



Writing
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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 or writing programs, coordinators of writing centers and writing 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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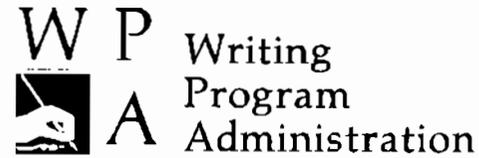
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Journal of the Council of Writing Program Administrators
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Contents

Writing Workshops and the Mechanics of Change	7
<i>Toby Fulwiler</i>	
High Tech Staff Development	21
<i>Jane Zeni Flinn and Chris Madigan</i>	
What Do Writing Teachers Think?	31
<i>George Otte</i>	
School-College Partnerships and Their Impact on Writing Programs	43
<i>Judy Fowler and Stefan Martin</i>	
Reinforcing Successive Gains: Collaborative Projects for Writing Faculty	57
<i>Mary Ann Aschauer</i>	
Notes on Contributors	62
Bibliography of Writing Textbooks	63
<i>Suzanne S. Webb</i>	
Announcements	89
Membership Form	97

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Writing Workshops and the Mechanics of Change

Toby Fulwiler

Good education doesn't happen by administrative fiat or by senate legislation nor does it happen abstractly. If it happens at all, it does so because teachers teach from conviction about things they know to students who care. But even committed teachers do not always engage serious students in their passions. Sometimes engagement fails because of circumstances beyond faculty control—teaching load, class size, institutional morale, and the like. And sometimes it fails because conditions which could be changed are not—the design of assignments, teaching strategies, classroom settings, and evaluation procedures—for even committed faculty sometimes run short of options for change. Writing workshops can change that. The institution of the writing workshop, because it presents faculty with new options for teaching writing, has now become an intentional agent of meaningful educational change.

Definitions

Writing workshops have made "in-service" respectable for secondary and college teachers alike. Since the mid-1970s interdisciplinary writing workshops have developed into a major mode of introducing theoretical and practical ideas about writing, teaching, and learning to instructors in virtually every academic discipline (Maimon; Freisinger). The idea behind "workshop"—as opposed to "seminar" or "lecture" or "presentation"—is that participants *participate* in the learning process and in the development of knowledge directly. Workshops also imply—at least to me—a fairly long period of time at one sitting (with breaks, of course), an in-depth or intense experience, and a group small enough that the voices of all participants are heard. Finally, workshops usually generate a product, the result of something worked on; in a carpentry workshop one creates a table or chair, in a writing workshop one creates an idea, story, or lesson plan.

During the last decade, I have participated in numerous writing workshops designed to introduce new ideas about teaching with writing to instructors in all subject areas. These interdisciplinary writing workshops are aimed at teachers, professors, or administrators at all instructional levels. They are aimed most pointedly at teachers who are not

writing teachers, but who want to learn more about assigning, assessing, and responding to student writing in classroom settings.

The actual ideas introduced at such workshops have become widely accepted in the field of rhetoric and composition and are widely practiced by process-oriented writing teachers at all grade levels (Tate; Graves). Central among these ideas are the following: that writing is a complex process (Moffett; Emig), that writing is discovery (Britton; Elbow), that good writing depends on audience and purpose (Gibson; Kinneavy), that writing improves through revision (Murray; Sommers), that writing is a socially collaborative enterprise (Vygotsky; Bruffee), that writing and reading are mutually supportive activities (Smith; Rosenblatt), that significant learning is personal and developmental (Polanyi; Bruner), and that ownership of language is access to power (Freire; Heath).

These ideas about language, in general, and writing, in particular, are central to learning in all subject areas. Candidly, I would describe most of these ideas as based more on the personal experience and common sense of writers than anything else. However, while these ideas may inform English programs, they have been less likely until recently to inform the rest of the curriculum. Introducing writing-process ideas to teachers long-schooled in product-oriented, evaluative approaches to writing requires, in many cases, the reversal of deep-seated convictions about the way language works cognitively as well as pedagogically.

Furthermore, it is obvious that these ideas directly relate to the teaching of writing; it is less obvious—but soon becomes so at writing workshops—that these ideas are also about student-centered teaching and learning throughout the whole curriculum. On the one hand, writing workshops challenge traditional classroom writing pedagogy; on the other hand, they challenge the nature of teaching and learning. In the beginning, in the mid-seventies, in places like Carleton College in Minnesota, Central College in Iowa, and Beaver College in Pennsylvania, few people imagined that writing workshops would have the power to transform curricula; today, many of us have seen it happen (Young and Fulwiler).

In the course of designing and conducting writing workshops at elementary and middle schools, private and public secondary schools, community colleges and research universities, I have learned—sometimes by intention, often by accident—why workshops are such powerful mechanisms of change, how they work, and when and why they don't work. This essay will not focus directly on the theories which underlie the writing-across-the-curriculum movements, as they have been amply explained in other places (see, for example, Fulwiler and Young; Griffin; McLeod). Instead, I would like to explain, as best I can, the *mechanics* of writing

workshops, the how that makes the why possible, because the how is their secret, the reason they work.

Leader Qualities

Leading workshops well is different from lecturing well. Sometimes, in fact, the requisite skills are diametrically opposed, as the one requires the effective delivery of ideas to an audience while the other requires the effective elicitation of ideas *from* an audience. Sometimes an individual is equally skilled at both, more often not. Though most graduate schools train people to do neither one, the skills necessary to lead effective workshops are teachable.

I take as a given that some people cannot lead workshops of any kind because their personalities or social skills are not suited to it. For example, people who talk too much and don't listen well; who are always right and impatient with those who are not; who are authoritarian, elitist, and inflexible; who don't have confidence in themselves or their knowledge; or who cannot create structures of time and concept and stick to them. People with the opposite traits, however, are good bets to be good leaders of workshops.

To lead interdisciplinary writing workshops in academic settings, it is not necessary to be an especially skillful or creative writer—though that would be useful—nor to have an especially wide knowledge of great writing. It is, however, necessary (1) to know something about the relationship of language to learning, (2) to have studied the process by which writing is produced, as well as the factors which inhibit such production, and (3) to have an awareness of how “good teaching”—and “good learning”—occur.

It should be obvious that neither writing nor teaching is the privileged knowledge area of any one field of study: for example, college professors in all disciplines both teach and write as part of their daily work. However, most academics are people trained to view the world (and write about it) from a restricted disciplinary perspective, a training that ill suits them to be workshop leaders for colleagues in disciplines other than their own. Effective workshop leaders must not only be comfortable with the jargon of their own discipline, but possess the ability to speak beyond it to others, to make instant translations of the participant jargon they hear coming back at them, and to know when to ask for clarification on the behalf of others.

However, as a corollary, I have also come to expect that people with certain backgrounds or disciplinary training are likely to be especially good workshop leaders: (1) teachers involved in interdisciplinary

programs, because they have trained themselves to see all articulate connections to knowledge areas other than their own; (2) teachers in any discipline who care about *how*—as well as *what*—their students learn; (3) English teachers, because they are the great generalists (some would say dilettantes) of the curriculum, needing to know, for instance, some history, politics, geography, psychology, and sociology to teach even one Shakespeare play, Dickens' novel, or Alice Walker poem; and most likely of all, (4) English teachers who are writing teachers, because they have also trained themselves to listen carefully to what writers have to say. Of course, I generalize at great risk, as there are many exceptions to and variations of these categories, in both directions. To be more specific, here are the qualities which are absolutely necessary:

1. *Listening.* To lead a workshop well I must hear what participants are saying. I need to hear why they came in the first place (did they volunteer? were they asked? were they told?) I need to hear what they expected (to assign term papers better? to eradicate forever spelling errors from student papers? to overcome personal writing blocks?). And I need to hear the misinterpretations of my clearest directions; the misunderstandings when I mention that teaching grammar does not improve people's writing; and their mis-translations when I mention the term "course journal" and they hear instead "private diary."

I need to listen to teacher stories—the circumstances of their academic training, their personal experiences as students with writing, their frustrations as teachers responding to it. The more stories I can pick up as the workshop moves along, the more I can weave them into the fabric of the workshop—which creates heightened interest and engagement in the whole group (This isn't a canned presentation, is it?).

2. *Responding.* When I call on people, both asking and answering questions, I call on them by name. Name tags ("first names written large, readable at 20 feet, please") or table name tags ("a tri-fold sheet of paper does nicely—the hardest thing you'll have to do today") help. As in teaching, the more quickly I learn names, the more quickly the atmosphere becomes relaxed and friendly. I'm also looking, early on in a workshop, for someone with a sense of humor that I can play against, pick on in a friendly way, whom I can depend upon to enjoy it. What I want is some laughter—situational laughter—that will put the whole group at ease.

When I use participant responses to my questions ("What makes writing hard for you?") to amplify my agenda, I record their language, not mine, on a transparency or chalkboard. For example, if someone says "hostile readers" make writing hard, I don't change the language to "critical audience." Above all, I want participants to begin to own the workshop and the information generated therein: using their language validates their insights and helps them generate part of the day's lesson.

3. *Authority.* I use all I've got. It helps that I am an expert in my own field, that I have published articles and books, that I have a Ph.D. in a traditional discipline (English), and (better still) that I am tenured and promoted in a traditional academic department (English). And, when I do workshops at schools other than my own, it helps that I come from somewhere else. (Participants are aware that someone has gone to some expense to bring me in—so I must be an expert.)

But the authority I bring with me goes only so far. It helps especially in advertising and starting workshops, but once started, teachers find out directly if I'm any good or not, and no external credentials will bail me out. When I am a little short on authority (as, for instance, I am in my own department) I look for help: a co-leader who, for whatever reason, has more credibility than I do or an administrative sanction that, for some reason, people are willing to listen to. But when I do not have such help, I use these strategies:

(1) *A fast start.* I get people involved and doing something active—writing, solving problems, or looking at a prompt—in the first ten minutes of a workshop. This moves attention from me to the exercise and focuses participants' early critical energy on substantive issues rather than personalities.

(2) *A hands-on experience.* I like to pose good problems for people to solve—or provide them with an opportunity to pose problems themselves—that require discussion and group interaction for solution. In this way, participants quickly come to own the workshop.

(3) *References.* I don't spend a lot of time on this, but I have available (as parenthetical notes, as handouts, or on a browsing table) the readings, references, citations, and studies that back up my arguments, exercises, and illustrations.

4. *Flexibility.* Perhaps flexibility is obvious, but well worth mentioning, especially if one is a fanatic about time, task, and structure as I am. I plan my individual 60, 75, or 90 minute sessions down to the minute (5 minutes to freewrite; 3 minutes to share with a neighbor; 7 minutes for whole group processing, etc.) and I like to stick to my schedule. But if I were unable to deviate, modify, add, or subtract, all my careful plans would be for naught. People need to see that workshop leaders are willing to respond to their concerns *when* they raise them, *when* the concern is there. I can hold off questions only so long ("We'll get to that later") or I begin to lose people. (And if I promise "later," I make sure I get to it later). More and more now I answer questions when they come up—briefly if I've scheduled a later session to deal directly with it. I do so to show my willingness to follow their lead as well as my agenda. For example, I need to be flexible about (1) addressing issues participants want to cover

versus those I've planned for, (2) allocating time for one issue versus another, (3) allowing enough time for processing difficult concepts, (4) responding honestly to difficult questions, and (5) making use of unexpected contributions from participants.

5. *Structure.* I cannot be flexible unless I'm also highly structured. In fact, I'd argue that it's the structure (first) that allows me to be (or seem) flexible (second). Many process-oriented teachers would agree with me—that internal structure begets external formats in which freedom, exploration, and discovery are then possible (and even likely).

To lead workshops well, I need to be in control of (1) what is happening, (2) how well it is happening, and (3) where it is going. And I need to be in control even when it *seems* that I am not, for if I really am in control, I've planned for loose moments that *appear* out of control. Whenever a digression occurs (frequently) or unexpected questions arise (fewer as I gain experience), I'm always calculating how it may fit into my overall scheme, how much time to spend on it, where that time will come from, and how to condense something later on yet keep my agenda intact. Which means that while I'm listening, responding, laughing, whatever, I'm also watching the clock and looking for a transition to where I need to go next—when I'm good this doesn't show, when I'm not, it does.

Designing Workshops

In designing individual workshop sessions within day-long workshops, the first questions I ask myself are writers' questions: Who is my audience? What do they need to know? And how can I help them discover it? My next question is a teacher's question: How much time do I have? What follows is systematic condensation of what I've learned about the main business of the workshop (Fulwiler, "How Well").

1. *Curriculum.* I design whole workshops of a day or more to move from cognitive concerns to rhetorical ones (Fulwiler, "Showing"). In other words, I like to spend the first day on matters related to "writing-to-learn," as that strikes participants as the newest idea, hits them closest to home (their own experience), and makes potentially the greatest difference. The second day, I introduce ideas associated with "learning to write," which are actually the concerns that caused most participants to attend the workshop in the first place—the problems they see in their own writing as well as the problems in finished drafts of student writing. The most profound effect occurs, of course, when participants see the relationship between the two days—which becomes the focus of workshops lasting longer than two days.

2. *Collaboration.* The generation of knowledge in workshops is collaborative. No matter how much I guide each workshop in one direction or another, I am always prepared for syntheses and conclusions to differ a little bit from one group of participants to the next. In designing individual exercises within one or two day workshops I rely heavily on small groups to generate ideas, keep individuals engaged and active, and keep the whole workshop moving rapidly.

If I divide a large group (25) into smaller groups (5 groups of 5 each), I will never know exactly what each group does or discusses. However I trust that a discussion among interested, committed teachers and professors who have joined the workshop voluntarily will be fruitful no matter what they talk about or how they go about it. (Participant comments confirm this trust.) As leader (direction giver) I always start small groups in a particular direction, providing both focus and task.

3. *Focus and Task.* Educators—like students—work best when they know what they're doing, why, and for how long. When I divide a large group into smaller groups, I specify the task I want them to do, write my directions on a transparency, provide a time limit (always less rather than more), and ask that someone in the group report out to the larger group. Sometimes I provide a transparency to each group so they can visually project their ideas.

4. *Size, Time, and Composition.* For large issues on which I hope for a rich diversity of opinion, I use larger groups (4–6) and provide more time (10–20 minutes). For smaller issues I use smaller groups (3) and give less time (5–10 minutes). And sometimes I simply want quick sharing with a neighbor, in which case I allow only a couple of minutes. When I am working fast with short tasks, I ask people to meet together where they happen to be sitting. When I give larger or longer tasks and want to ensure a new mix of opinion (interdisciplinary or random), I count people off (by the total number of groups desired). Sometimes I group people according to common interest (all teachers of science or large classes of seniors), in which case I also give them more rather than less time.

5. *Consensus.* I never trust an individual response; I always trust a group. When I pose questions or problems at a workshop ("What are some guidelines to keep in mind when responding to student papers?"), I have learned that an individual can give an inappropriate (to the business of the workshop) response that will set the workshop back rather than move it forward ("Lower the paper one grade for each misspelling"). I have also learned a small group, after discussing the question briefly, will always yield a constructive response ("Say something positive to each writer").

6. *Rhythms.* More often than not, I find myself designing into my exercises the following pattern: private writing in response to a posed question; small group talk about what people have written or are thinking, maybe reaching a consensus; then reports out to the larger group with me bringing everyone to central focus by recording the reported ideas (with minimal editorial on my part) on the overhead projector. Private writing, small group talk, large group focus. This allows for both personal ideas—deviant and otherwise—and some element of social consensus. In working within this structure, I find myself making frequent supportive comments on participant comments; in rare instances, I will make challenging comments when I think the conclusions destructive in some ways—always a judgment call. (I see myself generally as a facilitator, but sometimes as an expert.)

7. *Modules.* I'm always thinking in units to which I can add or subtract while keeping the presentation or discussion essentially intact. Consequently, I plan activities in movable blocks of time. (If I have 60 minutes I might sketch out 5 minutes for directions; 10 minutes to write; 25 minutes to share; 10 minutes to process the exercise; 5 minutes for private written reflection; 5 minutes lost to questions, shuffling, and the like). If something goes wrong (a late start, questions, whatever) I will cut where I need to, usually in the middle, never at the moment where I most expect insight. I never want to cut short the time needed to process and own an idea and make it one's own. In the example above: Do I shorten the writing time? The sharing time? Eliminate the private reflection? I could do any of them, but I would be sure to hold onto the whole 10 minutes to process the exercise.

8. *Open Exercises.* For some exercises I ask genuinely open questions, ones to which there are no right answers. I always start workshops this way and provide opportunities along the way for these sessions. I usually begin open sessions with some private writing and trust it to lead to a fruitful all-group discussion: Open exercises may begin with open questions: (1) What questions do you have? (2) What insights have you developed this morning? (3) What are some guidelines for making good writing assignments? or (4) Develop one assignment using informal writing for one of your classes.

These questions lead to open-ended discussions in which the participants are the primary knowledge builders. My main concern with these sets is in ending them well (conclusively and on time). During the free-wheeling discussion, I commonly use the overhead projector to record their ideas. To conclude I often ask the group which of several ideas is the most important and why.

9. *Closed Exercises.* I close an exercise when I know that a certain sequence of activities will (usually) lead a group to a fairly specific set of

ideas. In these cases, I will much more rigorously limit or cut off discussion and will make sure we do get to the punch line. For example, to develop guidelines for responding to student papers, I will organize the following sequence: (1) pass out and read a sample paper; (2) make brief personal notes about strengths and weaknesses; (3) in groups of five, write a consensus response to the student (on a blank transparency); (4) project and read these responses to the group; (5) ask the other groups to role play the student receiving this comment; (6) conclude with the whole group making a list of guidelines to keep in mind when responding to student writing.

This is "closed" in the sense that one step leads to and depends upon another; however, it should also be clear that the conclusions are as likely to be "open" as those in the more open exercise. If I want to make sure the group gets a specific set of guidelines, I will add a step 7 and supplement their own conclusions by handing out my own list of "Guidelines for Responding to Student Writing." I commonly hand out such lists with "open" exercises as well. And some exercises (e.g., #5 above) will be open or closed depending on how important it is to keep the sequence exactly intact.

10. *Writing.* From Don Murray I've learned to "trust the writing." All my workshops start, continue and end with writing: informal writing written in participant journals which I seldom see; informal (expressive) writing which they generate for themselves in response to my questions, which they sometimes share with partners or a small group or me (but always with the right to pass). I use five minutes of informal writing to focus the attention of my workshop group on whatever problem or issue we are addressing: it provides time to think and catch thoughts, to focus without distractions, to record what's going on and so leave a record after the workshop is over: (1) "Describe how you revise your own writing" or (2) "What insights have you generated so far?" or (3) "Think of one possible exercise using an audience other than yourself for one course that you teach."

When participants write in response to my questions, I am always writing too. They see me writing. Sometimes I am writing a response to my own question, if it is still genuinely open for me (e.g., 1 and 3 above); other times, when the question is one to which I clearly know the answer, I write notes to myself about workshop plans. But the participants always see me writing. (I use the same technique in class with students.)

