiastic about having a support group of colleagues and having access to experts who could share with them ways to improve their use of writing. Moreover, they found the intellectual exchange with colleagues from across the campus reminiscent of the reasons they chose to be faculty.

The second group included faculty who had never used writing as a major part of their classes. In particular, they had never considered revision as part of the limited writing which did occur in their classes. This group found themselves awakened to new opportunities and enlightened by writing-oriented colleagues.

Evaluations of the faculty workshops have been filled with superlatives. A dean interested in faculty development is naturally pleased when he hears a veteran professor say that "the workshop was the most positive experience I have had with colleagues at UMC during my 20 years here" or a new assistant professor report that "the program was more than worthwhile—it was exciting."

It is worthwhile discussing the relationship of the efforts to improve student writing and learning to the more general issue of faculty morale. Faculty burn-out and low self-esteem are important topics in the higher education community. These conditions relate, in part, to reduced support for higher education, to low faculty mobility, and to salary issues.

In their recent comprehensive monograph, "American Professors, A Vocational Resource Imperiled," H. R. Bowen and J. H. Schuster (Oxford University Press, 1986) discuss the issue of faculty morale and its decline. From 1984 interviews, they find weakened faculty morale and attribute it to "adverse trends in compensation and working conditions and a pervading sense of insecurity for the future and a sense of the declining status of the profession." Bowen and Schuster report unpublished surveys by A. L. Boberg and R. L. Blackburn (ca. 1983), who find "that a major factor in faculty satisfaction is their concern for quality in their students, in their colleagues, in their work environment." They further report "that faculty in many but not all institutions have perceived a diminution of quality and this has been a major source of discontent and poor morale."

An important contributor to low faculty morale is the devaluation of teaching within the profession. The four decades of growth in higher education (a six-fold increase in student numbers) yielded, in many large state universities, a depersonalization of teaching and left many faculty believing they were not personally responsible for the quality of the undergraduate degree. Faculty continue to take seriously their responsibilities for delivery of lecture material and for working with majors as individuals. However, the responsibility for insuring that graduates can think critically and communicate effectively was, to some extent, abandoned with these changes. To a substantial extent, there was a loss of belief that faculty were engaged in a noble quest, a moral profession. Many faculty lost the "dream."

The misconception that there is a dichotomy between teaching and research contributes to this problem. Given the falsely perceived need to choose between teaching and research, and the internal and external forces which affect faculty, the obvious course is to choose research. This decision fosters an attitude toward teaching for many faculty which includes little of the intense, self-critical analysis which characterizes faculty research and scholarship. Another manifestation of this misconception is the 60% decrease in top students planning to enter the professoriate, documented in studies of Rhodes Scholars and Phi Beta Kappa members (see Bowen and Schuster). It is further revealed in relatively low demands upon students, as well as inappropriately high grades for students.

Many faculty who are committed to the Campus Writing Program have regained some of the lost spirit and are anxious to share their

new-found vision with colleagues. Of course, this will be short-lived if the University does not identify resources adequate to implement the program properly.

In closing, let us note some important elements which have allowed this program to gain momentum:

1. The Task Force, although appointed by the Dean of Arts and Science, included faculty from many colleges and from the student body. This Task Force rapidly moved from a view that composition was an English Department issue to a view that writing was a university-wide concern, related to learning in general, not just to writing skills. This effort "empowered" the faculty, an important element in faculty morale.
2. Although the Task Force was sponsored by the Dean's Office, the Task Force was faculty-driven and developed its own charge and commitment. The Dean's Office provided budget to bring in consultants and to visit other campuses as well as clerical support for the project. But the leadership and direction were clearly from the faculty.
3. The process was allowed to proceed at a deliberate pace, so as to slowly increase the cadre of supporters and expand the circle of understanding. It is remarkable that the momentum was maintained throughout the three-year developmental period, especially in view of times of severe budgetary constraints. What was seen by many as a six-month study has taken three years, yet the enthusiasm is greater today than at the beginning.
4. The English Department, always understaffed for the responsibilities placed upon it (30 faculty for 16,000 undergraduates), was prepared to relinquish some of its territorial claims to composition.
5. The administration of the College recognized the critical importance of the program and placed a very high priority on seeking funding to allow it to be implemented in a highly professional manner, including funds to offset the increased workload by either reducing class size or increasing teaching assistant support.
6. Several of the campus deans stated that success in their fields was driven more directly by the ability to communicate effectively than any other single skill. For example, a survey of 250 engineering employers by the Dean of Engineering revealed that written communication skills were the most important competency for success in engineering, and the competency which is least present in the typical new hire in an engineering firm. All of the deans enthusiastically endorsed and supported the effort.

Three rather counter-intuitive truths that have emerged from our experience are these:

1. It may be unwise and unnecessary to promote writing across the curriculum as in innovation based on recent composition research. Faculty members are trained in healthy intellectual skepticism and resist the "methods" disciplines they are not familiar with. The most positive response on our campus has come from faculty (young and old) who feel that the university needs to return to its traditional function of teaching students *how* to think as well as *what* to think. In a community of scholar/writers the relation of thought to revision can be made clear with a minimum of theoretical clutter.
2. It is best to admit from the outset that writing-intensive classes *will* require more work of professors than non-writing intensive classes. While our workshops emphasize ways to diminish the burden of grading and marking, they do not claim that a serious writing program can be based primarily on student journals that faculty members never read or on two-minute impromptu writings in class. Faculty members who participate in the program work harder out of an ethical commitment to the value of teaching critical thinking, and the administration misses no opportunity to thank them for their commitment.
3. It is important to establish a system of certification that makes the writing-intensive label meaningful. On our campus, a writing-intensive course in biology, for example, must be approved by a committee of scientists and engineers who are involved in the Campus Writing Program. Some courses must be redesigned and resubmitted, and some never pass muster, but the price in lost courses is more than made up in the faculty's faith that the program is meaningful, legitimate, and worth participating in.

We have taken only a small step in what may prove to be a long journey. It will not and should not involve all faculty; yet already 20% of the faculty in our undergraduate programs are actively involved in this program. We have found that the discussions about—and, we hope, the implementation of—a new ambitious writing program take on a significance far beyond the issue of writing; it may become the cornerstone of a movement toward a more meaningful undergraduate education at the University of Missouri-Columbia.