11. *Predictability.* The more workshops I do the more predictable they become. I can never predict all the questions, responses, and turns a given group will take. I am always surprised by something. But I narrow the range of unpredictability with every new group. Predictability does not lead to boredom. Quite the contrary, my workshops become better and

better to the degree that I can anticipate participant questions, concerns, and responses, for that allows me to develop considered answers and new exercises. In fact, only when workshops become predictable to some significant extents, do I become really confident about what I'm doing. Being able to predict allows me to see the commonness of concerns and the usefulness of some answers over others. In addition, the more accurately I can predict where a group will go, the better I am able to design the next exercise.

I now train myself to conduct new exercises with what scientists call "thought experiments," where I ask hypothetical questions and imagine hypothetical—yet likely—answers. Experience with real questions and answers helps me do this. The only way to develop this capacity for prediction is to repeat workshops more than once.

12. *Partners.* At home, in my own university, I always work with a partner. We take turns at the front of the group establishing our different sorts of authority. When I'm active, she's taking notes on the overhead. When I answer incompletely, she may elaborate. When I miss something, chances are she does not. And vice versa. When I do guest workshops, on the road, I ask for someone else to help me write on the overhead, allowing me to watch and work the audience with my full attention and not worry about my legibility or spelling (both less than perfect). The golden rule here: when my co-leader is running an exercise, it's her exercise—I help her, but am careful not to take it over (and I expect the same in return). Well treated, partners give better vision, new ideas, and confidence. In addition good partners make the whole enterprise a lot more fun.

Nuts and Bolts

I want to say a little about the small stuff of workshops, the *where*, *when*, and *mechanics* that contribute to making workshops something different and special and worth paying extra attention to. Ideally, lectures and presentations imply one kind of space and time, seminars another, and workshops still another. Realistically, I take what I can get and afford, and often make do.

1. *Setting.* Good writing workshops take place away from the daily distractions of teaching, telephones, mailboxes, students, faculty, and family. I especially enjoy working with groups *off campus* in conference settings, such as those provided by hotels, resorts, and seminaries. These spaces are usually good because they are designed to be distraction free. Meeting off campus also makes people feel well treated and a bit special, making the writing workshop something other than the usual in-service

or faculty development project. Professional conference centers usually have good equipment (projectors, flip charts, etc.) which they maintain. Some of my best experiences have come from multi-day workshops where we all stayed overnight together, circumstances that allowed participants to gain dimensions both more social and more affective than day-only workshops. Overnights, of course, cost more. (At Vermont, we cannot afford to pay stipends or lodge participants overnight, but we can afford to feed them well—food my only real carrot.) The best physical space is flexible, lending itself variously to whole-group presentations (plenaries) and small-group discussion.

2. *Size and Shape.* I like best to work with groups of twenty to thirty (give or take five). With fewer than fifteen, the dynamic slows down; with more than thirty-five, you lose group cohesion.

For fifteen to twenty-five participants, I prefer chairs arranged around the outside of seminar tables set in a U shape, or chairs (with writing surfaces) arranged in a semi-circle. In both cases an overhead projector occupies the open space. With larger (thirty to fifty) I prefer tables fanned out around the projector (four to six teachers per table). With groups any larger than fifty, whole group discussion becomes limited and I simply request a wide semi-circle a few rows deep.

3. *Time.* I prefer at least an hour and a quarter of uninterrupted time for an individual workshop session. If I have that kind of time, then I can have people write, talk among themselves, and still retain time to process what they've done and make a lesson from it. Much better would be two such blocks, back to back (a whole morning or afternoon). Better still are four blocks, (a whole day). Formats of a day or less are good for the introduction of ideas, but inadequate for deeper exploration, where participants need time to express doubts, try things out, raise questions, and ponder answers. To accomplish that, I prefer a multi-day format (two days to two weeks, depending on intentions, budgets, and circumstances) where participants have a chance to sleep on the new ideas and come back to them with new questions. However, without stipends, about the longest time I have been able to sell to non-writing teachers is several days.

4. *Equipment.* Engineers taught me to use overhead projectors. Engineers in general are visual thinkers and use these machines to sketch ideas, make diagrams, solve problems, and play with dimensionality in a way that words alone cannot do. I no longer know how to do workshops without overhead projectors (and generous numbers of transparencies and marking pens). Overhead projectors allow leaders to visually reinforce and illustrate ideas on the spot, to face the group, to write smaller (therefore faster), to erase (like blackboards), to have a record preserved

for later use (like flipcharts), and to allow for overwriting on prepared material for emphasis or change. They cue my own ideas, keeping them in sequence and me on track—like lecture notes made visible to all. The lighted screen also holds participant attention and keeps the group focused. Finally, by outlining discussion notes on a transparency as we go along, we create the important feeling that we are, together, generating knowledge about teaching and writing—we can see it, change it, save it, and if we choose, publish it.

Leaders who become experienced with overheads learn that the machines themselves are sources of power: the closer I stand to a lighted overhead projector, the more attention I command; the farther away, the less. When I'm presenting information I stick close; when I'm listening, I deliberately move away to encourage people to talk to each other instead of to me (and the machine). To emphasize participant ideas, I commonly give out transparencies and ask teachers to project this or that idea to the group.

An Instrument of Change

I am pleased when participants tell me that I "practice what I preach." More than anything else this dimension sets workshops apart from other learning experiences. People not only discuss ideas—itsself an active process—but they actually place themselves in the student role and try things out. If teachers practice ideas in the safe confines of a workshop first, they are more likely to do so in their classes later on. If I want to encourage the use of journals, I ask teachers to keep one and write in it frequently throughout the workshop. If I want to encourage the use of peer writing groups, I ask teachers to meet in such groups during the workshop. If I want to encourage assignments that allow time for revision and editing, I ask teachers to revise and edit their own writing during the workshop. In this way, participants learn what they will put up with and what they will not; what is pleasant and what painful; what is consistent with their styles, beliefs, personalities and what is not. Above all, the most important lesson taught by workshops is empathy—for young learners—a concrete awareness of the needs, frustrations, anxieties, and joys experienced by students. Workshops place faculty once again in student roles causing them to learn from the outside in and not be threatened by it.

In fact, workshops offer a number of powerful lessons to faculty in need of pedagogical rejuvenation: empathy as a student, self-awareness as a writer, classroom strategies as a teacher. This combination of workshop influences changes some—not most (it's hard to tell)—teachers absolutely. It changes the way they operate in conventional classrooms,

challenging such traditional practices as workshops call into question: fixed seating; 50-minute time periods; three meetings a week; classes of more than 30 students; rooms without overhead projectors; information dispensing; right answers; multiple-choice examinations; lock-step assignments; grades; non-collaborative projects; and illusions of objectivity.

In short, because writing workshops provide the most direct training for student-centered teaching and learning, they also provide the most useful model for long-term educational reform.

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High-Tech Staff Development

Jane Zeni Flinn and Chris Madigan

How do you refine an old skill (writing) while teaching a new philosophy (process), a new pedagogy (brainstorming, collaboration, peer response, etc.), and a new tool (computers) simultaneously? This is the dilemma a writing program administrator may face in planning staff development for a new writing lab or computer-equipped composition program. Our answer is, "Do it indirectly."

The Gateway Writing Project is a partnership of the University of Missouri-St. Louis, Harris-Stowe State College, and local school districts. Since 1978, we have provided workshops for writing teachers following the successful National Writing Project model. In the eighties, the explosion of microcomputers in the schools created the need for a new kind of training to integrate computers into staff development in the writing process. No model for this training then existed. How to teach what we did not yet know?

We decided to offer summer institutes where teachers would use word processing along with pen and paper as writing tools, and where they could discuss the emerging research. Starting in 1984, we worked closely with our strongest graduates, observing in their classrooms and talking with their students. We watched them weave the computer into the fabric of their process-oriented writing programs. Each year, learning with our teachers, we fine-tuned our model for staff development. Our work has been supported by major grants from the National Writing Project and from the Fund for Improvement of Postsecondary Education.

Our goal was not computer literacy. We wanted to make the technology transparent, integrating the computer without losing the focus on the writing experience. Shakespeare urged, "by indirections find direction out" (*Hamlet*, II.i.66). We have spent five years learning to implement indirection.

We have found that the computer itself often works as a cover for "indirect" staff development, enticing veteran teachers to attend a substantial course in teaching writing. Today most teachers come to us familiar with "the writing process"—all three, or four, or five, steps as set forth in their current textbook. Others teach what Hillocks calls the "natural" process—freewriting and peer response with minimal structure. If we were to say, "Come to our workshop and learn about the writing process," they would say, "We already know about it." But, by

indirection, we say, "Come and we'll show you how the computer can help you teach the writing process." They come, and often learn as much about writing as about computers.

In the National Writing Project tradition, we work with college teachers in the same courses as grade school teachers. The unexpected collegiality shatters myths and raises some good questions (e.g., "If you teach fragments in the sixth grade, how come my freshmen still don't understand what a sentence is?").

However, our approach is equally suited to specialized programs for college writing instructors and teaching assistants. Our institutes are designed to "show," not "tell"—the same principles Sally Reagan suggests ("Teaching TA's to Teach") for staff development at the University. To work with college staff, you may want to condense the schedule we are going to describe into a week or two before classes start. You might also spread it over a semester or an entire year.

The following pages will describe our writing project summer institute and the principles on which it is based. We'll show how writing program administrators can apply what we have learned to setting up workshops for their own staff.

Institute Design

Today, our computer-assisted institute follows a plan quite typical of the National Writing Project (*Guidelines*). About twenty-five teachers are selected from St. Louis area schools and colleges for the five-credit graduate course, which meets at the University all day, Monday through Friday, for four weeks. The schedule and the invitational admission create a special intensity and fellowship.

Based on the summer institute model, we offer dozens of less intensive workshops. Most are sponsored by individual schools for English department, writing staff, or across-curriculum audiences. Working with these shorter programs has shown us which features of the institute can be changed without sacrificing quality.

We find that the open admissions workshops can be just as exciting as the invitational course. But if attendance is required the morale and the writing suffer. One-shot workshops have little value except for consciousness-raising. To make an impact on what teachers do in the classroom, a workshop should run for twenty to thirty hours. In addition, the group should meet for substantial blocks of time—we suggest sessions of two or three hours to allow for real writing and sharing.

In the summer, our staff is ample: one or two writing instructors from the sponsoring colleges and another from an area high school, often assisted by graduate student or faculty interns. We find that managing a computer-equipped workshop requires extra hands and extra support. Fortunately, that does not have to mean extra professors. In 1984 just 20% of our participants had any prior experience with computers; today about 70% come to us with some experience. We'll explain below how you can train computer-wise participants to assist with your program.

In all Gateway workshops, the syllabus is based on such writing-process topics as planning, revision, and assessment. The computer is not a separate topic, but is woven into each part of the syllabus. For example, when we introduce prewriting and heuristic strategies, we demonstrate idea-prompting software. When we deal with collaborative writing we also discuss teleconferencing and modems. (See Daiute's *Computers and Writing* for an extended example of this approach.) We focus on writing and teach most computer skills when writers need to use them.

Let's look more closely at the schedule of the summer institute. This plan has become the model for most of our full-day staff-development programs, regardless of length.

Morning is primarily class time; afternoon is individual writing and reading time. To start the day, groups of teachers meet over coffee and share their journal responses to reading. Currently everyone reads *Teaching Writing with Computers* by Rodrigues and Rodrigues, and a second book by Murray, Atwell, or Calkins, depending on the grade level they teach. They also choose appropriate material from the GWP collection (on permanent reserve in the university library) and from the many handouts.

The rest of the morning features presentations. As faculty, we usually introduce major topics such as "models of the writing process," always illustrating the concepts with an actual lesson to which the group writes. Most of the topics on the syllabus are then researched, planned, and presented by members of the group after coaching by the staff. These hour-long presentations work to decentralize instruction. We schedule three presentations concurrently so that each teacher has the experience of giving a lesson to peers.

You may wonder whether to delegate so much of your workshop to presentations. But we have seen this sharing of expertise pay off in better morale and mutual support among colleagues throughout a department. Presentations also connect theory with practice. We discuss our students' and our own writing processes, try software applications, and experiment with writing (clustering, guided meditation, leads, sentence modeling, and impromptu quickwrites)—sometimes by hand, sometimes by machine.

Later, peer groups respond to drafts of the assigned papers, an activity that spills over into a working lunch.

In the afternoon, participants read and write. During the first few days, we help them get comfortable with the computer through collaborative writing tasks (e.g., partners invent dialogue based on cartoons). Later, individuals may write at the computers, confer with peers or teachers on their drafts, or read from the GWP reserve collection in the library. Staff may help at the computers or meet at the seminar tables.

Along with a great deal of unedited journal writing, participants complete two major papers: a personal experience piece (narrative, memoir, letter) published informally for the group and a curriculum plan published and disseminated to a public audience. We find these two kinds of writing meet different needs and complement one another. Even in shorter workshops running for one or two weeks, we try to publish both.

The first assignment mimics personal essays English teachers often assign to their own students. One of our favorite topics—"Recreate an experience you had (good or bad) with a machine"—ventilates feelings about technology and tends to elicit humorous, not-too-intimate pieces (an exception was one woman's account of hours hooked to a blood platelet machine as her sister was dying of leukemia). Another topic—"Recreate a childhood experience"—generates more personal and varied writing; the child's voice jolts some teachers out of a too-formal, academic style, and the computer makes it easy to experiment with conventions for flashbacks, dialogue, and interior monologue.

Since we start this paper on the first day, people draft by hand in a journal, then enter, revise, and print later drafts with the computer. They save final copies to a class disk, and we prepare a letter-quality anthology. The faculty also write and publish the same assignment. This identifies us all as members of a writing community and demonstrates the power of two important practices: writing with students and publishing with computers.

The second assignment is to plan a curriculum strategy grounded in writing-process theory. The lesson should describe a role for the computer and suggest alternatives for readers with equipment and lab access unlike ours. Topics are based on the oral presentations, much as a journal article may be based on a conference presentation. Participants write these papers for an audience of teachers; most provide such support material as feedback sheets, workshop guides, computer lesson files, and evaluation rubrics. Each paper starts by reviewing theory and research, then proceeds with a classroom writing lesson.

The curriculum paper mimics the research and process papers teachers often assign to their own students. The fact that teachers invariably find it difficult brings home the real challenge of researched writing: to

synthesize data from different sources and to use it for one's own purpose in a text with the voice of a writer, not a committee.

Ordinarily three participants work as a team on such broad issues as "response to literature" or "standard usage." We urge teams to collaborate on the review of theory and research and to illustrate with three individual lesson plans. (After one unfortunate attempt, we don't *require* this; collaborative writing is sensitive, and some teams find it very frustrating to share ownership of a style.) For most, though, collaborative research is the high point of the institute and the task which wins them over to the computer. Each writer can draft a section, then merge files—one person usually revises for continuity, but the team talks and argues through the whole process.

Because all drafts of this paper are written on the computer, participants learn to generate ideas, organize data, and revise for publication on the machine. Because the curriculum guide is sold to schools, participants learn advanced computer commands (hanging indents, varied margins) for professional layout. This assignment is a "need-to-know" point for more sophisticated instruction in word processing.

Space, Time, and Access

Most of our current summer institute happens in an oversized room with computers arranged around the periphery and conference tables set in the middle. A teacher's desk sits up front, near a rolling cart carrying a single computer under a large TV monitor. With this equipment, we can type in text and display it for the whole group. A presenter can demonstrate sentence combining on the monitor, then ask people to try it on their individual computers (Wright, "Teaching" 36). New equipment linking a computer to an overhead projector is even easier to read and less bulky than the monitor.

This environment is open and flexible. Activities flow freely as writers move about from the machines to their writing groups or conference sessions. We also have two breakout rooms for concurrent presentations. The rolling cart can be moved into one of them if needed.

Our setting now approximates that of a model writing center (Wright, "Hazelwood" 10-11). It is much more "user friendly" than our early settings for the institute. In 1984 we had two rooms—a writing classroom with movable chairs and tables and a lab down the hall with computers in straight rows. The physical and temporal setting gave a message that the writing course (AM) and the computer course (PM) were two separate entities, a message that contradicted our goal of an integrated experience. This kind of facility is still common at many colleges. If you have a poorly-designed lab, your best solution may be

working with the maintenance staff to rearrange the computers, then reserving a classroom adjacent to the lab.

We now have full-time access to about 20 Apple IIe's and 10 IBM PC's during the institute. We value having one computer for each participant, with access to the same machines their schools use. Everyone uses Bank Street Writer III (Scholastic), which includes a spell checker and thesaurus. Since we cannot teach the software of choice in every school, we choose a standard that is easy, menu-driven, and popular among both Apple and IBM users.

Each teacher normally spends about three hours a day actually writing at the computer, so even those who arrive with no knowledge of word processing become quite fluent. Each year, more people find computers to use off-campus (by borrowing machines from their schools or by purchasing them for their homes), gaining still more access time.

Institute Principles

Computers as Tools

Except for the first day when we talk about working memory and how to handle a floppy disk, our focus is on writing. Computers are taught at need-to-know points and most technical learning comes through "indirection." For example, when writers ask how to return the cursor to the start of the next line, we explain word-wrap. When they're ready to go home on the first day, they learn to save files.

Reflection on the Process

Although much learning in GWP is indirect, the staff develops that learning by commenting as it happens. When a demonstration is delayed because a cable lacks an adapter, we talk about how to handle such crises in the classroom. When a writer calls a colleague to review a draft, we discuss how to foster spontaneous peer editing. Our most "telling" insights have come through this Deweyan reflection on activity in process.

Similarly, we encourage reflection on writing tools (Madigan 143). We may write with keyboard, pen, pencil, chalk, or even fingerpaint—but each tool lends itself to certain processes more than to others. Chalk on a blackboard is easy to erase, but hard to block-move. Text on a monitor is easy to rearrange, but must be fixed in hard-copy to take outside the lab. Sometimes we ask people to write, half working by hand, half by machine—then reflect on the differences. We also discuss the advantages of writing with multiple tools, perhaps clustering freehand in pencil,

drafting directly on the computer, recording peer response with pen on printout, and revising again at the computer (Flinn 24).

Community of Teachers

In the National Writing Project, "teachers teaching teachers" has always been a key principle. Writing groups and presentations to peers help teachers gain the confidence they will need to teach their colleagues. When computers arrived in our institute, we found they brought new opportunities for peer teaching and shared leadership.

Rarely will teachers have enough staff in their labs to help their writers through the first stressful days. So we establish multiple sources of help in the institute, letting computer-wise participants assist the novices. Teachers learn by indirection how to manage a computer-supported classroom.

We train peer tutors by example. Untrained tutors tend to do too much for computer novices. We simply try to protect learners from disastrous mistakes, encourage experiment, help with problem-solving rather than give advice, avoid confusing beginners with multiple solutions, and practice debugging aloud. To encourage problem-solving at "stuck points," the tutor can verbalize what the writer's questions should be. Whenever possible, the tutor avoids taking control of the keyboard.

Instead of talking about peer tutoring, we model it, so that teachers can help it happen in their own classes.

Community of Writers

Although we have always valued collaboration among writers, we find it tends to increase in our computer-assisted institute. Why collaborate? Some teachers resort to partner composing due to a shortage of hardware. Others try collaboration to reduce computer anxiety. We use collaborative tasks and texts to help writers grow more aware of their own composing processes (Bruffee, "Writing and Reading") and to create a context typical of business and professional writing but still rare in schools (Bernhardt and Appleby, "Survey").

In part because of such collaboration, we believe the computer has enhanced the context for writing in our high-tech institute. Since most participants still do not have computers at home, much of the drafting takes place in the class setting. The writing process has become public, open to view—a private struggle that we risk in a supportive community. The computer serves to intensify the focus on writing, instead of competing for attention as we once feared.

Change at a Realistic Pace

However, in the first years of using computers in the institute, we found they often did claim center stage. A presenter would fumble with plugs and lose the point of the demonstration; a writer would fumble with primitive software and lose the flow of ideas. To survive, we had to ease our expectations for a time. We learned to be realistic about what staff and participants could handle, at least until all of us were comfortable with the technology.

For example, we began by demonstrating a variety of software. When this brought unnecessary confusion, we focused on just one word processor. Fewer programs meant less time fighting with the software and more time writing with it. Soon, we learned to use our standard word processor for a variety of applications. Instead of demonstrating special invention or sentence combining programs, we show how to use word processing to generate ideas or combine sentences. Rodrigues and Rodrigues provide many examples of such lesson files.

We also learned to be realistic about workload. People do most of their drafting during class hours, which can create an agonizing time crunch. We first dropped most participants' oral presentations to allow more time for writing. As more teachers came to us with computer experience, and as we grew more confident teaching in a lab, we re-introduced the presentations.

Similarly, for a time we eased our expectations for the written products. When teachers had to struggle with software and access, the quality of their publications suffered. But within three years we saw that trend reverse. Since papers are submitted on a class disk, we can quickly proofread to catch typos, standardize format, and even repair last-minute content inaccuracies. Today, our summer publications are more professional than ever.

Conclusions

To summarize, we can offer three fairly simple pieces of advice to those planning to computerize a staff development program:

1. In planning your facilities, arrange as flexible a space as you can. We strongly recommend a large room with movable tables and chairs in the middle and computers on the edges. Invest in some form of computer projection equipment. Add computers and breakout rooms as you can. Physical layout, more than the number of machines, may be the key to building a community of writers.

2. In planning your curriculum, aim for a writing workshop and keep the computer in a supporting role. Teach computer skills and pedagogical

techniques indirectly, by modeling and by reflecting on the learning process. But recognize that the technology will temporarily claim center stage. At first, cut back on your expectations. As your staff and teachers become more computer literate, you can add assignments and raise editorial standards.

3. In directing your workshop, encourage all forms of collaborative learning: peer tutoring, paired composing, peer response, team research. Rely on your computer-literate participants as peer tutors. One of our teachers hangs a poster in her lab: "Ask three. Then ask me." Collaboration makes process public. It blurs the distinction between teachers and students, fostering community as you and your participants learn together.

These principles will help make you and your participants more comfortable during the transition to high-tech staff development. Just as important, they will probably transfer to teachers' own classrooms and labs. While learning to write with computers, participants will also be learning the writing process in a supportive workshop environment. What teachers do in the institute, far more than what they read or talk about, is the model for what they will do with their own students.

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What Do Writing Teachers Think?

George Otte

I don't know what seems more preposterous: that question, or the fact that I was six years a WPA before I had an answer to it that was not merely anecdotal. Chagrin besets me when I think of the times I would tell a close colleague, or a visiting book editor, or a grad intern (or anyone who would listen, really) about the deplorable lack of consensus among writing teachers about what really matters (whatever that is) or their inertia and ignorance in the face of what recent research demonstrates (however inconclusively) or their insensitivity to what changing demographics ask from us all (as if only I had ears to hear). What, besides dark suspicions perhaps ungrounded, was I basing such remarks on? Not much: things found lying about the photocopy room; assumptions based how much time most writing teachers have to keep up with current research; a few dozen students with problems who came (or were brought) before me in a term (while another five thousand slipped past me unseen).

I was, then, hardly in an irreproachable position from which to cry calumny when I came upon the statement, in Stephen North's *The Making of Knowledge in Composition: Portrait of an Emerging Field* (Upper Montclair, NJ: Boynton/Cook, 1987), that

lore and Practitioner inquiry have been, for most official purposes, anyway, effectively discredited. It is now a second-class sort of knowledge, rapidly approaching the status of superstition—to be held or voiced only apologetically, with deference to the better, new knowledges. Still, though the Practitioners have thus been “conquered,” the making of lore goes on, its internal structure making it quite endlessly absorbent. (328)

Now I should stress that my angle is not North's; as a writing director I tend to be less interested in the making of knowledge than in the applications it finds in the classroom. From that angle it is much more difficult to dismiss teachers (or Practitioners) and their antiquated lore as North does, the better to focus on researchers (or Researchers) who lift methodologies from the soft sciences and pursue them with varying degrees of rigor. From my angle, what gets taught has priority: it's not so much what the students need as what the teachers think they need that drives the enterprise. And what do the teachers think?

According to North, they think, teach, and preach “lore”—a vast unorganized mass of contradictory beliefs and heuristics, inertia ridden,

all-embracing. And he does not base that conviction entirely on the sort of guesswork I find myself guilty of: as he points out textbooks amount to a kind of codification of lore (31). The fact that, in my program, there is no assigned text for any of the writing courses would only mean, it seems, that what is taught in and thought about those courses is all the more lore-like: inconsistent, incoherent, apparently irreversible in its directionlessness (since nothing gathers momentum like inertia).

It's easy to see, then, why that passage in North's book might have provoked more despair than disagreement—and would have, had I not provided myself, more or less by accident, with a counteractant: a survey (done over the past academic year) of instructors in English 2100 (the first of my college's two required, credit-bearing composition courses)—and not just that survey but also the thinking it provoked (which is what, truth to tell, this essay really is about).

The instrument I used is available for your inspection (*see appendix*), but I should say a bit about why it was developed in the first place, especially since my goal was much more limited than finding out, in some general sense, what teachers think—and this limitation shows in the questionnaire. Back in the spring of 1986, a revised version of the composition sequence at Baruch College had been put in place, with most of the changes occurring at the developmental (now non-credit) level of instruction. After several terms had passed, the Provost's Office was inviting a report on how the new sequence was doing, particularly with regard to the developmental courses. Wanting the report to amount to more than a recounting of pass-fail ratios from those courses, I decided to poll instructors of English 2100, the course developmental students went on to. This survey was not, in other words, a disinterested, pseudo-scientific quest for edification. Bestirred by administrative higher-ups, I wanted data I could pass on to them, and quickly. I'm sorry I did not spend much time drafting the questionnaire (or give respondents much time to fill it out and get it back to me)—sorry, because the responses are well worth attending to, and would seem even more so had they been elicited with more care and foresight and rigor.

To appreciate those responses, you need a bit of background. The entrance requirement for 2100 is a passing score (8 or above) on the Writing Assessment Test (WAT) of the City University of New York; that passing score, signifying minimal competence, can be attained either on the initial test or on a retest serving as the exit exam for the non-credit developmental courses English 0150 and its ESL parallel, English 0152. (Though the number varies from term to term and section to section, about one-third of the students in 2100 at any given time are "alumni" of the developmental courses.) As for 2100 itself, a course in expository writing and researched argumentation, a fairly abstract course description specifies a certain quantity of written work (with a culminating

short research paper as the one must-do assignment) and gives general goals for the course, but the means of achieving these goals are left to the individual instructor, who has considerable latitude when it comes to course design and text choice. It is, in short, a plain-vanilla kind of course adaptable to a variety of pedagogical strategies and emphases.

All 66 instructors teaching 2100 in the past academic year were surveyed; 23 responded—less than I had hoped but still enough to constitute a representative sample. Those polled taught from one to three sections a term; some (but not all) taught both terms; some were oldtimers, and some were new to Baruch as well as to the course. The question inviting comments on the change from the old sequence (superseded in the spring of 1986) allowed me to see that the proportion of new recruits to veterans among the sample population and among the target population was roughly the same. Because the chief purpose of the survey was to look into how well developmental instruction meshed with instruction in the composition core, it's a shame I didn't ask the 2100 instructors if they had taught basic writing; that's one of those things hindsight let me see too late to change.

I am happy to say that the respondents disabused me of my suspicions at least as often as they confirmed them—happy because some of my suspicions were darkly pessimistic, if not cynical. In answering the first question, for instance, the respondents suggested that the alumni of the developmental courses were worse off than the other students by a 3-to-1 ratio—but I assumed that that verdict would be unanimous, or nearly so, and a significant minority felt either that there was no significant difference or that the students coming from developmental instruction were actually better writers. Since the WAT is essentially an invitation to produce a short, argumentative essay, and since the developmental courses are intended to help the students succeed on the WAT, I guess my surprise at the existence and scope of this minority opinion ought to be ascribed more to prevailing prejudice than to common sense.

There was an even more heartening surprise: I had supposed that the comments would be focused if not fixated on such things as sentence mechanics, but it was clear that, regardless of how the developmental alumni seemed to compare with the other students, the single most important point of comparison was what one respondent tersely and tellingly called "thought development." Whichever way the wind blew in the answer—whether the judgment was that "0150 students organize their essays better" or that they tend to be hidebound by "a mental format not necessarily appropriate to varied assignments"—development or organization surfaced as a (if not *the*) crucial distinction in all but three of the responses.

Among the majority of respondents who thought alumni of the developmental courses compared unfavorably with those who had placed

directly into 2100, the most common observation was *not* that the alumni were simply lacking in organizational skills, but rather that they were formulaic instead of flexible in developing their thoughts. A typical response had it that they "had not been trained beyond and cannot move beyond the three-paragraph essay stating and restating superficial points." Aside from pointing up the perils of what's called "teaching to the test," this comment represented one of many indications that the respondents considered not just organization but *reasoned* organization as their chief desideratum.

Answers to the questions under the heading "**adequate (?) preparation**" drove this home still more because, in addition to asking the respondents to think of *all* of their students, these questions essentially asked the instructors to spell out their priorities in terms of what, more than anything else, evinced adequate preparation or lack thereof. The pleasant surprise here was that, despite all the dismayed head-shaking and hand-wringing I've had occasion to witness, the call was close: 10 respondents actually thought most of their students adequately prepared, 12 felt most of them somehow deficient, and there was one yes-and-no response that managed to be typical of both groups. "Preparation is most apparent where it is both a plus and a minus," that one respondent wrote. "Students have a basic idea of how to organize a paper, but too many are locked into this one idea, this one approach, to learn with any ease how organization ought to evolve from purpose and content."

The comment is typical in that, whether teachers found their students adequately prepared or not, thoughtful development repeatedly emerged as the acid test. Lengthy and detailed but otherwise characteristic of those who found their students wanting was this: "All [are] *not* adequately prepared. Many have been 'prepared' according to a cookbook approach to writing (mechanical format, simplistic arguments, no independent thinking). This is the single greatest deficiency. The students vary so much that *other* deficiencies cannot be characterized as 'most important.'" A comment characteristic of those giving an affirmative answer to the question, "Do you feel your students are sufficiently prepared?" was this: "Yes. Although most have individual problems with usage and sentences in particular, they all seem to know how to write a short paper. Writing doesn't seem to frighten any of them." That "yes" is clearly a "yes, but . . .," and all the more typical for that: most instructors acknowledged what one called "various problems with language," but they defined adequacy in terms of writing as coherent thought-on-paper (rather than as due observance of conventions) with remarkable consistency.

It would be interesting to speculate but impossible to ascertain how much the character of 2100 itself had to do with this, particularly since

the respondents were actually least consistent with one another when responding to the nature of the course. They voted 16 to 6 (with one abstention) for the course's focus on researched argumentation, but beyond that not a lot can be concluded. Of the naysayers, two felt that (in the words of one) the "time could be better spent dealing with the basic problems of writing," two wanted the course devoted solely to short essays à la rhetorical mode, and two wanted an emphasis on literature that would be redundant in light of the course that follows 2100. Those in favor of the focus on research tended to fall into one of three groups: those who felt this focus needed no justification, those who felt it was necessary to prepare the students for written work in other courses, and those who felt it was something like good exercise for the mind. Afflicted, more than most, with an uneasy awareness of how little writing—especially researched writing—students do outside of composition courses, I'm inclined to agree with a member of that third group who said, "As far as I'm concerned, the idea that we should prepare students to do written research in other courses and disciplines (if they actually do any) is moot. Students need to make sense of data and opinions in the process of thinking for themselves. That's college, folks!"

In any case, it seems significant that there is the least consensus at precisely that point where the instructors are contemplating, not their students' abilities and their own priorities, but their institutionalized common ground. The implication is that there is something fairly free-floating about their insistence on thoughtful, flexible development as the prime criterion, that it is not tied to a particular course or conception of a course but is somehow fundamental, primary, essential. As one instructor (who took a fairly dim view of his or her students' preparation) put it, "Critical thinking and maturity of concerns seem most lacking and most central to their inability to write. Effectively using syntax, paragraphing, organization emerges from thinking, active thinking, not passive stuff that passes as thinking—memorizing, mimicking." Approaching the same point from the opposite direction, another respondent who did find students "sufficiently prepared in basic writing skills (focus and organization)" acknowledged the presence of "serious deficiencies in grammar, syntax, and mechanics." Many respondents referred to such deficiencies as "lingering problems," thereby suggesting that they were reconciled to approximations of formal perfection that were gradual and even distant—provided the students were seriously engaged in the expression of their thoughts.

This little, local, unscientific survey, seems to invite some sort of response to the responses it got, however tentative or circumscribed the conclusions must be. First, it is indeed local and so reflects the circumstances of its context. Chief among these is the impact of writing assessment as it is conducted throughout the City University of New York.

Though the causal situation is, as the saw goes, "overdetermined," the scoring criteria surely percolate well beyond the use of the WAT as a placement instrument. That test gives us an actual piece of writing, without which we could not measure what matters most to writing teachers at Baruch, yet the emphasis on adequate development and organization in scoring the WAT may have helped to shape that sense of what matters, however much these were deemed estimable features of writing before the WAT ever existed.

The implications for developmental instruction—even in courses over which a re-encounter with the WAT (or something like it) does not hang like Damoclean sword—seem clearer. Whatever the strategies embraced to get students past this hurdle, two means do not seem justified by their supposed ends. One is the workbook approach to such instruction, the focus on mechanics and conventions in isolation, attention to the boundaries of the sentence rather than to the extent and shape of the essay as a whole, insistence on getting things right rather than getting things said. The other is the inculcation of prefabricated formulae for organizing thoughts, formulae arbitrarily imposed rather than thoughtfully evolved, dissective rather than creative, lockstep rather than flexible. This is not to say that the presumed basics of usage or organization should not be attended to—just that they should never appear in a be-all and end-all guise. The problem with prescriptive approaches (skills-and-drills or formats-and-formulae) is less with what they foreground than with their sense of what comes first. Even and especially where there is much to be concerned with, there must be a hierarchy of concerns. And the development of thought, it seems, should have primacy, priority.

This is all the more true of the courses beyond basic writing, though the change of context invites a shift of emphasis. Just as it would be foolhardy to urge an inattention to formal conventions at any level, it would be naive to suppose (and wrong to imply) that there are not kinds and degrees of "thought development." Consider what was said by one instructor acknowledging "adequate preparation": "Students do reasonably well with general organization and paragraphing" but "can't be expected to reason with any sophistication." Just what do those relativistic terms mean? The effective expression of thought can be defined as a basic necessity or an impossible ideal depending on the ambition of the course and the instructor, though approaching either goal seems to mean heading in the same general direction, a route summed up by one of the instructors who found the alumni of developmental instruction better prepared than their more swiftly processed counterparts: "The students who come from 0150 and 0152 have a better knowledge of writing principles, fundamentals and organization because of familiarity and practice."

"Familiarity and practice." The words remind me that I'm hardly offering up stunning revelations. Perhaps it's time to be a little less safe and secure, a little more venturesome in pursuing the survey's implications. For one thing, there's the survey itself: not merely context-bound but crassly utilitarian in origin. Occasioned by a request from the upper reaches of one institution's administration for some sort of accounting, it represents a fortuitous, slapdash discovery of divergences and convergences other WPAs can go looking for with rather more thought and circumspection. I do think they're worth seeking out. For one thing, the results of the survey prove quite useful to me as an administrator, since, at the outset of each term, WATs and diagnostic writing samples are thrown down like so many gauntlets with the challenge, "How did this person get in 2100? Look at all the errors." The survey suggests that those so-called errors—and only those so-called errors—are called to my attention, not because of their overwhelming significance, but because of the incontrovertibility. If the accusing finger must be pointed, best to point it at something stable and specific. What really matters most to the instructors who have gone on record is something more difficult to pinpoint and define—what one instructor called the ability to "dig deeply and give examples, specifics and reasons for belief"—and now that they have gone on record and I have made that record public I intend to hold them to what they have said about what they think, to remind them that their priorities are more noble and ambitious than they sometimes seem to be letting on. The criteria and design of writing courses, like those of writing assessment tests, should be locally developed, communally determined, and I have been singularly blessed in the results of my little survey. I think you might think about doing something similar at your own campus, particularly because I do not attribute the results to serendipity or parochial concerns; I have asked writing instructors themselves to "dig deeply and give examples, specifics and reasons for belief," and I think the beliefs uncovered are deeply and widely held.

If this is indeed true, there are other implications to pursue, and one strikes me as more important than any other. If the development of thought does indeed have primacy and priority, it is time to acknowledge, not at the level of theory and research, but at the level of down-in-the-trenches practice, that students truly do have the right to their own texts, that, heuristics or no, they need to have (and need to believe they have) something to say worth hearing. We too often teach the constituents of the rhetorical situation—purpose, audience, context—without thinking enough about how they apply to the writing situations we preside over. Purpose is more often imposed than instilled and almost never self-generated; the audience is the very incarnation of authority (something the authors, defined by their need of instruction and correction, sorely lack); and the context (in which texts are produced en masse

and according to established procedure) generally constrains much more than it engenders in the way of writing—especially writing as a genuinely communicative act. Reading, which has enormous potential as (re)experience of text production and consumption, is considered ancillary and incidental, the source of something to talk about in a course that really isn't "about" anything. Regularly bypassing the **what** and **why** of writing as if **how** is all that matters, the continuum of instruction is actually experienced as a discontinuous series of onerous assignments, each of which might seem a whole new ball game were it not that abstract standards and personal preferences seem to play a decisive (if little understood) role in evaluation, so that a writer can feel branded as a "C" student after the first or second assignment. Writing is a job: the students are employees, producing work on demand for the teacher-as-boss, who in turn dispenses grades as pay or (more likely) punishment.