Note

I wish to acknowledge the very helpful comments of my colleagues, especially Douglas Hunt, Director of the Campus Writing Program.



Bibliography of Writing Textbooks

Barbara T. Weaver

For the seventh year *WPA* presents this annotated bibliography of new textbooks in writing to aid writing teachers and administrators in their review and selection of texts. Texts on this list are new or in new editions during the 1987-88 academic year. Publishers have provided information, which has been edited to maintain objectivity. Prices and publication dates are tentative as I write; where two dates appear, the copyright date follows the date of printing. A directory of participating publishers appears at the end of the bibliography.

Books are classified according to the following outline; keep in mind that many texts do not fit neatly into one level or genre.

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

I. Developmental Writing Texts

- A. Handbooks [None listed]

B. Rhetorics

Combinations: Beginning Strategies in Thinking and Writing, by Dorothy M. Berger (Scott, Foresman/Little, Brown; 304 pages; October 1987; 1988). Emphasizes writing correct sentences, paragraphs, and essays through sentence-combining exercises that present grammar, using sustained passages of various rhetorical types. Instructor's manual.

The Complete Writer's Workout Book: From Paragraph to Essay, by Carolyn H. Fitzpatrick and Marybeth B. Ruscica (D. C. Heath; 335 pages; \$14.50; November 1987). Rhetoric with readings includes exercises, questions on the readings, and paragraph and essay assignments. Workbook format. Instructor's guide.

Effective Writing: Choices and Conventions, by Karen L. Greenberg (St. Martin's; 368 perforated pages; December 1987). Offers integrated reading and writing activities that emphasize the importance of prewriting, revising, and editing. Instructor's manual.

From Course to Course: A Beginner's Guide to College Writing, Third Edition, by Judith Lambert and Jane Peterson (Scott, Foresman/Little, Brown; 352 pages; October 1987; 1988). Presents short textbook readings and writing assignments designed to help students transfer writing skills to assignments in other college courses; emphasizes composing and critical thinking. Instructor's manual.

A Guide to the Whole Writing Process, Second Edition, by Jack Blum, Carolyn Brinkman, Elizabeth Hoffman, David Peck (Houghton Mifflin; 250 pages; December, 1987; 1988). Focuses on recursive and individual nature of the writing process; begins with whole writing, treating paragraphing and grammar as matters of revising/editing. Instructor's edition.

Paragraphs Plus: From Ideas to Paragraphs and Essays, by C. Jeriel Howard and Richard Francis Tracz (Scott, Foresman/Little, Brown; 255 pages; December 1987; 1988). Offers writing assignments and student examples, from simple to complex, to provide sequential instruction on paragraph and short essay writing.

Write and Write Again: A Worktext with Readings, by Jane Paznik-Bondarin and Milton Baxter (Macmillan; 512 Pages; September 1987; 1988). Process-oriented text-workbook treats reading, writing, critical thinking, grammar, and vocabulary. Each chapter uses a model essay to illustrate the mode with questions on content, inference, and critical thinking.

The Writing Clinic: Grammar—Rhetoric—Readings, by Ralph Loewe (Prentice Hall; 384 pages; \$15.50; November 1987; 1988). Presents a process approach to producing good sentences in well-developed paragraphs and

themes. Self contained chapters allow students to progress at their own pace. Teacher's manual.

C. Readers

Basic Reading Skills Handbook, by Harvey Wiener and Charles Bazerman (Houghton Mifflin; 400 pages; December 1987; 1988). Designed for students with very poor reading skills. Handbook provides instruction and practice; anthology of 14 readings includes exercises keyed to handbook. Instructor's annotated edition; test package; software.

Reading Skills For College Study, Third Edition, by James Shepherd (Houghton Mifflin; 340 pages; December 1987; 1988). Includes 38 selections drawn exclusively from varied college texts; new prereading/previewing questions and additional objective questions accompany each reading. Instructor's support package includes additional exercises and tests.

Reading Skills Handbook, Fourth Edition, by Harvey Wiener and Charles Bazerman (Houghton Mifflin; 500 pages; December 1987, 1988). Handbook section provides new material on vocabulary, main idea and summarizing; anthology of 25 additional readings includes exercises keyed to handbook. Instructor's annotated edition; test package; software.

Reading with Confidence, by Helen W. Gilbert (Scott, Foresman/Little, Brown; 336 pages; October 1987, 1988). Guide to critical thinking and reading development encourages students to read for purpose, build reading skills, evaluate, and practice new habits. Topical practice readings, 30 readings across the curriculum. Instructor's manual, audiotapes.

D. Workbooks

College Writing Skills, Second Edition, by John Langan (McGraw-Hill; 448 pages; \$18.95; December 1987, 1988.) Emphasizes the essay and expository writing, stressing four principles: unity, support, coherence, sentence skills. Instructor's manual, ditto masters.

The Developing Writer: A Guide to Basic Skills, Third Edition, by Martin M. McKosli and Lynne C. Hahn (Scott, Foresman/Little, Brown; 400 pages; October 1987, 1988). Offers examples, instruction, and practice with 21 reading: by student and professional writers, collaboration activities, and revised coverage of sentence combining. Instructor's manual.

Editing Your Writing: The Comp-Lab Exercises, Level 2, by Mary Epes and Carolyn Kirkpatrick (Prentice Hall; 416 pages; \$14.50; December 1987, 1988). Practice on editing skills at the sentence level; written at a higher level than original Comp Lab Exercises.

English Skills With Readings, by John Langan (McGraw-Hill; 592 pages; \$16.95; October 1987; 1988). For developmental English and freshman composition courses that focus on the paragraph, a rhetoric/handbook/guide to writing skills. Includes 15 professional readings with questions. Instructor's manual; ditto masters; software.

Evergreen: A Guide to Writing, Third Edition, by Susan Fawcett and Alvin Sandberg (Houghton Mifflin; 460 pages; November 1987; 1988). Spiral-bound; step-by-step treatment of composing paragraphs and short essays; grammar and punctuation review. Instructor's annotated edition, instructor's resource guide, test package, transparencies, software.