I'm purposely painting a bleak picture, but it's not an inaccurate rendering of much well-intentioned writing instruction—especially as the students perceive it, and they're the objects of interest here, the people whose thoughts teachers would like to see earnestly expressed and thoughtfully developed. If we want purpose and content to drive organization and development, we have to find ways of making our students' writing more purposeful, its content more rich in significance and implication, its reception a matter of more consequence to us, and it seems to me that would necessarily entail, if not a reconfiguration, at least a modulation of the lines of power and interest and authority in the writing classroom—surely something more than the persona-shifting and peer-reviewing that currently create some diversion but leave the instructor very much the One Who Stands in Judgment and the Giver of the Grades and so the Audience That Matters. The important thing is not to take authority from the instructor but give it to the students, to let them speak and write as authorities by tapping expertise they bring to the course or acquire during it—and so (it is fervently to be hoped) let their writing matter to the Audience That Matters.

This is not a call for more expressive writing, though there are more interesting ways of taking that tack than are generally acknowledged. (One instructor I know makes a regular practice of inviting students to write, from personal experience, position papers on their choices from Blake's Proverbs of Hell.) I do think that a writing course might take, as a kind of general focus or overarching theme, some subject immediately relevant to the students' range of knowledge and experience. A couple of writing teachers at Baruch, for instance, acting on the fact that ours is a midtown Manhattan campus, teach writing (and reading) about the "urban experience." Another instructor has her class investigate stereotypes (especially gender-based ones) current among the student body. I myself have had some success giving schemes of cognitive development and identity formation to students and inviting them to see and say what

they think of the applicability of, say, William Perry or Erik Erikson to their own lives. Ideally, such projects should not be one-shot deals but invitations for cumulative "thought development" resulting in evolving bodies of shared knowledge that give focus and purpose to a course that might otherwise seem to be about form but not content.

I don't suppose for a moment that you can't call to mind similar enterprises from your own program and perhaps your own teaching. What interests me is that they appear in my program (and, I presume, elsewhere) as "experiments" (as if all writing instruction were not in some sense experimental), interesting aberrations despite a widespread sense that it's the thought that counts, that motivated expression and reasoned organization matter more than conventions and formal proprieties. Teachers who hold this belief should act accordingly by giving the students an honest chance to teach *them*—not about days-in-the-lives or roommates or hobbies but important stuff: social typologies, structures of belief, patterns of experience. Expecting interesting content may mean communicating interesting content, especially in the form of reading, but it may also mean letting the students overstep the usual institutionalized bounds by having some say in the very structure and content of the course. If that's scary, consider the alternative—having no good answer to the student who asks (as a student who thought her teacher a boring classroom presence once asked of me), "Why do we have to go to class? Why can't we just read the chapters, do the assignments, and have them graded by someone?"

Administrators who would aid and abet instructors inviting the students to "have a say" in the most important sense would need to combine *laissez faire* with quiet struggle against the tautologies we sometimes teach our student teachers as well as our students: things are done a certain way because that's just the way they're done. The need for reasoned organization is our need as well. Why do we do what we do? How well do our practices mesh with our goals? How well do (or should) our goals mesh with those of our students? What can we do to break down the egregious artificiality of the writing situation in the composition classroom? How much, given the inflexibility of the institutions we inhabit, *can* we do? I don't know—what do writing teachers think?

QUESTIONNAIRE FOR TEACHERS OF ENGLISH 2100

You should feel free to keep your response anonymous if you like, but it is vital that you respond. Thank you for your input.

1. Alumni of 0150 or 0152.

In the section(s) you're teaching, roughly what percentage of students are fresh from English 0150 or 0152? _____%
What would you say most commonly or obviously distinguishes the writing of remediated students from that of those who passed the WAT on the first try?

2. Adequate (?) preparation.

Thinking of all your students now, do you feel most are sufficiently prepared for a first-year, first-term college course? If so, what aspect of their writing best reflects this preparation? (vocabulary? usage? syntax? paragraphing? general organization?) If not, what are their most important deficiencies?

3. Focus on research.

Do you think the emphasis on researched argumentation in 2100 makes sense and seems do-able? If so, why? If not, why not?

If you taught in the old sequence, do you think the new sequence (and particularly English 2100) can be fairly said to represent an improvement on the old? Please remember that the true point of comparison for the new 2100 is not the old 2100 but the old 2050 or 2052/53.

YES _____

NO _____

NOT APPLICABLE _____

If you answered yes or no, please explain why below.

If there are other things about English 2100 that you would like to praise, censure, or just mention, please do so here.

Please return the completed questionnaire to writing director's box; he will see to it that the results are tabulated and shared with the other members of the Composition Committee. This questionnaire is part of a year-long, data-gathering process culminating in a thorough review of the new remedial sequence. That review, requested by the Provost's Office and conducted by the Composition Committee, will be available to you at your request.

Thank you for your cooperation.



School-College Partnerships and Their Impact on Writing Programs

Judy Fowler and Stefan Martin

For school-college cooperation to work, it must focus on action—not machinery. Time and time again, when people think about collaboration, they focus first on budgets and bureaucracy, on the costs involved. . . . Time and time again, the most successful programs are those where people see a need and find time to act with little red tape or extra funding.

—Gene I. Maeroff
School and College (5)

Introduction

When the University of Maryland Baltimore County (UMBC) began its partnership with two Baltimore City high schools in 1986, we shared Gene Maeroff's disdain for machinery. We had seen too many worthwhile projects die after being handed over to a committee. So when the English Department's Writing Program and the Learning Resources Center inaugurated the courses called Writing for College with only enthusiasm and a small budget, we the instructors figured that we could teach the top students of any high school a lot about writing.

Two years into the program, however, we concluded that we had counted too heavily on the efficacy of "seeing the need and finding the time." We found that offering college writing instruction at the high schools without additional support services for the students does not necessarily produce success, because this form of assistance does not address more basic problems of the students and the school. We were also unsure whether our low successful enrollment rate meant that the Writing for College courses were a failure. Finally, while pleased with the progress of some students, we wondered whether the gains made were worth putting additional demands on an already overburdened writing program.

Goals of the Program

Baltimore began its college-school cooperative program, Adopt-a-School, in late 1985 after then-Mayor and now Maryland Governor William

Donald Schaefer saw the Yale University-New Haven schools partnership. UMBC's two "adopted" high schools, Walbrook and Southern, expressed interest in improving their students' performance in academic subjects, but they also wanted to set up peer counseling to deal with student problems of alcohol and drug abuse, domestic difficulties, and disaffection with school. Since we saw our institution as best able to offer academic and pedagogical assistance, we initially bypassed the issue of peer counseling.¹

We shared with the high schools an interest in improving students' academic performance and getting more of their graduates to attend college. We hoped that their college choice would be UMBC. Another mutual goal—one which proved unworkable because of the city's centralized curriculum—was professional development of the high school faculty.² The University had additional, clearly political, goals—to increase dramatically its visibility in the community and to accede to the wishes of a powerful political figure. These political goals apparently were foremost for UMBC, since the University obligated itself to the Adopt-a-School project before it knew what would be required or even possible.

Good intentions and enlightened self-interest moved the project forward in its initial stages, but continued reliance on these motives eventually made the formation and execution of specific policies extremely difficult. The generalized decisions made at high levels did not take into account such specific difficulties as resources, evaluation, demands on instructors, and student readiness for college-level work.

Selection of Students

English teachers at the two high schools selected students for the courses on the basis of performance and perceived ability. Thus, the standards which UMBC freshmen must meet to be placed in Freshman Composition (500 or above on the SATV or satisfactory performance on the UMBC Composition Placement Examination) were not applied to the selected students. We did not consider this difference in criteria a problem for two reasons. First, as instructors we wanted to improve students' writing, not just have them get college credit. Second, we believed that the additional instructional time afforded by high school scheduling would enable any deficient students to improve their writing to college level. In some cases, our beliefs seemed to work out. In the Southern H.S. course of 1987-88, almost all students performed well on their first composition assignment, an analysis of a contemporary short story.

However, we soon suspected that the course we offered was not suited to many of the students selected. Some (mostly juniors at Walbrook) did not have the ability to handle college-level instruction; many did not

adjust to the accelerated pace. A large group (mostly seniors at Southern) had the ability to succeed but were unwilling to fulfill such minimal requirements as bringing materials to class. Whereas some of these difficulties were a function of low skill levels, others grew out of students' attitudes towards school. We concluded that other measures besides teacher reference (such as interviews and composition placement tests) should be used in selection for a college-level course, if indeed college-level performance is a feasible goal.

A traditional indicator of student readiness for college-level instruction, class rank, proved misleading. Baltimore's system of placing almost all college-bound students in "magnet" schools (three academic high schools and one school for the arts) removes most academically inclined students from the "comprehensive" schools, like Walbrook and Southern, which serve specific neighborhoods. Magnet schools take the top fortieth to forty-fifth percentile of students as measured by standardized tests like the California Achievement Test and the PSAT. So while our students had high class rank in their own schools, they occupied about the fifty-fifth percentile city-wide. Predictably, then, our goal of raising students' writing levels to that of UMBC freshmen (average combined SAT 970) in one or two semesters proved unrealistic.

Colleges, when they join partnerships, often assume that their primary purpose is to prepare students for college attendance. They ignore the fact that historically only about 30% of Americans have earned bachelor's degrees. Furthermore, only about 50% of all high school students anticipate going to college (Coleman 169). These figures should be instructive to colleges considering partnerships: many students will have to be taught the value of college attendance as well as the importance of writing. The goals of partnership programs should reflect the needs of the students they intend to help as well as the aspirations of those designing the program.

Scheduling and Its Implications

We attempted five different scheduling arrangements over the three semesters of the program.

Site	Duration	Days/ week	Minutes/ class	Scheduling	Successful Enrollments
1. WHS	spr/87	2	90	after sch.	0/17
2. SHS	spr/87	3	50	before sch.	3/17
3. WHS	fall/87	2	55	during sch.	0/16
4. WHS	87-88 year	2	55	during sch.	1/4 ³
5. SHS	87-88 year	5	50	during sch.	6/21

Total Successful Enrollments: 10 Total Enrollments: 71
 Percentage of Successful Enrollments: 14 or 24⁴

If we judge success by the number of students who received either developmental or regular college credit, option 5 was the most effective. We attribute the greater number of successful enrollments in option 5, and the much lower numbers elsewhere, to three factors: voluntary enrollment, scheduling during the regular school day, and amount of class time. Students drafted into short-lived option 3, a "pull-out" program,⁵ were unwilling to do assigned work from the start. The idea of a clearly delimited school day is unfamiliar to college instructors, but in high schools it turns out to be important: Students enrolled in classes 1 and 2 viewed sessions before and after school as extracurricular and therefore entirely optional. As a writing professional's common sense would indicate, greater amounts of class time devoted to writing tasks produced the best results.

Instructional Methods

We had planned to teach a class which resembled a freshman composition class on the UMBC campus. While we followed our instructional philosophies throughout the three semesters, we found that the pace of teaching had to be radically slowed.

Our program used the following procedures and emphases:

- Reading and ranking of models
- Formulating criteria for judging compositions based on discussion of models
- Using heuristics to generate material
- Conferring with the instructor during various stages of composing
- Evaluating peers' writing
- Practicing new syntactic structures and using them in compositions
- Revising compositions frequently
- Stressing the process model of writing

The reader will remark that this list should be the same for any English or language arts class at any level. But, if researchers are correct (e.g., Spear and Maloney; Hillocks), the curricula of many high schools partake only sparingly of this list, for at least two reasons. Classes of 35+ and total pupil loads of up to 190 make it impossible for teachers to do much more than assign and give one reading to each composition. Moreover, the emphasis on state-mandated functional tests often displaces other curricular aims.

We cannot explore the larger ramifications of the functional test mentality in this article, but we note here that two salient ones for writing instruction—a preoccupation with grammar and usage and an abandonment of higher standards of learning in favor of the lower ones of the

functional writing test—were significant obstacles to improving the writing of our students.

Evaluation of Students' Writing

During the Spring 1987 semester, when students were enrolled in the extracurricular courses, the instructor awarded no quarter or semester grades. The evaluation of individual compositions followed UMBC freshman composition standards, and the final assessment of students' writing ability was a portfolio examination by UMBC instructors. In the 1987-88 year-long classes, however, two standards of evaluation were in effect, those of UMBC and those of the Baltimore City Public Schools. The substantial difference in these two standards reflects the widely diverging agendas of the two institutions.

Disagreements about grading emerged between UMBC instructors and high school students and between the instructors and school staffs. Students, accustomed to receiving grades of 70% (the lowest passing grade) or above just for attending class or submitting a minimum of work, were dismayed by the instructors' insistence that failing to attend class regularly or to turn in work would result in a failing grade. The instructors maintained their standards for the college-level grading, assigning marks as low as zero, but were told by high school administrators to inflate failing grades to a minimum 60% for the report card; a system-wide rule, the explanation went, forbade giving any lower than that.

Governed by economics, neither a school system nor a university can fail too many students and remain solvent. The necessity of passing non-performing students is one of the most influential forces in forming the agendas of urban schools. These schools are unaided by funding formulas based on enrollment and not characterized by a student body that voluntarily attends and submits to standards. School budgets are strained, teachers are in short supply, and classroom space is not available to house the great numbers who would be retained by higher standards. In this climate, the University instructors found that they could not easily implement their own agenda of improving writing and grading on the basis of performance.

Conflicts over grading will be likely if the adopted high school has a history of poor student achievement and low college attendance. Discussions between heads of writing programs and school administrators are essential to reveal these differences and to determine whether they can be resolved before a class is inaugurated.

Defining Success

When we initially looked at our percentage of successful enrollments (14 or 24 depending on method of calculation; see note 4), we were disappointed. Compared to the average pass rate of freshman English at UMBC (75%), our classes fared poorly. But given the great difference between UMBC freshmen and our high school students, the environments in which the college and high school classes were conducted, the purposes of the courses, and the agendas of the two types of institutions, we concluded that the comparison was neither fair nor meaningful.

Given the numerous forms of partnerships and their various goals, both stated and implicit, those who administer writing programs or divisions of a university may have great difficulty in determining what constitutes an acceptable level of success. As administrators, we may be tempted to rely upon the notion of cost-effectiveness, but this concept is not very useful either.

Our Writing for College courses were considered not cost-effective by some members of the UMBC administration. Though not pleased with the results ourselves, we now wonder on what, besides the percentage of successful enrollments and the price tag for three semesters (about \$10,000), the success of the program could be judged. Some administrators saw the Adopt-a-School program exclusively as a recruitment device for UMBC. But since the UMBC admissions office has not released a per pupil cost for its own recruitment efforts, we had no standard against which our results could be compared.⁶

Another problem with cost-effectiveness standards is that some of the goals which the university had set for the project—increased visibility in the community, for example—could never be measured in a quantifiable way. Corporations spend tens of thousands of dollars on public relations, but there is almost no way to tell whether a corporation has received value for its money—aside from attitude surveys and subjective appraisals, which for some lack the lure of “hard” data.

Before proceeding with a partnership agreement, therefore, heads of writing programs should decide whether the desired results can be quantified to their satisfaction, and if not, whether the qualitative data available can determine success in the estimation of those committing resources to the project. If administrators choose to rely solely on quantitative information, they still must decide what the figures before them mean, and what other quantitative data the statistics can be fairly compared to.

Another issue in defining success is whose voice should be heard in forming the definition. School-college partnerships which have claimed the greatest success report that the school and the college have committed equal resources to the project and that success is defined jointly.⁷

But if a university brings a larger contribution to the project, the issue of equal voice for high school personnel becomes more difficult. Ideally, a partnership is a mutual undertaking. Both of our adopted schools committed time, energy and some money to the project; it would have been insensitive, and impolitic, to deny their representatives a voice. In meetings with UMBC administrators and instructors, the high school staffs made clear that they were pleased with the courses and wanted them to remain in the schools. University goals of increased good will and visibility in the community would have been compromised by discounting these opinions.

On the other side of the question, UMBC contributed the large majority of resources. In the past, colleges have frequently *offered assistance* to schools, rather than entering into equal partnerships with them. College administrators, while recognizing the merit of assisting schools, may not feel that the benefits which accrue to their colleges are proportionate to the investment. While they may understand the case for equal voice, writing program administrators may find this practice difficult to defend before their superiors. Therefore, we can envision giving equal voice to both parties only under one of two conditions: (1) the school matches resources with the college, or (2) a third party, such as a foundation, finances the partnership. Since most schools are not in a position to commit substantial resources to a partnership, the outside funding option may be the only one available. Even with the disadvantages of “soft money” funding (see page 51), this option is preferable to the college scaling back its available resources to match the smaller commitment of the school.

The extent to which high school and university agendas diverge also makes defining success complex. High schools have to educate students planning to work after graduation as well as the college-bound. Unlike colleges, many schools seeking partnerships believe that the education which they can offer their students is deficient. The appearance of writing instructors on the high school site is an immediate and visible improvement: it represents increased educational opportunity for students and decreased pupil load for the faculty. A high school's poor conditions and its lesser investment in a partnership may cause high school administrators to equate any improvement with success. Consequently, high schools and colleges must define success in a way that takes into account their divergent missions.⁸

Impact of Partnerships on a Writing Program

However success is defined, it will come to partnerships at a significantly higher price than college writing programs are accustomed to paying. Our most successful class received the greatest amount of time per week,

250 minutes (100 more than a three-credit composition course), and lasted two semesters (twice as long). The university compensated some personnel for travel and time spent meeting with high school administrators. The UMBC English Department paid for most instructional materials. The question for writing-program heads is whether the resources available to them will be sufficient to sustain this (or an even higher) level of involvement.

One factor creating a higher level of involvement in high schools is the differing roles of teachers and instructors. The teacher's *in loco parentis* role is global, the college instructor's specific. College writing instructors, aside from a modicum of humane concern, have scant involvement in the private lives of their students. High school English teachers, in addition to teaching writing and literature, act as counselors, social workers, and policemen. These extra demands are often cited as justification for the significantly higher salary paid to public school teachers. (In the Baltimore area, a public school teacher at the top of the pay scale commands a salary nearly double that of a full-time college writing instructor with comparable education and experience.)

Not only were many students in Writing for College deficient in writing skills, more importantly, they lacked the attitudes and study habits required for success in the course and in college—regular attendance, timely preparation of assignments, and intellectual curiosity, for example. We now feel that it is fruitless to attempt to improve students' writing without also dealing with deep-rooted tendencies that prevent them from learning to write.

High school English teachers must work hard to change these tendencies, and sometimes they succeed. College writing instructors do not typically have as great a responsibility for this kind of teaching, because students with counterproductive behaviors and attitudes do not go to college in great numbers, and those who do either change, leave college, or drop courses. But when instructors enter a high school, expectations and needs increase. Adopting a school with significant needs before locating sufficient resources will produce two outcomes—failure to service the needs of the school, or depletion of resources intended for use on campus, things like money, materials, and the time and energy of personnel. In the worst of cases, both may happen.

Recommendations

While this paper mainly discusses the mistakes made in our partnership and the dangers of entering into such ventures without appreciating their requirements and complexities, we believe that partnerships can benefit students, faculty, and their institutions if the programs are well conceived and amply funded. But since a program will be called well-

conceived only if it succeeds, administrators must, from the beginning, match goals with funding and define success with these goals and funding levels in mind. Heads of writing programs should try to determine whether proposed funding levels will permit participation in the venture without negative effects on their own program.

To clarify thinking on the subject of school-college collaboration, we see the need for defining two distinct forms: (1) *partnerships*, which require equal participation, control, and commitment of resources by the school and the college; and (2) *assistance*, which involves a college supplying the majority of resources and retaining (or sharing, at its option) control of the agenda. Partnerships are the ideal, because they can offer benefits to all parties and help to eliminate the "top-down" mentality, historically a source of much bitterness between the two types of institutions. Considering the slim resources available to many schools, however, equal commitment of resources can never be assumed.

Faced with this inequality, colleges can seek outside funding, allow equal voice to the high school anyway, or offer assistance on their own terms. Whether outside funding is a viable method depends on its source. "Soft money" from short term grants should be avoided; establishing a partnership and then having to abandon it three years later when the money runs out may cause ill feelings between school and college. Sharing power in spite of unequal commitment may help to retain the democratic spirit of partnership, but it may, we believe, be impossible to sell to higher-level college administrators who see the money as an investment for the college. Offering assistance to a school unilaterally may benefit the major parties, but not equally, since a college administration will seek to accomplish its agenda first. Assistance also will reinforce the perceived hierarchy between college and school and perpetuate long-standing resentments which can compromise the program. If, after considering these cautions, a college decides to proceed with assistance, it should do so without expecting that the greater benefits of a partnership will accrue.

Planning: In talks between the college and the school, discussions may remain at too general a level because both sides wish to avoid conflict. Representatives of the writing program should press for specifics and ask the hard questions: How large is the budget and how long is the commitment? What level of writing proficiency is required for participating students? Who will pay for materials? How will college writing standards enter into evaluation? Who will set the standards? How will writing be taught and who will have a say in pedagogy? How will substitute teachers be obtained, by whom, and at whose expense? Are the school and college calendars compatible? What will become of chronically absent and non-performing students? Who will evaluate the program? By what criteria will a program be judged? Asking these questions will probably reveal significant differences which must be reconciled before a project begins.⁹

Site: A true partnership will involve students and faculty from both institutions participating in activities on both sites. If, on the other hand, the college decides to offer assistance on its own terms, it should consider the cultural milieu of the high school before selecting a site. The more a high school is characterized by a lack of college preparatory work and by students disengaged from active learning, the more difficult it will be for effective writing instruction to take place at the school. Many high schools seeking partnerships have these characteristics, and their agendas are too firmly established for a college writing course to withstand. In the high school, meanwhile, the college should offer other forms of assistance which answer the students' more general needs, such as peer counseling and tutoring in most subjects. This assistance should be managed by other departments in the university, under the leadership of a full-time administrator.¹⁰

Selection of Students: If the goal of a partnership is to increase college readiness and college attendance, the program must select students who can reasonably be expected to succeed within the time span of the program. The more deficient students that are in writing, the longer it will take to bring them to college level. In schools where students read two or more grades below average, where combined SAT's are around 700, and where most writing tasks focus on the concrete and functional,¹¹ colleges need a program which serves students for longer than one year. Given the limited resources that many colleges are willing to commit, college-level performance may not be a feasible goal.

If the partnership sets as its goal the improvement of student writing regardless of present level, college level indicators like the SAT are not relevant. Instead, evaluators should use controlled writing samples, attendance records, and interviews to make certain that the students selected for a class are approximately at the same achievement level and that they possess in sufficient quantity the attitudes and behaviors necessary for success. High school teachers and members of the writing program may have different opinions of students' level and aptitude, so students selected for the program should be mutually acceptable.

Scheduling: Assuming our recommendation for offering the assistance courses on the college campus, there are three scheduling options: after school, on Saturdays, and during the summer. After-school programs will not work; there exists too much competition from part-time jobs and extracurricular activities. Saturday classes are too widely spaced to give continuity to a writing class. A comprehensive, daily summer program with a jobs component has the greatest chance of success.

If the college-campus option is not possible, the class offered on the high school site should meet daily during a regular high school period and should carry high school credit. Only in this form will students regard the course as a serious undertaking. Regardless of student level, any writing

course on the high school site should meet for an entire academic year. Besides its limited effectiveness, the one-semester course poses too great a difficulty for high schools which run on a yearly calendar.

Program Design: Because even the best students of a collaborating school will probably have poorly developed skills in most academic subjects, and because they also will need help in adjusting to the accelerated pace and higher level thinking, college writing courses alone will not assure academic improvement. At a minimum, writing should be offered along with courses in reading and math. Counseling which stresses the importance of daily work and regular attendance, and which provides emotional support to students, is also essential.

Offering financial incentives such as jobs and scholarships to program participants may encourage students to persevere and may diminish the lure of part-time jobs, which proved so troublesome to the progress of our students. To acquaint them with new people, places, and ideas, the group should take regular field trips. To make their college experience intensive, the program should house the students in dormitories for at least part of the time.

The students of our adopted schools were accustomed to a curriculum which stressed the memorization of facts without context. Likewise, most of their writing assignments stressed the restatement of previously acquired information, did not provide a rhetorical frame for the composing task, and used the writing-as-product model. To counteract these tendencies, the curriculum should integrate its subjects and stress the higher cognitive levels of analysis, synthesis, and evaluation. The assignments of a composition class are a natural place for these tasks. Writing instructors should coordinate with instructors teaching other subjects in the program, so that students are placed in real or realistic situations where higher level tasks are naturally required in written form.

Evaluation of Students and the Program: Letter grades on individual compositions are necessary for informing students of their weekly progress in the writing portion of the program and for motivating them to do their best. If the program offers college credit, students should be required to submit a portfolio of their writing to a panel of college instructors (and high school teachers, if the arrangement is a partnership). But to judge improvement in writing on an absolute scale and provide the most persuasive evidence of progress, students should take controlled pretests and posttests which are graded by a similar panel. While the quantitative data supplied by the pre/posttests are indispensable to a determination of success, evaluators should not ignore the benefits of qualitative indicators such as attitude surveys. In preparing the budget for the program, planners should allot ample resources for evaluative tasks.

Personnel: Instructors should know in advance the greater workload and the increased custodial role they may have in dealing with high school students. Recognizing these added responsibilities, writing program directors would not reasonably expect instructors to assume the responsibilities of high school teachers without a substantial increase in salary. Heads of writing programs should be prepared to monitor the program.

Summary

It may not take much to devise a collaborative effort which looks good to the public but accomplishes little. The requirements for a truly effective program—one which substantially improves student writing and increases college attendance—are much greater. Careful planning, effective communication, and realistic expectations will do much to accomplish the political and academic goals of a partnership while preserving the integrity of a college writing program.

Notes

¹The view that it is pointless to deal with the problems and deficiencies of a school optimistically is widely held (e.g., Goodlad; Powell et al.). Nonetheless, many partnerships, including our own, have tried to deal with problems separately or have offered limited assistance (see, for example, Maeroff; Salvner; and Schuman).

²While cautioning against a "villains and victims" interpretation, Schultz et al. (144) note that high school teachers tend to view *staff development* as a euphemism for the lecture from professors ignorant of the real world of the school. Most researchers agree that equal input from high school and college personnel helps to preclude resentment on both sides. (See, for example, Thompson et al. 12-18; Flynn 26; Trubowitz 19.) Some (e.g., Spear and Maloney; Goodlad; Powell et al.; Cuban) view staff development as one means of pedagogical and curricular reform, but centralized curricula and high pupil loads may make it impossible for teachers to take advantage of new techniques.

³These four students were also part of the class listed as scheduling option 3, so we do not include them in our total.

⁴Three students in scheduling option 5 who decided to attend college elsewhere would have received credit had they applied for it. Including them in the successful enrollment category would bring our successful enrollments to 24%.

⁵A pull-out class is one in which students are removed from their regular class to receive additional or special instruction. They usually are responsible for the work missed in their regular class. So a pull-out class for most students means extra work.

⁶In a program larger than but similar to ours, Syracuse University concluded that their Project Advance drew only a few more students than it would have gotten ordinarily (Maeroff 21).

⁷See Mocker et al. (47); Thompson et al. (12-16); Flynn (26); and Evans and Shaw (88).

⁸For another analysis of the differing cultural environments of high schools and colleges, see Schultz et al.

⁹Mocker et al., Schultz, Thompson et al., and Evans and Shaw all stress the importance of planning in partnerships.

¹⁰Appointing a full-time partnership/assistance administrator is probably a mixed blessing. Such a position is essential to coordinate anything larger than a minimal program, but it also introduces another line of reporting for a writing program administrator.

¹¹Spear and Maloney found in a survey of Salt Lake City schools that most writing assignments involved the recording of memory-level information. Few assignments required any level of abstraction. We have seen little during our years in public schools to contradict their findings.

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Reinforcing Successive Gains: Collaborative Projects for Writing Faculty

Mary Ann Aschauer

Many of us are well aware of the benefits of collaborative learning for our students. We know that collaborative activities aiming for practical knowledge prove useful because they work against student anxiety and boredom, and thus foster greater class participation. We suspect that collaborative activities characterized by open-ended discussions yield greater conceptual understanding and enhance intellectual engagement. Using these tasks in our classes, we often afford our students the opportunity to work together as learners.

Rarely, however, do we afford ourselves the same opportunity (Garver 247). Why is it that although we encourage our students to discuss and explore the intellectual concepts and questions that inform their lives, we often remain silent about those that inform our own? This paper offers reasons why there is not more ongoing collegial exchange and suggests ways that writing programs can foster it.

Given the demands of teaching writing—student conferences, peer editing, group response editing, draft assessments, individual goal setting, and grading—there is little time for ongoing collegial exchange.

Beyond this, however, colleges and universities have traditionally been loosely organized. As a result, faculty have functioned far more “independently than interdependently” (Johnson and Johnson 27), more competitively than cooperatively. Individuals have, in other words, worked by themselves to accomplish goals not necessarily related to the goals of others. So, for example, writing instructors may keep current with the field: we may expand our notion of writing to include reading logs, focused freewrites, and micro-themes; we may try out exotic heuristics; we may recast assignments and rethink assessments. But more often than not, we do so independently of each other, without benefit of a forum to publicly discuss our models or ideas about teaching. Within such a context, as educational researchers Johnson and Johnson point out, we may well come to “believe that [our] rewards are based only on [our] own performance” (28). If the successes or failures that our colleagues experience have no relevance to us as professionals, then discussion about these experiences—that is, on-going collegial exchange—appears irrelevant as well.

Limited collegial exchange is also understandable if we remember that notions about how students learn often run counter to those about how teachers learn. In American higher education, we often assume that if we know a subject, we can teach it. Learning about teaching is, thus, not encouraged, if it is considered at all. Instead, believing that the problems and questions associated with teaching will disappear as competent scholars and practitioners ease past their initial nervousness, universities and colleges encourage faculty to become maintenance learners (Bennis and Nanus 193).

As such, we acquire, value, and use information that maintains traditional views of teaching. In fact, we may shape new information to fit more traditional models. For instance, many of us teach writing as a process, but even as we do so, we break the process into units, and thus fall back to old patterns and teach old systems of composing. We tell our students to find a subject and to explore it systematically; we tell them to write an unambiguous thesis, make an outline, create the lead sentence of an engaging introductory paragraph, draw a conclusion, and edit the text. We may teach writing in this way suspecting all the time that such an approach to writing as process makes it no longer a process at all. Dissatisfied though we may be with the approach, we may continue to use it because we have little time and opportunity to rethink it or discuss changing it with others who have similar concerns. So, we continue to do what we have always done with little reflection and little discussion.

Limited time, independent rather than interdependent faculty relations, and maintenance learning all limit ongoing collegial exchange. But if, as Kenneth Bruffee argues, knowledge is "the product of continual exchange or conversation" (12), then we would do well to encourage more of it within our writing programs. At Santa Clara University, collegial projects have, in fact, encouraged discussion among writing instructors, thus extending their knowledge about teaching writing.

At Santa Clara, we have designed three collaborative projects which work well in combination: peer advising, composition seminars, and interactive observation.

Peer advising is a collegial project that matches faculty members who have previously taught in the writing program on our campus with instructors new to it. As such, peer advising offers new instructors—and particularly part-timers who might otherwise feel isolated—the opportunity to meet faculty who have taught writing before and who may serve as professional resources as well as social contacts.

There are problems with this type of collaboration, of course. First, the amount and quality of advice can be inconsistent. Some advisors simply know what to say: they offer useful advice and ample information; what's more, they know when to offer it and when to keep silent. On the other

hand, some advisors—either because of disposition or idiosyncratic teaching styles—simply don't know what to say or when to stop saying it; they offer too little advice that is practical or too much that is theoretical; frequently, they offer no assistance at all.

Some of these problems may be avoided if the peer advising program coordinator calls for advisors who are willing volunteers, not victims pressed into service. Program coordinators might also take the background, training, and experience of all participants into consideration when pairing advisors and advisees. For instance, I try to match the publishing poets on our composition faculty with incoming instructors who have similar interests. Or I often match graduates of the same schools or training programs because I assume that at least initially such a common bond will encourage a freer, thus more productive, exchange. To insure as much exposure to as many writing instructors as possible, I also try to make certain that peer advisors and advisees are not office mates. Finally, coordinators should discuss the possibilities and the goals of peer advising with all participants. I try to make it clear that because our program accommodates a wide variety of teaching styles and methods, peer advising can range from spontaneous questions between classes to lunches in the faculty club to classroom observation exchanges. I also emphasize that whatever the means, the end peer advising seeks on our campus is a free exchange of information ranging from nitty-gritty grading policies to larger issues of curriculum and pedagogy.

The second collegial project that our writing program sponsors is the composition seminar series. Intended to enrich writing instructors, monthly seminars are joint presentations by colleagues who share a common interest in topics of professional concern. Seminar topics have ranged from cognitive development and assignment design to the relationships between critical reading and writing. Because these topics are selected by all writing instructors, the seminars themselves usually wind up as informal discussions rather than formal presentations. People thus freely share ideas and questions so that they can learn from each other for the next time around.

Nevertheless, there are problems, the most significant of which is guaranteeing that the seminars are worthwhile to as many writing instructors as possible. On our campus, we have an interesting mix: some instructors are most interested in practical classroom methods; others prefer to discuss the pedagogical assumptions that inform those methods. Efforts have been made to explore the distinctions and the connections, to discuss how, for example, writing assignment design can foster cognitive growth in our students. These efforts, however, are not always successful.

Nevertheless, the major assumption of the seminars is that professional growth in teaching is a slow process, requiring the development of

"complex understandings and skills" (Wildman and Niles 5). Viewing the teacher as learner in this way accounts for the continuing effort of these seminars to develop teaching expertise. In addition, it explains the major goal of the seminars: to encourage writing instructors to become innovative learners who continually expand and test their knowledge (Bennis and Nanus 213). The seminars can, in fact, expand instructors' levels of expertise by providing new ideas about teaching as well as a forum for testing those ideas. For example, one of our most successful seminars this year tested ways that writing tasks can be integrated with one another and sequenced so that they correlate with the events and problems that students experience as they move through their undergraduate education. As educational researchers Terry Wildman and Jerry Niles point out, a collaborative gathering such as this one can also break "the grip of psychological isolation" by furnishing the emotional support and encouragement we all need to cope with the challenges of learning to teach well (8).

The third collegial project that SCU's composition program sponsors is interactive observation. The main concern that most people have about classroom observation is how the resulting information will be used. When I designed the interactive observation program on our campus, I made it clear that the program aimed to enhance rather than to evaluate the performance of individual writing instructors. I insist that the program be kept completely separate from the evaluation process and that all information remain confidential.

I also make the major goals of the program as explicit and public as possible: to refine teaching methods, to foster professional dialogue, and to encourage writing instructors to think more systematically about their work. The major assumption of the program is "that teachers acquire and deepen . . . habits of self-initiated reflection about their teaching when they have opportunities to discuss and practice these skills" (Garmston 20).

To give them this opportunity, I serve as a peer coach for writing instructors participating in the interactive observation program. Following a discussion of the course design, the writing instructor and I collaborate in setting observation objectives that build on the instructor's strengths, interests, and talents.

For example, when one instructor worked with her students in individual conferences, she was particularly effective in helping them to think more critically about their writing and its possible impact on an audience. She wanted to develop strategies that would foster the same engagement in a classroom setting. I first sat in on several of her conferences and then observed her writing classes. Based on these observations and our discussions, I was able to help her design a series of

questions that encourages her students to assess their own writing and to set revision goals based on the assessment.

Thus, this series of interactive observations concentrated on areas the instructor wished to learn more about. To enhance that learning, I simply gathered information about classroom and conference activities. Together, the instructor and I analyzed and interpreted the information. We judged how certain strategies she used affected her students' learning and how these strategies could be applied to other teaching contexts.

Peer advising, composition seminars, and interactive observations encourage Santa Clara University writing instructors to pool skills in order to solve problems and answer questions collectively that would dismay us if we worked alone. In fact, collaborative projects such as these, emphasizing self-determination and cooperation, can provide all writing instructors the opportunity to exchange ideas, to take a stance, to locate themselves in the ongoing dialogue about writing, teaching, and learning.

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Notes on Contributors

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Jane Zeni Flinn is Director of the Gateway Writing Project and Assistant Professor of English and Educational Studies at the University of Missouri-St. Louis. Her articles have appeared in *Computers and Composition*, *Educational Leadership*, *English Education*, and the *NWP Quarterly*. She has collaborated on action research and curriculum development with Gateway teachers, for whom she edited *Reflections on Writing* and co-edited *New Routes to Writing* (both distributed by NCTE). She is currently writing a book about computer-equipped writing environments.

Judy Fowler is an instructor in the Writing Program at the University of Maryland Baltimore County. Formerly she taught English in Baltimore area public schools and taught in the partnership program described in the article. She is a former president of the Maryland Council of Teachers of English Language Arts, the state affiliate of NCTE. She has published in the *Maryland English Journal* and the *Baltimore Evening Sun*.