Sentence by Sentence, by Madelyn Mihm (Harcourt Brace Jovanovich; 352 pages; \$13.00; February 1988). A developmental sentence-writing text that combines writing with reading, spelling, and grammar. Thematically organized; contains review exercises after every topic. Paper, perforated, 3-hole punched. Instructor's manual.

Sentence Skills, Third Edition, Form C, by John Langan (McGraw-Hill; 514 pages; \$18.95; November 1987, 1988). Worktext treating grammar, mechanics, punctuation, and usage at the sentence level. Instructor's manual; ditto masters; software.

Skills in Sequence, by Thomas Friedmann (St. Martin's; 400 pages; January 1988). Grammar text-workbook focuses on identification and correction of errors through exercises not based on errors. Chapters designated as "Recommended" or "Assign as Needed." Diagnostic tests, instructor's manual.

The Writer's Tutor: One Hundred Self-Correcting Lessons, by J. N. Hook and William Evans (Harcourt Brace Jovanovich; 450 pages; \$14.00; August 1987; 1988). A self-contained, programmed treatment of 100 common problems in grammar, mechanics, punctuation and usage. Includes diagnostic and achievement tests keyed to the lessons.

Writing for Meaning, by Michael Shea (Harcourt Brace Jovanovich; 224 pages; \$12.00; January 1988). Focuses on sentence and paragraph writing and revising using a top-down format from essay, to paragraph, to sentence, to mechanics. Paper, perforated. Instructor's manual.

Writing with Confidence, Third Edition, by Alan Meyers (Scott, Foresman/Little, Brown; 410 pages; October 1987; 1988). Text intended for native and non-native speakers offers instruction and practice in basic writing skills at the sentence, paragraph, and essay levels. Instructor's manual.

E. Special Texts

Academic Reading: A Content-Based Approach, by Louis W. Holschuh and J. Patrick Kelley (St. Martin's; 352 pages; January 1988). An advanced

reading text that includes 18 unsimplified readings from textbooks and academic journals. Instructor's manual; instructor's edition.

Read, Write, Revise: A Guide to Academic Writing, by Mary Jane Schenck (St. Martin's; 288 pages; January 1988). A rhetoric for ESL students that combines readings pertaining to American culture with instruction in writing. Writing assignments treat the writing process from prewriting through editing. Instructor's manual; instructor's edition.

Study and Thinking Skills in College, by Kathleen T. McWhorter (Scott, Foresman/Little, Brown; 350 pages; November 1987; 1988). Focusing on thinking skills implicit in college study, the text presents strategies designed to improve comprehension of text and lecture materials. Instructor's manual.

Thinking Critically, Second Edition, by John Chaffee (Houghton Mifflin, 450 pages; December 1987, 1988). Core text for critical thinking or supplement for reading or writing courses; worktext format moves from experiential to abstract applications using longer readings. Instructor's handbook for reading and writing teachers.

Writing Skills for Technical Students, Second Edition, by Delaware Technical and Community College (Prentice Hall; 336 pages; \$14.50; December 1987; 1988). Developmental writing text emphasizing grammar and mechanics in the context of writing on the job.

II. Freshman Composition Texts

A. Handbooks

The McGraw-Hill College Handbook, Second Edition, by Richard Marius & Harvey S. Wiener (McGraw-Hill; 768 pages; \$15.95; November, 1987, 1988). Comprehensive handbook of grammar, usage, mechanics that treats writing as a process. Ancillaries include Instructor's manual, annotated teacher's edition, tests, exercises, workbooks.

Prentice Hall Handbook for Writers, Tenth Edition, by Glenn Leggett et al. (Prentice Hall; 608 pages; \$12.00; December 1987; 1988). Addresses grammar, punctuation, word choice, paragraph and essay construction, research and reporting. Structured from grammar through essay.

Random House Handbook, Fifth Edition, by Frederick Crews (Random House; 640 pages; \$14.00; December 1987). A comprehensive guide to drafting, revising, and editing college papers. Includes exercises, word-processor advice, three documentation styles. Instructor's manual, free practice book, computerized exercises.

Rules for Writers: A Concise Handbook, Second Edition, by Diana Hacker (Bedford Books of St. Martin's; 500 pages; January 1988). A reference

handbook with hand-edited sentences, some answers to exercises in back of student edition. Comprehensive ancillary package including software and instructor's edition.

The Scott, Foresman Handbook for Writers, by Maxine C. Hairston and John J. Ruszkiewicz (Scott, Foresman/Little, Brown; 850 pages; November 1987, 1988). Hierarchy-of-errors approach asks students to distinguish major errors from minor ones. Extensive support package includes answers, teacher's guide, word processing software, workbook, videotapes, tests, transparencies, model papers.

The Writer's Handbook, Second Edition, by Elizabeth McMahan and Susan Day. (McGraw-Hill; 416 pages; \$12.95; December, 1987, 1988). Brief handbook for freshman composition and developmental English. Instructor's manual, additional exercises, diagnostic tests, ditto masters.

Writing Skills Handbook, Second Edition, by Charles Bazerman and Harvey Wiener (Houghton Mifflin; 161 pages; November, 1987, 1988). Concise coverage of common writing problems in nontechnical language with simple coding system. Many charts and lists. Instructor's support package of exercises and diagnostic tests on duplicating masters.

B. Rhetorics

College Writing, by Toby Fulwiler (Scott, Foresman/Little, Brown; 150 pages; 1988). Emphasizes the process and "writing to learn" approaches, thinking, analysis, and problem solving; uses journal writing as a key method to improve composition skills.

The Fundamentals of Good Writing, by Thomas E. Pearsall and Donald H. Cunningham (Macmillan; 280 pages; December 1987, 1988). Illustrates writing processes through strategies for analyzing and synthesizing material from sources. Examples from across the disciplines chosen to illustrate planning, writing, and revising; purpose, audience, and occasion emphasized.

How Writing Works: Learning and Using the Processes, by Francis A. Hubbard (St. Martin's; 272 pages; February 1988). A rhetoric structured around nearly 50 writing activities designed to help students gain insight into the writing processes. Emphasizes acquiring flexible skills that can be applied to different situations; includes activities for collaborative learning. Instructor's manual.

Models in Process: A Rhetoric and Reader, by William Kelly (Macmillan; 443 Pages; November 1987, 1988). Rhetoric with readings uses student and professional models to illustrate steps in the writing process. Divided into rhetoric and reader sections; includes 18 professional essays.

Modern English Rhetoric and Handbook, Seventh Edition, by Robert Gorrell et al. (Prentice Hall; 512 pages; \$17.00; December 1987, 1988). Comprehensive, traditional rhetoric and handbook with extensive coverage of style and language.

Rhetoric in the Classical Tradition, by Winifred Bryan Horner (St. Martin's; 512 pages; January 1988). Organized around the five classical canons of invention, arrangement, style, memory, and presentation, the text extends classical rhetoric to suit contemporary composition instruction. Apparatus includes examples, exercises and glossary of rhetorical terms. Instructor's manual.

Rhetoric Made Plain, by Anthony Winkler and Jo Ray McCuen (Harcourt Brace Jovanovich; 500 pages; \$15.00; October 1987, 1988). Rhetoric offering examples, prescription, advice. Treats prewriting, the "internal editor," revision, and argumentation. Includes MLA and APA research and student examples. Instructor's manual.

St. Martin's Guide to Writing, Second Edition, by Rise B. Axelrod and Charles R. Cooper (St. Martin's; 720 pages; January 1988). Rhetoric/reader/handbook that stresses the adaptation of invention and revision strategies to suit different kinds of writing. Adds argumentative writing, writing with a computer; reorganized handbook. Instructor's resource manual. Also available in short second edition, without handbook.

Strategies for Successful Writing: A Rhetoric, Reader, and Handbook, by James Reinking and Andrew Hart (Prentice Hall; 640 pages; \$16.50; October 1987, 1988). Rhetoric section treats process, modes, paragraphs, sentences, diction, tone, style, essay exam, writing about literature, library research paper, and business writing. Reader includes 29 essays.

The Student Writer: Editor and Critic, Second Edition, by Barbara Fine Clouse (McGraw-Hill; 416 pages; \$16.95; January 1988). Treats both process and product, emphasizing the revision process. Instructor's manual.

Three Steps to Revising Your Writing: For Style, Grammar, Punctuation, and Spelling, by Barbara E. Walvoord (Scott, Foresman/Little, Brown; 368 pages; 1988). Brief guide shows students how to use three steps to diagnose and remedy writing problems. Instructor's manual.

Vision and Revision: The Process of Reading and Writing, by Sally Sullivan (Macmillan; 480 Pages; September 1987, 1988). Rhetoric with readings that emphasizes the interrelatedness of reading and writing. Illustrates recursive nature of the two processes with student responses to the readings and drafts of student papers. Instructor's manual.

Ways to Writing: Purpose, Task and Process, by Linda C. Stanley, David Shimkin and Allen Lanner (Macmillan; 512 pages; November 1987, 1988). A task-centered, process-oriented rhetoric with a brief handbook

of grammar and usage. Within each chapter treats purpose, invention, audience, arrangement, revision and style in a specific writing task. Instructor's manual; supplemental software for IBM.

The Writer's Choices with Handbook, Second Edition, by Leonora Woodman and Thomas P. Adler (Scott, Foresman/Little, Brown; 608 pages; November 1987, 1988). A comprehensive rhetoric focusing on revision and the options in style and language available to suit the writer's purposes. Comes with *The Teacher's Choices*, Second Edition. Also available in softbound version without the handbook.

A Writer's Rhetoric, by Suzanne Britt (Harcourt Brace Jovanovich; 405 pages; \$14.00; February 1988). A traditional text offering exercises, examples, student papers, research day-to-day agenda, and glossary. Instructor's manual.

Writer's Rhetoric and Handbook, Third Edition, by Elizabeth McMahan and Susan Day (McGraw-Hill; 576 pages; \$20.95; November 1987, 1988). Rhetoric with handbook intends to combine the traditional and the contemporary. Instructor's manual, additional exercises, diagnostic tests, ditto masters.

Writing: A Short Course, by Elizabeth Cowan Neeld (Scott, Foresman/Little, Brown; 300 pages; December 1987, 1988). Offers strategies for students to assess their writing strengths and weaknesses, with exercises, writing lessons, assignments, sample writing selections. Instructor's manual.

Writing and Learning, Second Edition, by Anne Ruggles Gere (Macmillan; 544 pages; December 1987, 1988). A process rhetoric that focuses on developing writing skills across the curriculum with emphasis on conceptual understanding, development, and revision. Provides student and professional models with exercises throughout.

Writing From The Inside Out, by Christopher Burnham (Harcourt Brace Jovanovich; 360 pages; \$14.00; March 1988). A rhetoric that stresses the personal development journal and collaborative learning. Includes peer critique; follows sequence from self to society. Instructor's manual.

Writing Well, Sixth Edition, by Donald Hall (Scott, Foresman/Little, Brown; 496 pages; November 1987, 1988). Rhetoric that emphasizes style through clear organization and content. Instructor's manual.

Writing With A Purpose, Ninth Edition, by Joseph F. Trimmer and James M. McCrimmon (Houghton Mifflin; Long Edition with handbook, 547 pages; Short Edition without handbook, 422 pages; December 1987, 1988). A rhetoric emphasizing the writer's purpose and the writing process. With a wide variety of electronic and printed ancillaries.

C. Readers

The Bedford Reader, Third Edition, by X. J. Kennedy and Dorothy M. Kennedy (Bedford Books of St. Martin's; 640 pages; January 1988). 54 selections (half of them new) arranged in 10 rhetorical sections. Most selections now accompanied by brief comments from the writers on writing. Extensive editorial apparatus. Instructor's edition.

The Borzoi College Reader, Sixth Edition, by Charles Muscatine and Marlene Griffith (Alfred A. Knopf; 848 pages; \$13.00; February 1988). An interdisciplinary, thematically-organized reader emphasizing critical thinking, reading and writing. Half of the 132 selections are new. Instructor's manual; free study guide.

The Conscious Reader, Fourth Edition, by Caroline Shrodes, Harry Finestone, Michael Shugrue (Macmillan Publishing; 1070 pages; October 1987, 1988). Includes essays, poetry, fiction, and now drama, thematically arranged. Instructor's manual.