Toby Fulwiler, Director of Writing and Professor of English at the University of Vermont, also leads a writing-across-the-curriculum program and numerous faculty workshops. He is widely published in the area of writing across the curriculum, including "Showing, Not Telling, at a Writing Workshop" *College English*; "How Well Does Writing Across the Curriculum Work?" *College English*; and with Art Young *Language Connections and Writing Across the Disciplines: Theory into Practice*.

Chris Madigan is a consultant in scientific and technical communication. For three years, he co-directed the University of New Mexico Writing Institute for which the NM Council of Teachers of English presented him the college-level Excellence in English Education award (1988). Prior to that, he was a staff member of the Gateway Writing Project. He has published in *English Education*, the *Computer-Assisted Composition Journal*, and *Computers and Composition*.

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Bibliography of Writing Textbooks

Suzanne S. Webb

Once again, *WPA* offers a guide to new textbooks (and texts in new editions) for writing courses. This year's guide includes texts published during the 1988-89 academic year, all of which have 1989 copyright dates unless otherwise noted. All texts should be available by March, 1989.

This year, however, the bibliography has a new compiler. I have endeavored to maintain familiar procedures and categories, but where books have refused to fit comfortably in any single category, I have accepted the publisher's classification. As in the past, participating publishers submitted information which the compiler then edited to keep annotations as objective as possible. Where the terms "process" and "product" occur in those annotations, they reflect the publisher's characterization of a text's approach. Prices and number of pages—where they have been provided—may be tentative.

Although space limitations remain a consideration, I have chosen to include computer software sold as a "text" for a writing course. Computerized writing classrooms are rapidly becoming common and such software "texts" are now an important consideration for WPAs. Similarly, I have included anthologies of literature which do not specifically have a writing orientation: for whatever reasons—the WAC movement, concern over literacy, changing demographics among faculty members—many colleges and universities are once again teaching writing in a literary context, particularly in advanced courses.

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

I. A. Handbooks

Improving the Grammar of Written English: The Handbook, by Patricia Byrd (Wadsworth; 1988). Part of a two-volume set intended for use by high-intermediate and advanced ESL students. The handbook contextualizes the study of grammar.

Review and Revise, by Marlene Martin (McGraw-Hill; 320 p.; \$12.95). This concise handbook is a guide to mechanics with "fast-paced, clear explanations" and practice exercises. After a 4-chapter overview of "process" the handbook is organized alphabetically. Appropriate for use in both developmental and freshman composition, the book also uses cartoons to accent text. Instructor's Manual.

I. B. Rhetorics

The Basic Writer's Rhetoric by Bill Herman (Holt, Rinehart, and Winston; 384 p.). This process rhetoric covers the major rhetorical modes. Each chapter contains a reading which exemplifies the mode, exercises, and writing assignments. A handbook section covers grammar, punctuation, and mechanics.

College Writing Skills with Readings, 2nd ed., by John Langan (McGraw-Hill; 544 p.; \$21.95). Designed for upper level developmental courses that emphasize essay writing, this text builds on Langan's four "bases" of writing (unity, support, coherence, sentence skills) and contains readings and a handbook. Instructor's Manual; Ditto Masters; Software.

The Complete Paragraph Workout Book, by Carol Fitzpatrick and Marybeth Ruscica (D. C. Heath; 400 p.; \$16.00), provides an overview of invention, drafting, and revision and contains twenty-four readings with exercises and questions. Grammar section for review as needed.

Composing with Confidence, 2nd ed., by Alan Meyers (Scott, Foresman; 416 p.). Process-oriented text presents paragraph and essay writing, clustering techniques, and sentence combining as well as sentence-level grammar, mechanics, spelling, and style. New "predicting" exercises. Instructor's Manual.

Developing College Writing: From Substance to Style, by Helen Heightsman Gordon (St. Martin's; 416 p.). This rhetoric with handbook for basic writing and freshman composition treats writing paragraphs, essays, competency tests, and essay exams; it also emphasizes critical thinking in chapters on tone, language, logic and persuasion, fallacies, and writing a persuasive paper. Exercises and assignments throughout. Instructor's Manual. Instructor's Edition (with Manual).

Developing Writers: Prize-winning Essays, by Martin M. McKoski and Lynne C. Hahn (Scott, Foresman; 256 p.). Process-oriented text organized around twenty-two national prize-winning student essays includes coverage of topic generation, steps in the composing process, and collaborative writing. Instructor's Manual.

The English Notebook: A Basic Guide to Reading and Writing, Form B, by Renata Polt Schmitt (Scott, Foresman; 416 p.). Alternative version of *The English Notebook* offers twelve new readings, more student drafts, additional writing topics, and new sections on writing introductions and filling out employment applications. Instructor's Manual.

English Skills, 4th ed., by John Langan (McGraw-Hill; 560 p.; \$19.95). This original book in the Langan system focuses on paragraph skills in preparation for essay writing and offers a revised section on transitions, material on prewriting and tone/audience; updated activities and model paragraphs and a new research paper. Instructor's Manual; Ditto Masters; Interactive Grammar Drill Tutorial Software.

Paragraph Practice: Writing the Paragraph and the Short Composition, 6th ed., by Kathleen Sullivan (Macmillan; 196 p.). *Paragraph Practice* is a basic writing text for composition courses based on the model approach.

Practical English, by Carol Pemberton (Scott, Foresman; 325 p.). "Carefully paced" text asks students to apply newly learned grammar and mechanics skills necessary to succeed in class and at work to sentence, paragraph, and multi-paragraph writing assignments. Instructor's Manual.

The Practical Writer, 4th ed., by Edward Bailey, Jack Powell, and Jack Shuttleworth (Holt, Rinehart, and Winston; 336 p.). This highly structured rhetoric explores four patterns of development and covers the topic sentence, the one- and five-paragraph essay, and the research paper. Sections on style and mechanics focus on syntax, word choice, and punctuation.

The Practical Writer with Readings, 2nd ed., by Edward Bailey, Jack Powell, and Jack Shuttleworth (Holt, Rinehart, and Winston; 352 p.). The alternate version of *The Practical Writer* includes the complete text and thirty student essays, many new, all accompanied by exercises and assignments.

Practicing the Process: A Basic Text, by Marlene Martin (Scott, Foresman; 325 p.). This text presents academic ideas and models to prepare students to

compete in college-level classes and a selective handbook to help students proofread and correct their work. Instructor's Manual.

Prentice Hall Guide to Basic Writing, by Emil Roy and Sandra Roy (Prentice Hall; 448 p.; \$15.50). Basic writing text uses student-written examples to emphasize the process of writing. Treats paragraph/essay exams; includes exercises, writing assignments. Instructor's Edition, Supplementary Exercises and Tests, "Blue pencil" computerized editing exercises.

Reading, Writing, and Thinking: Critical Connections by Vivian Rosenberg (Random House; 224 p.; \$15.00). This three-part text introduces writing and reading within the context of critical thinking skills. It includes exercises, assignments, and readings. Instructor's manual includes sample syllabi.

Re: Writing: Strategies for Student Writing by Frances Kurlich and Helen Whitaker (Holt, Rinehart, and Winston; 464 p.; 1988). This rhetoric stresses integrated coverage of the writing process and strategies, especially revision and writing on a word processor.

Strategies and Structures: A Basic Writing Guide by Mary Spangler and Rita Werner (Holt, Rinehart, and Winston; 400 p.). This text presents structures and writing strategies for paragraphs and essays, and a sentence skills section; writing models include 33 student and 14 professional samples; two detailed chapters emphasize revision.

Writer, Audience, Subject: Bridging the Communication Gap, by Mary Sue Ply and Donna H. Winchell (Scott, Foresman; 448 p.). This text asks students first to write narrative and descriptive paragraphs and essays based on personal experiences, then to move into academic and persuasive writing assignments, and finally to write short research papers and essay exams. Instructor's Manual.

Writing All the Way, by William J. McCleary (Wadsworth; 1988). Rhetoric intended for developmental writing courses.

The Writing Experience, 3rd ed., by Carol Schoen, Nila Ghandi-Schwatlo, and James Vaughn (Scott, Foresman; 272 p.). To build confidence through active involvement in the writing process, this text asks students to discuss their experiences and thoughts and then to write about them. Numerous readings and writing projects. Instructor's Manual.

Writing, Grammar, and Usage by Carolyn O'Hearn (Macmillan; 320 p.). Grammar and usage are presented to the student within the context of the writing process. Organized "top down," beginning with a unit on writing essays and then proceeding through units in sentence structure, word form, and writing conventions, this extensively class-tested text focuses on serious writing problems.

The Writing Voyage: An Integrated, Process Approach to Basic Writing, 2nd ed., by Thomas E. Tyner (Wadsworth; 1988). Intended for basic essay writing courses, this rhetoric can be used to accompany Tyner's *College Writing Basics*.

I. C. Readers

Academic Writing Workshop II by Sarah Benesh and Betsy Rorschach (Wadsworth). This process-oriented ESL text is intended for high-intermediate courses in writing and grammar.

College Reading I, 2nd ed., by Minnette Lenier and Janet Maker (Wadsworth; 1988). This text for developmental reading courses addresses needs of college students who read at the sixth to eighth grade level.

College Reading, Book II, 3rd ed., by Janet Maker and Minnette Lenier (Wadsworth). This text addresses the needs of college students who read at the 7th to 10th grade level.

College Reading and Study Skills, 4th ed., by Kathleen T. McWhorter (Scott, Foresman; 400 p.). Worktext is based on the assumption that learning reading and study skills together best enables students to achieve success with college-level work. Includes two sample textbook chapters for practice. Instructor's Manual and Transparency Masters.

Communication and Culture, 3rd ed., by Joan Gregg (Wadsworth). This reading and writing text is designed for American students for whom English is problematic as well as for advanced level ESL students.

Comprehending College Textbooks: Understanding and Remembering What You Read, by Joseph Cortina, Katherine Gonnet, and Janet Elder (McGraw-Hill; 320 p.; \$18.95). Reading comprehension text stresses eight skills in depth rather than an abundance of skills to be mastered for better reading comprehension; incorporates readings taken from college texts in 16 disciplines.

Essential Skills for Reading College Texts by Diane Creel (Wadsworth). Intended for basic reading courses at the 7th to 9th level which attempt to teach essential skills to college students.

Guide to College Reading, 2nd ed., by Kathleen T. McWhorter (Scott, Foresman; 400 p.). Addresses the development of thinking skills that promote reading comprehension; new sections on reading complicated sentences, mapping, and types of supporting details; more vocabulary and practice exercises; and ten new readings. Instructor's Manual.

Integrating College Study Skills, 2nd ed., by Peter Sotiriou (Wadsworth). Provides an integrated set of reading, writing, listening, and study skills for college students at the 8th to 10th grade level.

Laugh and Learn: A Reader by Mira B. Felder and Anna Birks Bromberg (Harcourt Brace Jovanovich; 160 p.; \$10.00). An elementary ESL reader with complete, unadapted humorous stories and fables. Includes practice in filling out forms and other survival skills, questions, exercises, marginal glosses, alphabetical glossary.

Opportunity for Skillful Reading, 5th ed., by Irwin L. Joffe (Wadsworth; 1988). This text is designed to help college students with ninth to eleventh grade reading ability improve their chances for success in college.

Patterns and Themes: A Basic English Reader, 2nd ed., by Glenn C. Rogers and Judy B. Rogers (Wadsworth; 1988). This reader is intended for basic writing courses in English departments and for developmental writing courses in developmental studies departments.

Short Essays, 5th ed., by Gerald Levin (Harcourt Brace Jovanovich; 440 p.; \$14.00). A rhetorically arranged reader with 74 short, contemporary essays for freshman composition courses, especially those for below-average readers and writers; includes 28 new essays and apparatus. Instructor's manual.

Viewpoints: Readings Worth Thinking and Writing About, by W. Royce Adams (D. C. Heath; 400 p.; \$11.00). Overview of reading and writing processes emphasizes author's purpose, tone, and thesis. Features a thematically arranged anthology with some student essays.

I. D. Workbooks

Basics: A Grammar and Punctuation Workbook, by Peter Dow Adams (Scott, Foresman; 400 p.). Coverage of and practice with grammar and punctuation fundamentals together with an inductive approach toward cumulative and review exercises encourages students to truly master material. Instructor's Manual.

Building Sentences, 2nd ed., by Benita Mackie and Shirley Rompf (Prentice Hall; 352 p.; \$16.50). Remedial English workbook emphasizes clear and correct sentence construction rather than sentence analysis. Includes exercises, suggestions for writing. Instructor's Manual.

Contexts: Writing and Reading, 2nd ed., by Jeanette Harris and Ann Moseley (Houghton Mifflin; 400 p.). This spiral-bound worktext integrates instruction on both the writing process and the reading process. Numerous and varied examples, exercises and reading selections support development of students' reading and writing skills. Instructor's Resource Guide.

A Creative Copybook, by Leo Rockas (D. C. Heath; 282 p.; \$12.50). Controlled composition workbook intends to motivate students to write

through a modeling or "copying" approach: confidence-building exercises involve copying, transforming, imitating, and freewriting.

The Complete Sentence Workout Book, 2nd ed., by Carol Fitzpatrick and Marybeth Ruscica (D. C. Heath; 404 p.; \$16). Helps students master the basics of English grammar and punctuation through skill-building exercises. Also features section on composing process.

Foundation: Building Sentence Skills, 3rd ed., by Thomas Neuburger (Houghton Mifflin; 432 p.). A sentence-level grammar workbook, *Foundation* sequences skills-based instruction to develop basic writing ability. Guiding students from simple sentences to more complex structures, the text includes 2 chapters on writing paragraphs. Instructor's Support Package.

Improving the Grammar of Written English: The Editing Process by Patricia Byrd and Beverly Benson (Wadsworth). One volume of a two-volume set including a handbook and an editing process/workbook and intended for use by high-intermediate and advanced ESL students. Contextualizes the study of grammar.

Sentence Sense, by Evelyn Farbman (Houghton Mifflin; 423 p.). Exercises and writing assignments help students understand sentence structure within their own writing and integrate sentence skills into their paragraphs and essays. Instructor's Resource Guide.

I. E. Special Texts

Becoming a Successful Student, by Laraine Flemming and Judith Leet (Scott, Foresman; 576 p.). Explanations of study skills reflect the latest research on the relationships among reading, writing, and critical thinking and exercises provide specific guidelines, techniques, and strategies for applying study skills. Instructor's Manual.

Bridging the Gap: College Reading, 3rd ed., by Brenda D. Smith (Scott, Foresman; 480 p.). This text addresses essential reading skills through selections from college textbooks and features new chapters on test-taking and textbook application, easier model paragraphs from textbooks, and ten new reading selections. Instructor's Manual with Tests.

How to Study in College, 4th ed., by Walter Pauk (Houghton Mifflin; 400 p.). This study skills text offers practical advice, numerous class-tested techniques, and guidance on available resources to help students succeed in any discipline, in any type of educational institution.

The Language of Learning: Vocabulary for College Success, by Jane N. Hopper and Joann Carter-Wells (Wadsworth; 1988). This text can be used as a

supplement in college writing courses, or in reading and study skills courses and in reading labs.

Reading and Study Skills, Form A, 4th ed., by John Langan (McGraw-Hill; 560 p.; \$20.95). Developmental text contains a broad range of exercises to help students prepare for mainstream coursework and includes a new sample textbook chapter, new exercises and mastery tests. Instructor's Manual; Ditto Master; Interactive Grammar Drill Tutorial Software.

Sentence Skills, Form A, 4th ed., by John Langan (McGraw-Hill; 512 p.; \$18.95). This low-level developmental text focuses on improving student's sentence skills through extensive drill; new edition contains new exercises and mastery tests. Instructor's Manual; Ditto Masters; Interactive Grammar Drill Tutorial Software.

The World of Words: Vocabulary for College Students, 2nd ed., by Margaret Richek (Houghton Mifflin; 352 p.). This text develops vocabulary skills through dictionary skills, context clues, and word elements. Each chapter provides twenty-four "Words to Learn" with pronunciations, definitions, and example sentences. Instructor's Resource Guide.

Tell Me More: An ESL Conversation Text, by Sandra Elbaum and Judi Peman (Scott, Foresman; 356 p.). For advanced-beginning or intermediate ESL, this text's nine units each represent a verb tense or pattern. Students discuss readings as a class, then with partners. Additional questions allow less structured conversation. Instructor's Manual.

II. Freshman Writing Texts

II. A. Handbooks

The Borzoi Handbook for Writers, 2nd ed., by Frederick Crews and Sandra Schor (Alfred A. Knopf; 686 p.; \$15.00). A process-oriented guide to drafting, revising, and editing college papers, this handbook includes word-processor advice and extensive cross-references and uses non-technical language in examples and headings. Practice Book, Instructor's Manual, Computerized Exercises, Diagnostic Tests.

The Confident Writer: A Norton Handbook, 2nd ed. by Constance J. Gefvert (Norton; 575 p.; \$14.95; 1988). A concise, audience-based guide to the writing process and researched writing combined with a thorough grammar reference. Workbook, Instructor's Manual, Diagnostic Tests, Software.

Guide to Rapid Revision, 4th ed., by Daniel D. Pearlman and Paula R. Pearlman (Macmillan; 88 p.). Used as a supplement to a reader or an anthology of literature, this grammar guide is designed to aid the process

of students' writing in any composition or English course that requires prose writing, whatever the level.

Handbook of Current English, 8th ed., by Jim W. Corder and John J. Ruskiewicz (Scott, Foresman; 800 p.). This handbook presents grammar, mechanics, and rhetoric according to the latest theories and offers new material on peer editing, APA documentation, focused freewriting and clustering, argumentation. Expanded research paper coverage. Instructor's Annotated Edition; Word Processing Software; Test Banks; *Ideas for Writing Teachers*; *Thirty Essays*; *Model Research Papers from Across the Disciplines*; "The Story of English" videotapes and activity book.

The Holt Handbook, 2nd ed., Laurie Kirsznner and Stephen Mandell (Holt, Rinehart, and Winston; 848 p.). This handbook begins with a six-chapter introduction to the writing process and critical thinking, illustrated by a new student-essay-in-progress, and has a four-chapter section on the research paper. New to this edition are chapters on argument and logic and a revised chapter on writing about literature. "Student Writer at Work" exercises use complete essays for practice in proofreading, error correction, and revision.

The Little, Brown Handbook, 4th ed., by H. Ramsey Fowler and Jane E. Aaron (Scott, Foresman; 700 p.). Features expanded treatment of prewriting and invention, audience considerations, and critical reading and writing; new material on the research paper; new chapter on writing in the disciplines. Instructor's Annotated Edition; Answer Manual; Correction Chart; Peer Evaluation Sheets. Same additional ancillaries as Corder-Ruskiewicz.

The Modern Writer's Handbook, 2nd ed., by Frank O'Hare (Macmillan; 456 p.). Designed as a complete and concise handbook of grammar, punctuation, and mechanics, this text is written and organized so that students can refer to it for self-instruction. Instructor's Annotated Edition.