Decker's Patterns of Exposition 11, by Randall E. Decker with Robert A. Schwegler (Scott, Foresman/Little, Brown; 512 pages; December 1987, 1988). A prose reader with apparatus. Instructor's manual.

The Educated Reader, by Gerald Levin (Harcourt Brace Jovanovich; 700 pages; \$13.00; February 1988). A reader for freshman or advanced courses. Thematically arranged collection of critical readings and writings in several genres across the curriculum. Cross-referencing, heavy apparatus, questions and instructor's manual.

From Reading, Writing, by Anthony Winkler and Jo Ray McCuen (Harcourt Brace Jovanovich; 640 pages; \$11.00; December 1987, 1988). Rhetorically arranged freshman reader containing 41 essays, 9 stories, and 9 student essays. Includes biographical and contextual headnotes, questions on argument, process, and language, and suggestions for writing. Instructor's manual with quizzes.

The Literature of Fact: Reading for Writers by Ross Winterowd, et al. (Prentice Hall; 336 pages; \$13.00; January 1988). An anthology of current non-fiction writing from a variety of fields and genres. Includes selections from across the curriculum as well as examples of biography, autobiography, new journalism and the personal narrative.

The McGraw-Hill Reader, Third Edition, by William Vesterman (McGraw-Hill; 576 pages; \$16.95; January 1988). Reader to be revised annually; rhetorically organized anthology of contemporary readings for freshman composition. Instructor's manual.

Ourselves Among Others: Cross Cultural Readings for Writers, by Carol J. Verburg (Bedford Books of St. Martin's; 640 pages; February 1988). 65

selections from 37 countries (and every continent but Antarctica) arranged thematically in six chapters, each focusing on some universal concern or experience. American dimensions introduce each chapter. Editorial apparatus. Instructor's manual.

Patterns: A Short Prose Reader, Second Edition, by Mary Lou Conlin (Houghton Mifflin; 400 pages; November 1987, 1988). 104 rhetorically arranged short essays and paragraphs, including nine by students. Each selection accompanied by highlighted vocabulary, headnote; questions on vocabulary, comprehension, and writer's strategy; writing assignments. Instructor's manual.

Patterns in Action, Second Edition, by Robert A. Schwegler (Scott, Foresman/Little, Brown; 500 pages; December 1987, 1988). 53 model essays (one-third new here) with brief introductions for each mode illustrating the combination or expansion of rhetorical forms to respond to particular writing situations or audiences.

The Responsible Reader, edited by Linda Ziff (St. Martin's; 488 pages; December 1987). A composition reader using a reader-response approach. 56 selections by writers from Plato to the present. Instructor's manual; instructor's edition.

Strategies: A Rhetoric and Reader, Third Edition, by Charlene Tibbetts and A. M. Tibbetts (Scott, Foresman/Little, Brown; 400 pages; September 1987, 1988). Brief rhetoric of the writing process with longer reader illustrating basic rhetorical modes. Instructor's manual.

Subject and Strategy: A Rhetoric Reader, Fourth Edition, edited by Paul Eschholz and Alfred Rosa (St. Martin's; 600 pages; January 1988). A rhetorically arranged collection of 55 professional essays, 12 student essays, and three short stories. New to this edition are 35 selections, including a series of pro-and-con essays in the argumentation section. Instructor's manual.

Theme and Variations: The Impact of Great Ideas, by Laurence Behrens and Leonard J. Rosen (Scott, Foresman/Little, Brown; 700 pages; November 1987, 1988). A reader combining a concern for the great ideas of Western culture with writing instruction. Instructor's manual.

Thinking in Writing, Third Edition, by Donald McQuade and Robert Atwan (Alfred A. Knopf; 576 pages; \$13.00; January 1988). A rhetorically organized reader, stressing writing as a thinking process. 84 essays, including 11 by Lewis Thomas to demonstrate a writer's use of different rhetorical strategies. 4-color illustrations. Instructor's manual.

The Writer's I: Personal Viewpoints for Reading and Writing, by Sheena Gillespie and Linda Stanley (Scott, Foresman/Little, Brown; 368 pages; November 1987, 1988). Thematic reader of 60 selections written in the first person,

from samples of autobiographical and personal writing to persuasive and expository pieces. Instructor's manual.

A Writer's Reader, Fifth Edition, by Donald Hall and D. L. Emblen (Scott, Foresman/Little, Brown; 530 pages; November 1987, 1988). A reader offering a varied collection of prose models, organized alphabetically. Instructor's manual.

The Writer's Resource, Second Edition, by Elizabeth McMahan and Susan Day (McGraw-Hill; 512 pages; \$14.95; October 1987, 1988). Rhetorically organized reader featuring pre-reading exercises and extensive apparatus. Includes essays, short stories, and poems. Instructor's manual.

The Writer's Stance: Reading and Writing in the Disciplines, by Dorothy U. Seyler (Random House; 544 pages; \$12.00; December 1987). A composition reader integrating selections from academic writing, literature, and the popular press with instruction in college-level reading and writing. Sample student essay in each discipline. Instructor's manual.

Writing and Reading Across the Curriculum, Third Edition, by Laurence Behrens and Leonard J. Rosen (Scott, Foresman/Little, Brown; 640 pages; December 1987, 1988). Text/anthology provides materials to practice summary, synthesis, and critique. Instructor's manual.

D. Workbooks

Prentice Hall Workbook for Writers, Fifth Edition, by Melinda Kramer, et al (Prentice Hall; 448 pages; \$15.00; December 1987, 1988). Supplements Prentice Hall Handbook for Writers, 10/e. All exercises deal with ethnic culture in the United States.

Resources For Writing With A Purpose, by Brock Dethier (Houghton Mifflin; 320 pages; December 1987, 1988). 74 writing experiments linked to an interdisciplinary thematic reader of 63 selections. Instructor's manual.

E. Special Texts

Elements of Argument: A Text and Reader, Second Edition (Bedford Books of St. Martin's; 530 pages; October 1987, 1988). Text contains seven chapters, several based on Toulmin method; reader features 39 selections organized in six clusters of opposing viewpoints and 13 models of argument in additional readings. Instructor's edition.

Finding Facts, Second Edition, by William Rivers and Susan Harrington (Prentice Hall; 250 pages; \$9.00; November 1987, 1988). Includes aims of research, evaluating facts, planning for research, writing, using libraries and databases, ready references, specialized sources, observing, interviewing.