Practical English Handbook, 8th ed., by Floyd C. Watkins and William B. Dillingham (Houghton Mifflin; 480 p.). This concise but comprehensive paperback features new material on the writing process, new model papers, expanded glossaries, and an extensive ancillary program, including Instructor's Annotated Edition and several computer items.

The Rinehart Guide to Grammar and Usage by Bonnie Carter and Craig Skates (Holt, Rinehart, and Winston; 456 p.; 1988). This reference guide to grammar and usage includes comprehensive treatment of the writing process with a separate "Composition in Progress" chapter. Predominantly academic in content, its more than 100 exercise sets range over a variety of types and levels of difficulty.

The Rinehart Handbook for Writers by Bonnie Carter and Craig Skates (Holt, Rinehart, and Winston; 726 p.; 1988). This handbook begins with the

conventions of grammar, punctuation, and mechanics. It covers the writing process and the research paper with three complete sample papers showing MLA, APA, and number reference formats of documentation.

The St. Martin's Handbook, by Andrea Lunsford and Robert Connors (St. Martin's; 768 p.). Based on nationwide research into error patterns of student writers, this handbook provides full coverage of essential handbook topics with special attention to writing, reading, and research. Instructor's Annotated Edition, Answer Key, Evaluation Manual with tests and assignments, Transparency Masters, Guide to Teaching Writing, Software.

The Writer's Handbook, by John McKernan (Holt, Rinehart, and Winston; 792 p.; 1988). An introduction to the writing process as well as a handbook treating grammar rules and common grammatical problems, this text contains chapters on summarizing and paraphrasing, a separate chapter on writing introductions and conclusions, and numerous student writing samples.

A Writer's Reference, by Diana Hacker (Bedford Books; 224 p.). A brief, comprehensive handbook with a unique format for easy reference: the combed plastic binding lets the book lie flat, and tabbed section dividers let students flip the book open quickly. Accompanying exercise book.

II. B. Rhetorics

The Act of Writing by Eric Gould, Robert DiYanni, and William Smith (Random House; 336 p.; \$17.50). Concise rhetoric with readings and illustrations emphasizes interaction between writing, reading, and thinking; includes exercises and assignments. Instructor's manual.

A Community of Writers: A Workshop Course in Writing by Peter Elbow and Patricia Belanoff (Random House; 512 p.; \$18.75). This composition text integrates the writing workshop method with the goals of the freshman writing course. It includes guidelines for peer response, a handbook section, and readings. Instructor's manual, peer response guidebook.

The Contemporary Writer: A Practical Approach, 3rd ed., by W. Ross Winterowd (Harcourt Brace Jovanovich; 481 p.; \$16.00). A freshman rhetoric that presents composition as an integrated process and uses the transactional model. Newly restructured into five sections with new chapters on revision and the essay examination. Instructor's Manual.

A Crash Course in Composition, 4th ed., by Elizabeth McMahan (McGraw-Hill; 320 p.; \$12.95). This concise guide to writing offers strong coverage of writing the effective paper and has been updated to include latest MLA documentation style, discussion of passive voice and how to use it correctly, a glossary of usage, and revising index. Instructor's Manual.

A Crash Course in Composition with Readings, by Elizabeth McMahan (McGraw-Hill; 496 p.; \$16.95). Alternate version of McMahan's text offering a variety of sample essays. Instructor's Manual.

Critical Thinking, Thoughtful Writing, by Eugene Hammond (McGraw-Hill; 384 p.; \$16.95). The second edition of the rhetoric formerly titled *Informative Writing* focuses on critical thinking as a writing skill and encourages students to draw intelligent inferences from facts they have collected. New edition contains new readings from other disciplines, expanded treatment of revision, and expanded and updated research chapter. Instructor's Manual.

Discovery: Reading, Writing and Thinking in the Academic Disciplines by Linda Robertson (Holt, Rinehart, and Winston; 576 p.). This rhetoric contains individual chapters on modes of inquiry used in the academic disciplines, extensive coverage of argument, and revision assignments. Each chapter includes a partial analysis of at least one of the 49 selections in the reader.

Forming/Thinking/Writing, 2nd ed., by Ann E. Berthoff with James Stephens (Boynnton/Cook; 304 p.; \$16.00; 1988). The entire text of the first edition has been revised; seven new sections and dozens of new "assisted invitations" have been added.

From Sight to Insight: Stages in the Writing Process, 3rd ed., by Jeff Rackham and Olivia Bertagnolli (Holt, Rinehart, and Winston; 482 p.; 1988). This rhetoric covers the complete writing process for eight different types of papers with essays by both student and professional writers. It integrates journal theory and practice throughout the text.

Going to the Source: A Guide to Critical Reading and Writing by Richard Steigler and Roy Helton (Wadsworth). Freshman composition text uses a building-block approach toward expository and argumentative writing.

The Informed Writer: Using Sources in the Disciplines, 3rd ed., by Charles Bazerman (Houghton Mifflin; 528 p.; November 1988). Shows writers how to use their reading effectively in their writing and provides a transition from personal writing to more challenging kinds: argumentation, writing-across-the-curriculum, and researched essays. Instructor's Manual.

Literature and the Writing Process, 2nd ed., by Elizabeth McMahan, Susan Day, and Robert Funk (Macmillan; 1056 p.). Aimed at the second semester composition course that focuses on literature and writing about literature, this text concentrates on the process of invention and the other components of writing and rewriting as they relate to the literary process.

The Practice of Writing, 3rd ed., by Robert Scholes and Nancy R. Comley (St. Martin's; 350 p.). A rhetoric and reader offering instruction in all the

forms of writing addressed in freshman composition courses, 85 reading selections, and 55 practice sections. Instructor's Manual, Instructor's Edition (with Manual).

Prentice Hall Guide for College Writers by Stephen Reid (Prentice Hall; 700 p.; \$17.50). College writing text/handbook with chapters and writing assignments organized around cognitive strategies and rhetorical purposes for writing. Includes journal exercises, writing assignments. Brief (600 p.) Edition, Answer key for Workbook, Diagnostic Tests, "Blue Pencil" computerized editing exercises.

Problem-Solving Strategies for Writing, 3rd ed., by Linda S. Flower (Harcourt Brace Jovanovich; 304 p.; \$16.00). This process rhetoric presents practical strategies and a nine-step approach to the writing process. Includes new material on discourse communities and a new sequence of assignments. Instructor's Manual.

Reading and the Writing Process by Susan Day, Elizabeth McMahan, and Robert Funk (Macmillan; 600 p.). This rhetoric, reader, and handbook interweaves writing instruction, well-written essays, discussion ideas, and challenging writing assignments.

The Research Paper: Process, Form, and Content, 6th ed., by Audrey J. Roth (Wadsworth). This text introduces the process of writing a research paper, addressing the techniques of both form and process.

The Well-Wrought Argument: A Process Approach to Writing Arguments by John D. Ramage and John C. Bean (Macmillan; 600 p.). This new rhetoric integrates a comprehensive study of argument with a process approach to writing. It draws on formal syllogistic logic, Toulmin's rhetoric-based system, and the "stasis" approach to the classification of claims.

Work in Progress: A Guide to Writing and Revising, by Lisa Ede (St. Martin's; 256 p.). A practical rhetoric for freshman composition courses that helps students learn to analyze rhetorical situations and to take charge of their writing by reflecting on and sharing their work-in-progress with others. Instructor's Manual.

The Writer's Agenda: The Wadsworth Writer's Guide and Handbook, by Hans P. Guth (Wadsworth). Comprehensive rhetoric/handbook translates the principles of new rhetoric into productive coursework. Also available in alternate edition without handbook. Complete package of teaching aids.

Writing: An Introduction, by Irwin H. Weiser (Scott, Foresman; 300 p.). Students experience the composing process in context by practicing planning and drafting strategies while writing and by seeing that revision and editing are integral parts of each assignment. Student-written models. Instructor's Manual.

Writing as Thinking, by Lee A. Jacobus (Macmillan; 672 p.). The five sections of *Writing as Thinking* correspond to the parts of traditional rhetoric: invention, organization, style, memory, and presentation. The first two parts are interactive, and the book stresses this point by making constant use of the means of development related "to what Cicero called the *topoi*," to help develop ideas in the first place as well as to help organize segments of a piece of writing.

Writing for College, 2nd ed., by Robert E. Farber (Scott, Foresman; 440 p.). Blends traditional organization and terminology with a process orientation, covering expository and persuasive writing, the term paper, business letters, resumes, and essay exams. Reordered chapters present paragraph before essay writing. Instructor's Manual.

Writing in College: Style and Substance, by Patricia Simmons Taylor (Scott, Foresman; 600 p.). This text features a rhetoric that acquaints students with stylistic analysis, Rogerian argument, writer's roles, and grammatical choices, and includes a cross-curricular reader that focuses on writing in different disciplines. Instructor's Manual.

Writing in Context by Chris Anson and Lance Wilcox (Holt, Rinehart, and Winston; 386 p.; 1988). This process rhetoric has chapters on peer criticism, collaborative writing, and composing on a word processor. It provides cases that require analysis of audience and purpose. Sample student papers are included.

Writing Is Critical Action, by Tilly Warnock (Scott, Foresman; 368 p.). Process-oriented text encourages students to take responsibility for their writing. Includes student and professional writing samples, case studies of revision, numerous study aids, and abundant exercises. Instructor's Manual.

The Writing Process, 3rd ed., by John M. Lannon (Scott, Foresman; 500 p.). This text covers essential rhetorical strategies, and includes a brief handbook and detailed treatment of research and business writing. New chapter, "Writing about Reading," links reading and writing. Instructor's Manual.

Writing: Processes and Intentions, by Richard C. Gebhardt and Dawn Rodrigues (D. C. Heath; 279 p.; \$13.00). Guides students from critical thinking about writing to formal, academic kinds of writing. Covers generating ideas; drafting, revising, and editing; understanding audience and attitude; and writing projects. Optional exercises on group writing, peer evaluation, and computer writing.

Writing: Resources for Conferencing and Collaboration by Mary Sue Koeppel (Prentice Hall; 272 p.; \$13.50). Writing text designed for one-to-one conferencing and collaborative learning with an active, task-oriented approach. Includes writing activities. Instructor's Edition.

Writing with a Computer, by Joan P. Mitchell (Houghton Mifflin; 320 p.). Offers practical guidance for building writing skills, overcoming writer's block, and producing attractive documents while using the special features of computers. Includes many computer-oriented writing exercises. Instructor's Manual.

Writing with Confidence, by James W. Kirkland, Collett B. Dilworth, Jr., and Patrick Bizzaro (D. C. Heath; 624 p.; \$15.00). Familiarizes students with writer's roles as observer, reader, and thinker by guiding them through the composing process. Includes professional and student essays and a concise guide to language, style, and usage.

Writing with Style: Rhetoric, Reader, Handbook by Laraine Fergenson (Holt, Rinehart, and Winston; 608 p.). This rhetoric/reader/handbook stresses current theories of composition, revision, and editing with coverage of paragraph composition, outlining, and rhetorical modes. Selections by major writers with emphasis on George Orwell and Martin Luther King, Jr. are used to illustrate stylistic techniques.

Writing with a Voice: A Rhetoric and Handbook, 2nd ed., by Diana Hacker and Betty Renshaw (Scott, Foresman; 450 p.). Rhetoric/handbook/research paper guide illustrates prewriting and revision with over thirty student essays, many in multiple drafts. Includes fuller treatment of the research paper and new peer review exercises. Instructor's Manual.

Writing Worth Reading: A Practical Guide with Handbook, 2nd ed., by Nancy Huddleston Packer and John Timpane (Bedford Books; 624 p.). Rhetoric, with expanded handbook, emphasizes critical thinking, argument, research, and writing in the disciplines, along with full treatment of the writing process. Special chapter on critical reading.

II. C. Readers

About Language: A Reader for Writers, 2nd ed., by William H. Roberts and Gregoire Turgeon (Houghton Mifflin; 576 p.). Sixty-one selections, many from the eighties, treat ten significant language issues including the writing process, language development, and language and technology. Extensive study apparatus. Instructor's Manual.

Argument and Analysis: Reading, Thinking, Writing by Lynn Beene and Kristan Douglas (Holt, Rinehart, and Winston; 688 p.). This anthology emphasizes a writing-across-the-curriculum approach with selections from six disciplines. Sixty-seven reading selections from classic and contemporary writers, eight student essays, introductory explanations and writing assignments provide coverage of the writing process and strategies for developing argumentative essays.

Argument and Persuasion: Texts and Readings for Writers by Nancy Cavender and Howard Kahane (Wadsworth). This text is intended to prepare students to write arguments and to teach them how to think critically.

The College Writer's Reader: Essays on Student Issues, 1989 edition, by William Vesterman (McGraw-Hill; \$16.95). Rhetorically organized second annual edition of approximately 96 essays covers topics of interest and concern to college freshmen. Each section begins with a classic essay and ends with a contemporary essay and includes a "How To" essay by such popular figures as Bill Cosby, Walter Cronkite. Instructor's Manual.

The Contemporary Essay, 2nd ed., by Donald Hall (Bedford Books; 624 p.). Alphabetically arranged by author, the collection contains 51 essays (most written since 1980) by 51 essayists, 20 of them women. Headnotes and afterwords were written by Donald Hall. Questions and writing assignments appear only in Instructor's Edition.

Exploring Language, 5th ed., by Gary Goshgarian (Scott, Foresman; 496 p.). A collection of fifty-five essays organized around ten language areas juxtaposes conflicting views inviting students to debate current issues that are inseparable from language. Instructor's Manual.

Fictions, 2nd ed., by Joseph F. Trimmer and C. Wade Jennings (Harcourt Brace Jovanovich; 1264 p.; \$18.00) Preceded by a brief introduction to reading and writing about short stories, this collection of 103 contemporary and classic short stories includes in-depth study of eight authors, light apparatus, and a new Instructor's Manual by Vanessa Haley.

The Human Condition: Rhetoric with Thematic Readings by Joan Gregg (Wadsworth). A freshman composition rhetoric/reader with a strong appeal to the humanities.

The Informed Argument, 2nd ed., by Robert K. Miller (Harcourt Brace Jovanovich; 600 p.; \$14.00). This freshman reader/rhetoric with multidisciplinary presentation stresses inductive, deductive, and Toulmin argumentation as well as writing from sources. Includes major documentation styles, literary materials, apparatus, and a total of 82 selections of which 14 are student essays. Instructor's Manual.

The Informed Reader: Contemporary Issues in the Disciplines, by Charles Bazerman (Houghton Mifflin; 624 p.). This writing-across-the-curriculum reader demonstrates how scholarly conversations and debate evolve among professionals in a discipline; uses actual discourse from different disciplines and explores seven vital issues. Extensive study apparatus. Instructor's Manual.

Interactions: The Aims and Patterns of Writing, by James D. Lester (Wadsworth; 1988). This text is organized according to traditional expository modes and includes a collection of readings and writing assignments.

Life Studies: A Thematic Reader, 3rd ed., by David Cavitch (Bedford Books; 640 p.). The 77 selections (55 essays, 12 stories, 9 poems) are arranged in eight sharply focused thematic units treating aspects of universal human experience. Instructor's Edition.

The Little, Brown Reader, 5th ed., by Marcia Stubbs and Sylvan Barnet (Scott, Foresman; 950 p.). Anthology organized by grouping selections into twelve thematic sections is intended to encourage critical reading, stimulate class discussion, and provide subjects for papers. Rhetorical and thematic questions focus on developing students' analytical and persuasive skills. Instructor's Manual.

Making Meaning: Reading and Writing Texts by Eric Gould (Wadsworth). This text broadly defines the term "text" as it focuses on reading and writing.

Models for Clear Writing, 2nd ed., by Robert Donald, Betty Morrow, Lillian Wargetz, and Kathleen Werner (Prentice Hall; 368 p.; \$12.50). This text offers traditional instruction in all modes of composition through an integration of reading and writing skills, analytical questions, exercises. Instructor's Edition.

Models for Writers: Short Essays for Composition, 3rd ed., by Alfred Rosa and Paul Eschholz (St. Martin's; 416 p.). An anthology for beginning writers that brings together 66 complete short essays by both professional and student writers to provide clear-cut models of 18 different rhetorical patterns. Instructor's Manual, Instructor's Edition (with Manual).

Model Voices: Finding a Writing Voice, by Jeffrey Sommers (McGraw-Hill; 608 p.; \$15.95). Readings taken from newspapers, magazines, and reviews as well as from professional and student writers are organized by voices—voice of authority, personal voice, humorous voice and so on. Instructor's Manual.

The Norton Reader, 7th ed., by Arthur Eastman, Caesar Blake, Hubert English, Jr., Joan Hartman, Alan Howes, Robert Lenaghan, Leo McNamara, and James Rosier (Norton; 1242 pages; \$16.95; 1988). Wide-ranging selection of 207 classic and contemporary essays, arranged by the themes of liberal-arts education. Includes rhetorical table of contents. Shorter edition (752 pages; \$14.95) contains 122 selections. Instructor's Guide.

Our Times: Readings from Recent Periodicals, by Robert Atwan (Bedford Books; 672 p.). Most of the 61 very contemporary selections have been published in American periodicals since 1985. They are arranged in 27 thematic units of 2-3 selections. Apparatus connects class discussion and writing. Instructor's Edition.

Patterns for College Writing: A Rhetorical Reader and Guide, 4th ed., by Laurie G. Kirszner and Stephen R. Mandell (St. Martin's; 600 p.). Rhetorically

arranged reader combines a diverse selection of 51 professional and 15 annotated student essays with detailed discussion of the writing process and the rhetorical patterns. Instructor's Manual, Instructor's Edition.

Prentice Hall Guide to Research Writing: A Complete Guide to Research Papers, 2nd ed., by Dean Memering (Prentice Hall; 224 p.; \$8.75). Comprehensive text on the research process offers strategies on how to propose projects, conduct research, and write effective reports. Includes exercises, activities, study suggestions. Instructor's Manual.

Prentice Hall Reader, 2nd ed., by George Miller (Prentice Hall; 576 p.; \$12.50). Demonstrating how writers organize and structure essays using the four traditional modes, this reader emphasizes the writing process by providing prewriting and rewriting samples. Annotated Instructor's Edition, Instructor's Quiz Book.

Purpose and Process by Jeffrey D. Hoepfer and James A. Pickering (Macmillan; 580 p.). This rhetorically arranged reader allows the writer to understand rhetorical structures and to select and combine them appropriately. The text emphasizes the process approach focusing on prewriting, writing, and revision.

Reading(s) by Geoffrey Summerfield and Judith Summerfield (Random House; 496 p.; \$17.50). Composition reader is organized around the skills and process of reading anything that can be construed as a "text." Extensively illustrated; includes assignments and discussion questions. Instructor's Manual.

Rereading America: Cultural Contexts for Critical Thinking and Writing, by Gary Colombo, Robert Cullen, and Bonnie Lisle (Bedford Books; 656 p.). Thematic reader with 76 cross-curricular selections, many by women and minority writers, explores personal and cultural identity in the United States. Apparatus is designed to develop critical thinking skills.