Good Writing: A Guide and Sourcebook for Writing Across the Curriculum, by Linda Simon (St. Martin's; 384 pages; January 1988). A composition text incorporating 56 assignments contributed by instructors in humanities, sciences, social sciences. Treats purpose and audience, making inferences, defining a thesis, selecting and documenting sources, revising. Instructor's manual; instructor's edition.

The I-Search paper, Second Edition, by Ken Macrorie (Boynton/Cook; 368 pages; 1988). An expanded edition of *Searching Writing*.

A Practical Guide To Research Papers, by James Farrelly and Lorraine Murphy (Harcourt Brace Jovanovich; 458 pages; \$6.00; January 1988). An introduction to research papers covering MLA and APA styles, plagiarism, computer and on-line database research techniques. Large trim size with tearsheets and many exercises.

The Research Paper by Thomas Gaston and Bret Smith (Prentice Hall; 304 pages; \$8.75; August 1987, 1988). Introductory text including library research, writing, documentation (including MLA and APA styles), primary research for on the job report writing. Appendices on punctuation of quoted material, citations, and standard references in many fields.

Strategies For Writing With the Computer, by Melissa Barth (McGraw-Hill; 256 pages; \$13.95; October 1987, 1988). Softcover, spiral-bound book emphasizes use of computer/word processor and many types of software packages to improve the content of student writing. Instructor's manual; software disk.

Writing For The Twenty-First Century: Computers and Research Writing, by William Wresch, Donald J. Pattow, & James Gifford (McGraw-Hill; 320 pages; \$15.95; January 1988). For English composition courses, text focuses on computer use in writing papers from research. Also has applications for more advanced writing courses. Instructor's manual.

Writing Papers in the Biological Sciences, by Victoria E. McMillan (Bedford Books of St. Martin's; 150 pages; February 1988). Concise guidelines and advice on how to write the variety of papers required in undergraduate courses in biology, zoology, and botany. Illustrated by a wide range of examples.

Writing Term Papers, by Alan Heineman and Hulon Willis (Harcourt Brace Jovanovich; 150 pages; \$6.00; December 1987, 1988). A third edition term paper guide covering MLA and APA styles, research and critical papers in step-by-step fashion. Includes an appendix on writing in the sciences.

III. Advanced Writing Texts

A. Rhetorics

The Accomplished Writer: Observing, Judging, Reflecting, by Katherine Adams and John Adams (Prentice Hall; 352 pages; \$13.50; November 1987, 1988). Emphasizes the writing process in a variety of assignments—like profile, interview, editorial, and autobiography. Contains journal assignments, a long section on three levels of revision, and a guide to documentation.

B. Readers

Patterns Across The Disciplines: A College Reader, by Stuart Hirschberg (Macmillan; 720 pages; January 1988). Interdisciplinary reader featuring 93 classic, modern and contemporary selections organized according to traditional rhetorical patterns and illustrating writing in many academic and professional fields. Instructor's manual.

Prose Pieces: Essays and Stories by Sixteen Modern Writers, by Pat C. Hoy II and Robert DiYanni (Random House; 704 pages; \$13.00; February 1988). A reader focusing on style, tone, voice; includes multiple selections from major 20th-century writers, some fiction. Introductions, discussion questions, and writing suggestions.

C. Composition and Literature Texts

Forms of Literature: A Writer's Collection, by Jacqueline Costello and Amy Tucker (Random House; 832 pages; \$14.50; January 1988). An international literature anthology; supplements traditional genres with screenplay, autobiography, essays, journals and notebooks. Illustrated. Reading questions, writing suggestions and assignments, sample student writing. Instructor's manual.

Literature for Composition: Essays, Fiction, Poetry, and Drama, Second Edition, by Sylvan Barnet, Morton Berman, and William Burto (Scott, Foresman/Little, Brown; 800 pages; November 1987, 1988). An anthology of literature with writing instruction. Teacher's handbook.

Reading and Writing about Short Fiction, by Edward Proffitt (Harcourt Brace Jovanovich; 640 pages; \$12.00; January 1988). Text-anthology that invites students to understand fiction by writing about it. Emphasizes very short stories for analysis or comparison in short papers. Includes 85 stories. Instructor's manual.

Responding to Literature: A Step-By-Step Guide for Student Writers, by John Sheridan Biays, Jr. (McGraw-Hill; 480 pages; \$12.95; January 1988.)

Combined workbook/handbook with step-by-step directions and exercises on writing about literature. Instructor's manual.

The Story: Readers and Writers of Fiction, by David Bergman (Macmillan; 512 pages; January 1988). Contains 47 works of short fiction in addition to essays, interviews, and memoirs by the authors. Intends to illustrate the connection between reading and writing by providing authors' insights to the writing process. Instructor's manual.

Writing Themes About Literature, Sixth Edition, by Edgar Roberts (Prentice Hall; 368 pages; \$12.00; December 1987, 1988). A guide to understanding various approaches to literary analysis and the processes involved in reading for and writing about each approach.

D. Business and Technical Writing Texts

Business Writing: Strategies and Samples, by Jeanne W. Halpern, Judith M. Kilborn and Agnes M. Lokke (Macmillan; 575 pages; September 1987, 1988). Attends to process and products in business writing. Offers over 130 student and professional samples and a mnemonic called P.R.I.O.S. (Purpose, Reader, Information, Organization, Style). Instructor's manual.

Business Writing Essentials, by Michael H. Markel (St. Martin's; 256 pages; December 1987). Covers elements and types of business writing; includes a brief handbook of style, punctuation, and mechanics. Instructor's manual; instructor's edition.

Communication for Technicians: Reading, Writing and Speaking on the Job, by Ann Tench and Isabelle Thompson (Prentice Hall; 448 pages; \$15.00; January 1988). Topically organized text treating technical reading and writing and offering practice with specific technical documents.

A Guide to Technical Writing, by Peter McGuire and Sara Putzell (Harcourt Brace Jovanovich; 384 pages; \$14.00; December 1987, 1988). Intends to synthesize the traditional approach (document types) and the contemporary (process); also covers software documentation, audience needs, grammar and mechanics. Instructor's manual.

Managing Business Communications: An Applied Process Approach, by Judith Bogert and Rebecca Worley (Prentice Hall; 464 pages; \$16.00; September 1987, 1988). For upper level undergraduates, illustrates communication and management theories through case studies and examples. Treats business communications requiring exposition, persuasion, argument.

The Random House Guide to Business Writing, by Janis Forman with Kathleen Kelly (Random House; 608 pages; \$25.00; January 1988). A process approach to business writing, with case studies and extended scenarios

from business situations. Illustrations, panels, style guide; computer material. Videotapes and overhead transparencies available. Instructor's manual.

Reporting Technical Information, Sixth Edition, by Kenneth W. Houpp and Thomas E. Pearsall (Macmillan; 512 pages; January 1988). Emphasizes identification and application of key concepts of technical writing. Instructor's manual; supplemental software for IBM.

Technical Writing, Fourth Edition, by John M. Lannon (Scott, Foresman/Little, Brown; 624 pages; November 1987; 1988). Offers assignments, team projects, short cases, and exercises to simulate writing on the job. Instructor's manual, two-color transparencies, interactive software.

Technical Writing Essentials, by Michael H. Markel (St. Martin's; 224 pages; December 1987). Addresses elements and types of technical writing. Appendixes include a handbook of style, punctuation, and mechanics; word processing; documentation. Instructor's manual; instructor's edition.

Technical Writing: Situations and Strategies, Second Edition, by Michael H. Markel (St. Martin's; 624 pages; November 1987). A rhetoric of technical writing with writing and revising exercises. Adds computers, word processing, collaborative writing. Appendix with handbook and guidelines for documenting sources. Instructor's manual with supplementary technical reports.

Writing That Works: How to Write Effectively on the Job, Third Edition, by Walter E. Oliu, Charles T. Brusaw, and Gerald J. Alred (St. Martin's; 640 pages; January 1988). Treats major types of professional writing; includes a handbook of grammar, punctuation, and mechanics. New sections on word processing, computer graphics, and writing resumes by function. Instructor's manual; instructor's edition.

E. Special Texts

Legal Writing: The Strategy of Persuasion, Second Edition, by Norman Brand and John O. White (St. Martin's; 208 pages; January 1988). Applies principles of the writing process to the kinds of writing required of pre-law, law, or paralegal students: examinations, memoranda, and briefs. Covers strategies of legal persuasion, mechanics and style, and logic and argument. New sample problems, exercises and examples.

A Short Guide to Writing about the Social Sciences, by Lee Cuba (Scott, Foresman/Little, Brown; 128 pages; December 1987, 1988). Brief guide for sociology and anthropology students to presenting final research results from collected empirical data. Stresses writing as an integral part of the research process.

Text Book: An Introduction to Literary Language, by Robert Scholes, Nancy R. Comley, and Gregory L. Ulmer (St. Martin's; 320 pages; January 1988). Based on current literary theory, offers assignments in the revision or transformation of literary texts. Instructor's manual; instructor's edition.

IV. Professional Texts

Audits of Meaning, edited by Louise Z. Smith (Boynton/Cook; 256 pages; 1988). A Festschrift in honor of Ann E. Berthoff. Fifteen articles on what it means to audit meaning(s).

Collective Wisdom, by Sondra J. Stang and Robert Wiltenburg (Random House; 384 pages; December 1987). An anthology of tested lessons and assignments from over 100 teachers of composition and rhetoric across North America.

Coming on Center: Essays in English Education, Second Edition, by James Moffett (Boynton/Cook; 224 pages; 1988). The author's collected pieces from 1970 to the present. Seven new pieces have been added to the 1981 edition; three have been dropped.

Freire for the Classroom: A Sourcebook for Liberatory Teaching, edited by Ira Shor (Boynton/Cook; 256 pages; \$13.50; 1987). An anthology of eleven essays by teachers using Freirean methods in their classrooms, with an afterword by Paulo Freire and an appendix on his program in Brazil.

The Plural I—and After, by William E. Coles, Jr. (Boynton/Cook; 320 pages; \$15.00; 1988). A reissue of *The Plural I*, with two essays added in which the author explores further the implications of a composition teacher's choice of classroom persona.

The Practical Tutor, by Emily Meyer and Louise Z. Smith (Oxford; \$14.95 paper, \$29.95 cloth; 1988). Guide to tutoring basic writers designed for tutors, teaching assistants, writing center personnel, and teachers of courses in the teaching of writing.

A Rhetoric for Writing Teachers, Second Edition, by Erika Lindemann (Oxford; \$14.95; 1988). Revised and updated introduction to theory and practice in the teaching of writing.

Sharing Writing: Peer Response Groups in English Classes, by Karen Spear (Boynton/Cook; 192 pages; \$13.50; 1988). Detailed suggestions, with examples, for designing courses and structuring classrooms that include peer response as a regular activity.

Writers on Writing, Volume II, by Tom Waldrep (Random House; 218 pages; \$17.00; August 1987). Collected personal essays by rhetoricians

and teachers of writing describing their composition processes and relating those processes to their theories of composition.

Writing as the Art of Wondering: Revisions in the History of Rhetoric, by William Covino (Boynton/Cook; 144 pages; 1988). Revisionist commentary on Plato, Aristotle, Cicero, Montaigne, Vico, Byron, DeQuincey, and some current rhetoric theorists, that plumps for the adaptation of philosophical rhetoric (as against technical) to teach practices and priorities.

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201 East 50th Street
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212/674-5151

Scott, Foresman/Little, Brown College Division

1900 East Lake Avenue
Glenview, Illinois 60025
312/729-3000
34 Beacon Street
Boston, Massachusetts 02108
617/227-0730



Announcements

Call for Proposals

The Council of Writing Program Administrators is planning sessions for the following three conferences:

1. The Third Miami University Conference on the "Teaching of Writing: The Writing Teacher as Researcher." October 21-23, 1988. Oxford, Ohio.
2. The Annual Meeting of the Modern Language Association. December, 1988. New Orleans, Louisiana.

Session Title: "WPA and Research: What We Should Know, What We Should Do, and What We Should Support."

Proposal Deadline: March 25, 1988.

3. The Annual Meeting of the Conference on College Composition and Communication (CCCC). March 15-18, 1989. Seattle, Washington.

Session Title: "WPA and Research: What We Should Know, What We Should Do, and What We Should Support."

Proposal Deadline: May 13, 1989.

Please send a proposal or a two-page abstract (please indicate which conference(s) you are interested in) by the deadlines noted above to:

Lynn Bloom
302 Mill Neck Road
Williamsburg, VA 23185
(804) 367-1667 (O); (804) 229-2816 (H)

Fifth Annual Conference on Peer Tutoring seeks program proposals on "Tutoring Writers throughout the Disciplines." The Conference welcomes the following kinds of proposals:

Workshops: A small group of presenters who will share their research and/or experiences and involve the conference participants in activities and discussions. (75 minutes).

Round Table Discussions: A small group of speakers (from different schools or different programs within the same school) who will share their experiences and then open the discussion. (75 minutes).

Paper presentations: One speaker—faculty member or peer tutor—who will present the findings of his or her research or experience. (20 minutes).

The program chair encourages papers from undergraduate tutors and prefers sessions that will actively involve the conference participants. Topics on all aspects of tutoring will be considered, but proposals related to the conference theme, tutoring to help writers understand and fulfill the expectations of their writing in various disciplinary contexts will be of particular interest.

Send proposals of 250 words no later than June 18, 1988, to the Conference Chair:

Evan Rivers
English Department
Skidmore College
Saratoga Springs, NY 12866
(581) 584-5000 ext. 2788

TELE-NADE

TELE-NADE is the National Association of Developmental Education's telephone placement network. Since January 1, 1987, NADE members have been able to dial a TELE-NADE number and listen to a tape of current job openings for developmental education professionals in higher education. The tapes are updated on the first and fifteenth of each month that TELE-NADE operates: January through August. The only expense to NADE job seekers is the cost of a phone call. Since the service operates twenty-four hours a day, callers are able to phone when rates are cheapest, if they choose. Tapes are up to thirty minutes in length, often shorter, and callers remain anonymous.

In the first nine months of TELE-NADE's operations, 349 positions for professionals in developmental education were circulated over the four lines.

Line one: job openings in reading, writing, and study skills
Line two: job openings in mathematics and science
Line three: job openings in counseling
Line four: job openings in administration

TELE-NADE is only one of the services offered to NADE members. Other benefits include: professional development, a national professional network, a national conference, a journal, a newsletter, regional or state chapters, research and resource publications, and liaisons with other organizations.

To join the National Association of Developmental Education, request an application form from:

NADE
P.O. Box 60227
Chicago, IL 60660
Telephone: 312/262-NADE

The Writing Instructor

The Writing Instructor is an innovative quarterly publication for composition professionals at both the secondary and university levels. Committed to the field of writing and composition instruction, TWI publishes articles grounded in rhetorical and educational theory. Its editorial board is made up of professional writing instructors, many of whom are involved in graduate studies in composition and linguistics. For information about manuscript submission and subscriptions, please write to:

The Writing Instructor
c/o The Freshman Writing Program
University of Southern California
Los Angeles, CA 90089-0062

Announcement

The Council of Writing Program Administrators hopes to award a few small grants (under \$300) for research related specifically to the concerns of writing program administration. Proposals should not exceed three single-spaced pages and should describe the problem to be addressed, the methods and procedures for conducting the research, a time-line for the project, and a budget. Those wishing to conduct surveys may include in their proposal the free use of the WPA mailing list. WPA's awarded grants will be asked to have their work considered for publication first by the Council's journal, *WPA: Writing Program Administration*. Two copies of the proposal should be addressed to the President of WPA* and should be postmarked no later than November 15th. Awards will be made annually as funds allow.

*c/o Donald Daiker, Secretary/Treasurer
Department of English
Miami University
Oxford, Ohio 45056

Contributors

Milton Glick is Dean of the College of Arts and Sciences and Professor of Chemistry at the University of Missouri, Columbia. Dean Glick has published nearly one hundred articles on X-ray crystallography, structural inorganic chemistry, and computing. At both Wayne State University and the University of Missouri Dean Glick has provided leadership in upgrading computing capabilities. The most recent example of his success is a project between Apple Computer, Inc., and the University of Missouri which will place "scholar-workstations" on the desks of all 400 faculty in the College.

Maxine Hairston is Professor of English at the University of Texas, Austin. Professor Hairston is author of *Contemporary Rhetoric, Successful Writing*, and co-author of the *Scott Foresman Handbook*. Her articles on rhetorical theory appear in a wide range of journals and collections of essays. In 1985 she was Program Chair of the Conference on College Composition and Communication.

Wanda Martin is Assistant Professor of English at the University of New Mexico, where she teaches freshman and advanced writing courses and serves as Assistant Director of Freshman English. At the University of Louisville, in addition to directing the Basic Writing Program from 1985-87, she worked on staff development projects and the beginnings of a writing across the curriculum program. She is presently at work on two projects which explore the confluence of politics and pedagogy—a study of factors in the evaluation of placement essays and an essay examining the effects of the tenure/nontenure distinction on the teaching of writing.

Sally Barr Reagan is Assistant Professor of English and Director of Composition at the University of Missouri-St. Louis, where she teaches writing theory and pedagogy. She is editor of *Teaching Creative Writing*, forthcoming from the NCTE, and has published essays in *College English* and the *Journal of Teaching Writing*. Next year, she will become the new editor of the *WPA Newsletter*.

Alice Roy is Assistant Professor of English and Linguistics and Composition Coordinator at California State University, Los Angeles. She is co-chair of the national ESL Committee for the Conference on College Composition and Communication and serves on the editorial boards of the *Journal of Basic Writing* and *College Composition and Communication*. Her articles appear in *Text, Semiotica, The Writing Instructor, TESOL Newsletter, TESOL-SESOL Newsletter, and College Composition and Communication*.

Barbara Weaver is Assistant Professor of English and Director of the University College Learning Center at Ball State University. She is managing editor of *WPA* and has just completed a term as president of the Indiana Teachers of Writing.

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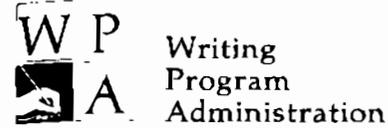
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