Roles for Writers and Readers: A Rhetorical Anthology by Jack Dodds (Macmillan; 500 p.). The writer's role—what a writer does to a subject for an audience—governs the apparatus for the 53 predominantly contemporary essays in this rhetorical anthology. The roles discussed are those of the participant, the reporter, the teacher, the critic, the persuader, and the poet.

The Rinehart Reader by Jean Wyrick and Beverly Slaughter (Holt, Rinehart, and Winston; 609 p.). A classic rhetorical reader, this text begins with an introduction to reading and writing which is supplemented by 17 essays on reading and writing by well-known writers. Section II presents 60 additional readings in nine rhetorical categories with related pedagogical apparatus.

Science and the Human Spirit: Contexts for Writers and Learners by Fred White (Wadsworth). This reader focuses on literature and science.

75 Readings: An Anthology, 2nd ed., by the editors of McGraw-Hill (McGraw-Hill; 320 p.; \$7.95). Second edition contains 26 new essays, many by minority authors and women who now represent a larger percentage of the whole. All apparatus for the text are contained in the Instructor's Manual and on ditto masters.

The Short Prose Reader, 5th ed., by Gilbert Muller and Harvey Wiener (McGraw-Hill; 448 p.; \$15.95). Rhetorically organized collection of short essays (1/3 new) offers an alternate thematic table of contents and includes a section "On Reading" to parallel the section "On Writing" in the previous edition. Instructor's Manual.

Student Writers at Work and in the Company of Other Writers: The Bedford Prizes, 3rd ed., by Nancy Sommers and Donald McQuade in collaboration with Michael Tratner (Bedford Books; 768 p.). This process-oriented reader prints 32 prize-winning student essays and pairs each with a professional selection to highlight a specific writing technique in both essays. Includes five chapters on the writing and revising process.

The Writer's Craft: A Process Reader, 2nd ed., by Sheena Gillespie, Robert Singleton, and Robert Becker (Scott, Foresman; 432 p.). Professional writers' drafts illustrate revision. New edition expands coverage of drafting and revising, especially of the relationship of diction and sentence variety to editing and proofreading. Includes twenty-six new essays. Instructor's Manual.

II. D. Workbooks

Guide to Rapid Revision Workbook, 2nd ed., by Daniel D. Pearlman, Raymond H. Clines, and Faun Bernbach Evans (Macmillan; 128 p.). Providing practice in the most common writing problems, this workbook can be used in conjunction with or independently of additional texts in Freshman Composition. Answer key.

The Little, Brown Workbook, 4th ed., by Donna Gorrell (Scott, Foresman; 544 p.). For developmental or freshman composition courses, this workbook can be used independently or in combination with *The Little, Brown Handbook*. Includes many new and revised exercises. Answer key.

Practical English Workbook, 4th ed., by Floyd C. Watkins, William B. Dillingham, and John T. Hiers (Houghton Mifflin; 380 p.). Contains exercises on grammar, mechanics, sentence structure, style, and paragraphs that can be used independently or as a supplement to *Practical English Handbook*. Instructor's Manual.

St. Martin's Workbook, by Lex Runciman (St. Martin's; 512 p.). Writing skills workbook written to accompany *The St. Martin's Handbook* and to provide exercises in the grammar, punctuation, mechanics, and composition skills needed by basic and freshman composition students. Seeks to

integrate mastery of language skills with becoming a practiced and confident writer. Instructor's Manual, Software.

Workbook of Current English, 4th ed., by William E. Mahaney (Scott, Foresman; 416 p.). As a companion to the *Handbook of Current English*, or as an independent text, this workbook emphasizes student writing. Revised exercises parallel the reorganization of the eighth edition of the handbook.

II. E. Special Texts

Academic Writing: Techniques and Tasks, by Ilona Leki (St. Martin's; 384 p.). This ESL rhetoric is designed for students learning to write for academic contexts, with attention to process, form and format, accuracy and correctness. Instructor's Manual, Instructor's Edition (with Manual).

Arguing From Sources: Exploring Issues Through Reading and Writing, by David S. Kaufer, Cheryl Geisler, and Christine M. Neuwirth (Harcourt Brace Jovanovich; 250 p.; \$10.00). This freshman composition text is a concise guide to developing well-reasoned arguments through summarizing, analyzing, and synthesizing case readings. Stresses interaction of structure and content. Linked assignments, glossary, documentation style appendix.

A College Grammar of English, by Greenbaum (Longman).

Clear and Coherent Prose: A Functional Approach, by William J. Vande Kopple (Scott, Foresman; 96 p.; 1988). Brief style manual uses numerous examples drawn from both student and professional writing to show students how to write coherent sentences, paragraphs, and essays.

College Reading Skills and Strategies, by Audrey J. Roth and Sue Kahn (St. Martin's; 400 p.). Basic text covers traditional reading skills and emphasizes the reading-writing connection, critical reading techniques, and cross-curricular reading strategies. Integrates examples, exercises, and activities.

The Elements of Audience Analysis by Jan Youga (Macmillan; 163 p.). This short, easy-to-understand text aids in teaching students the rhetorical nature of writing and the concept of audience.

Focus: An ESL Grammar, by Barbara Robinson (St. Martin's; 384 p.). This "contextualized grammar" for intermediate students offers "thoroughly spiraled" examples, written exercises, and oral practices to illustrate and reinforce explanations of each grammatical structure. Workbook with answer key, Instructor's Manual.

A Guide to MLA Documentation, revised ed., by Joseph F. Trimmer (Houghton Mifflin; 48 p.). Concise explanation with models of MLA documentation offers instruction on note-taking, paraphrasing,

incorporating quotations, and avoiding plagiarism. Sample model research paper on women in science. Appendix on APA documentation.

Guide to the Use of Libraries and Information Sources, 6th ed., by Jean Kay Gates (McGraw-Hill; 352 p.; \$16.95). Complete introduction to the use of libraries designed for use in library science courses and school-wide freshman introduction-to-library courses as well as in freshman English courses incorporating library research methods.

Introduction to Folklore by David C. Laubach (Boynton/Cook; 192 p.; \$12.50). Suitable for advanced developmental classes as well as for freshman English classes, this text describes with great care the work of the folklorist, folktales and legends, songs and dances, the uses of folklore in literature, and oral history. Each chapter concludes with a variety of projects which ask students either to write or to collect information about which they might write.

Literature: Experience and Meaning by Martha McGowan (Harcourt Brace Jovanovich; 1200 p.; \$20.00). Thematic three-genre introduction to literature with a non-technical, reader-response approach. Contains questions, glossary of terms, appendix on writing about literature. Instructor's Manual.

Literature: The Power of Language by Thomas McLaughlin (Harcourt Brace Jovanovich; 1400 p.; \$20). A three-genre introduction to literature for freshmen that follows a reader-response approach and incorporates recent theory. Includes a rich variety of works, writing about literature section, glossary, extensive Instructor's Manual.

Logic and Contemporary Rhetoric: The Use of Reason in Everyday Life, 5th ed., by Howard Kahane. This text focuses on critical thinking in analyzing written and verbal communication. Treats formal logic and critical reasoning.

Norton TEXTRA Writer with Online Handbook by Myron C. Tuman (Norton; 1 disk plus 120 p. user's manual; \$19.95; 1988). For IBM PC and compatibles, a full-functioned word-processor and concise online handbook of grammatical and rhetorical help. Available in a stand-alone version and in versions cross-referenced to Norton freshman handbooks, *The Confident Writer* and *Writing—A College Handbook*. Also available, *Norton TEXTRA Speller* (\$12.95; 1988).

Organize by Helen J. Schwartz and Louis J. Nachman (Wadsworth; 1988). This software to help students write better essays is intended for courses in composition, as well as in writing labs. IBM and Apple versions. User's Manual.

Processwriter Composition Software (Holt, Rinehart, and Winston; 1988). This word processor combines data base, outlining, editing and printing

functions with on-line access to a handbook of grammar and usage. IBM and Macintosh versions.

PROSE (Prompted Revision of Student Essays) by Stuart Davis, Nancy Kaplan, and Joseph Martin (McGraw-Hill; \$15.95). This computer software for writing instruction provides an electronic medium for the exchange of papers, comments, and revisions between students and teachers. PROSE was developed to handle those aspects of writing best adapted for the computer: editing text, sequencing writers' options, clarifying choices, and supplying necessary help for revision. Available in IBM and Mac Versions, both with Instructor's versions. Demo for IBM version.

A Short Guide to Writing about Art 3rd ed., by Sylvan Barnet (Scott, Foresman; 150 p.). Helps students understand, examine, and write effectively about art. Examples are drawn from essays by students and by art historians and from numerous paragraphs by art authorities.

A Short Guide to Writing about Film by Timothy Corrigan (Scott, Foresman; 150 p.; 1988). Explains how to write good essays about the movies and contains a full chapter on writing a film essay. Two sample student essays and film criticism by students and professionals provide examples.

A Short Guide to Writing about History by Richard Marius (Scott, Foresman; 225 p.). Brief text examines general problems underlying historical study along with issues that confront all writers. Includes full chapters on modes, documentation, and book reviews, and an annotated sample research paper.

Style: Ten Lessons in Clarity and Grace, 3rd ed., by Joseph M. Williams (Scott, Foresman; 272 p.). Helps writers reach beyond clarity to grace and elegance. Reordered chapters focus first on the principles of style, then on ways to achieve them. Includes expanded material on coherence. Answer key.

Writing Research Papers Across the Curriculum, 2nd ed., Susan Hubbuch (Holt, Rinehart, and Winston; 416 p.). This text includes procedures for writing and documenting papers in the humanities, social sciences, and natural sciences and contains four sample research papers.

III. Advanced Writing Texts

III. A. Rhetorics

Critical Thinking: Reading and Writing Across the Curriculum by Anne Bradstreet Grinols (Wadsworth; 1988). This text stresses critical thinking, cognition, reading and writing techniques and is intended for advanced courses in college reading and writing. Contains 43 challenging readings.

The Power to Persuade: A Rhetoric and Reader for Argumentative Writing, 2nd ed., by Sally DeWitt Spurgin (Prentice Hall; 431 p.; \$14.50). Integrates the

study of reasoning with the study of argumentative writing using essays and poetry. Includes exercises, readings, writing suggestions. Instructor's Edition.

Rethinking Writing by Peshe C. Kuriloff (St. Martin's; 200 p.). Builds on skills students acquired during freshman composition and provides principles and perspectives students need to respond effectively to various academic and professional writing situations. Writing examples throughout represent a broad range of academic fields. Instructor's Manual.

Writing and Thinking in the Social Sciences by Sharon Friedman and Stephen Steinberg (Prentice Hall; 240 p.; \$11.25). Provides an interdisciplinary approach to the teaching of writing organized around the research tools common to all of the social sciences. Includes exercises. Instructor's Manual.

III. B. Readers

Essays 100 by William Vesterman (Macmillan; 789 p.). Arranged into four broad rhetorical categories, this reader offers selections in varying lengths, styles, and subjects. Within these rhetorical categories selections are presented topically; e.g., persuading is divided into three topics: "Deciding a Course of Action," "Judging Right and Wrong," and "Assigning Praise or Blame."

Representing Reality: Readings in Literary Nonfiction by John Warnock (St. Martin's; 640 p.). Anthology presents nonfiction prose as part of a long-standing literary tradition. The 57 selections—classic through contemporary—illustrate the genres of autobiography, biography, documentary, journalism, travel writing, nature writing, and writing about history and about culture. Instructor's Manual.

III. C. Composition and Literature Texts

The Bedford Introduction to Drama by Lee Jacobus (Bedford Books; 1280 p.). Collection of 31 plays, chronologically arranged including two plays each by Sophocles, Shakespeare, Ibsen, Chekhov, and Beckett and including excellent representation of women and minority playwrights; 42 commentaries; historical introductions; glossary; bibliography; filmography.

Forms of Literature: A Writer's Collection by Jacqueline Costello and Amy Tucker (Random House; 832 p.; \$22.50; 1988). 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.

The Houghton Mifflin Anthology of Short Fiction by Patricia Hampl with the Editors of Houghton Mifflin Company (Houghton Mifflin; 1300 p.). This

core collection of acknowledged touchstones of short fiction is accompanied by stories from international and contemporary writers and contains 98 stories. Introductory essays by Patricia Hampl. Biographical headnotes. Instructor's Manual.

An Introduction to Literature: Fiction, Poetry, Drama, 9th ed., by Sylvan Barnet, Morton Berman, and William Berto (Scott, Foresman; 1248 p.). Anthology offers twelve new short stories, thirty-seven new poems, and four new plays, including Clare Boothe Luce's *Slam the Door Softly*. New chapter on "Reading and Responding to Literature." Instructor's Manual.

Joseph Conrad, Heart of Darkness: A Case Study in Contemporary Criticism, edited by Ross C. Murfin (Bedford Books; 304 p.). Text includes authoritative text of the novel with interpretations from 5 contemporary critical perspectives: psychoanalytic, reader-response, feminist, deconstructive, new historicist. Includes general introduction to the novel, critical history, introductions to approaches, bibliographies, and glossary.

New Worlds of Literature by Jerome Beaty and J. Paul Hunter (Norton; 1200 pages; \$18.95; 1988). Works by contemporary American writers of diverse cultural and ethnic backgrounds, arranged by experiential theme: 84 poems, 37 short stories, 22 pieces of nonfiction, and 8 plays. Instructor's Guide.

Reading, Writing, and the Study of Literature by Arthur W. Biddle and Toby Fulwiler (Random House; 192 p.; \$12.50). Concise guide to the practical skills basic to the study of literature includes guidelines for writing about literature, an overview of critical theory, and samples of student writing.

Types of Drama, 5th ed., by Sylvan Barnet, Morton Berman, and William Burto (Scott, Foresman; 800 p.). Anthology contains twenty-five plays ranging from Sophocles' *Antigone* to Wilson's 1987 Pulitzer Prize-winner, *Fences*. A new "Writing Drama" section accompanies the addition of eight new plays and two new critical essays.

III. D. Business and Technical Writing Texts

Business Communication: An Audience-Centered Approach by Paul V. Anderson (Harcourt Brace Jovanovich; 768 p.; \$25.00). This business writing text takes a process oriented approach emphasizing audience and persuasive communication. Includes guidelines for writing, learning aids, and chapter on participating in meetings. Instructor's Manual.

Business Communication: Principles and Processes by Mary Cullinan (Holt, Rinehart, and Winston; 688 p.). A process-oriented presentation of written and oral forms of business communication, this text includes a complete discussion of intercultural communication, case studies involving actual business situations, and interviews with business people. A handbook section covers grammar, punctuation, and mechanics.

Components of Technical Writing by Susan Feinberg (Holt, Rinehart, and Winston; 528 p.). This text covers the essential components of technical writing in 14 modules, each consisting of reader's tasks, instructions, illustrations and models, a summary, a checklist, and exercises.

Introduction to Technical Writing: Process and Practice by Lois Johnson Rew (St. Martin's; 576 p.). Provides comprehensive step-by-step coverage of the process of technical writing and of the tools, techniques, and forms of technical writing. Includes some 125 exercises, 38 of them collaborative in nature and 15 of them large-scale writing assignments. Instructor's Manual.

The Technical Writer by Ann Stuart (Holt, Rinehart, and Winston; 339 p.; 1988). This text provides explanations of methods for creating manuals, video presentations, questionnaires, reports, and evaluations. Also included are strategies for time management, listening, research, and information on job applications and resumes.

Working with Words: A Concise Handbook for Media Writers and Editors by Brian S. Brooks and James L. Pinson (St. Martin's; 256 p.). This practical guide to grammar, punctuation, spelling, and usage designed especially for journalism and mass communication students includes time-saving lists of common problems, a full chapter on avoiding unintentional racism and sexism, and a handy summary of wire-service style.

III. E. Special Texts

Before the Story: Interviewing and Communication Skills for Journalists by George M. Killenberg and Rob Anderson (St. Martin's; 232 p.). Develops proficiency in interviewing techniques by outlining strategies for effective reporter-source communication. Includes chapter-length treatments of special interview challenges and the ethics of journalistic interviewing. Emphasis throughout is on the responsibilities of reporters as communicators.

Contemporary Critical Theory by Dan Latimer (Harcourt Brace Jovanovich; 696 p.; \$20.00). This accessible anthology of 34 selections covers all major movements in contemporary literary theory and directs attention to the cultural "text" in some of these movements. May be used as a core text or supplement.

Contemporary Linguistics: An Introduction by William O'Grady, Michael Dobrovolsky, and Mark Aronoff (St. Martin's; 480 p.). A comprehensive introduction to linguistics that covers how language is structured and how it functions, both socially and culturally. "Modular" arrangement of material facilitates use in courses at various levels and with differing emphases. Instructor's Manual.

When Words Collide: A Journalist's Guide to Grammar and Style, 2nd ed., by Lauren Kessler and Duncan McDonald (Wadsworth; 1988). This text addresses basic journalistic skills and those needed in newswriting, reporting, editing, feature writing, and public relations writing.

IV. Professional Texts

Developing Successful College Writing Programs by Edward M. White (Jossey-Bass; \$22.95). This book is a comprehensive guide for administrators of writing programs.

Dimensions of Thinking: A Framework for Curriculum and Instruction by Robert J. Marzano, Ronald S. Brandt, Carolyn Sue Hughes, Beau Fly Jones, Barbara Z. Presseisen, Stuart C. Ranking, and Charles Suhor (NCTE; 162 p.; \$12.50; 1988). "The authors have clarified and organized research and theory from several sources, including philosophy and cognitive psychology" to help instructors "incorporate the teaching of thinking into all levels of the curriculum."

Expecting the Unexpected: Teaching Myself—and Others—to Read and Write by Donald M. Murray (Boynton/Cook; 264 p.). Murray collects published and unpublished articles written since 1981.

Language, Gender, and Professional Writing: Theoretical Approaches and Guidelines for Nonsexist Usage by Francine Wattman Frank and Paula A. Treichler, with others (MLA; 300 p.; \$12.50). This book offers "guidelines for nondiscriminatory usage" as well as a "scholarly analysis of sexism in language."

Longman Bibliography of Composition and Rhetoric: Volume II: 1986 by Erika Lindemann (Longman; 1988). This second annual volume continues the classification and annotation of items of scholarship on written English and its teaching begun in the first volume. An essential resource for the personal, professional library of every writing instructor and for libraries of every institution of higher education in the nation, this important service to the profession cannot be continued without support.

Reporting for the Print Media, 4th ed., by Fred Fedler (Harcourt Brace Jovanovich; 672 p.; \$18). This introductory newswriting worktext covers both the theory and practice of writing news stories. Specific examples, pedagogical apparatus, condensed version of *The Associated Press Stylebook*. Two new chapters. Paperbound perforated.

Teaching Prose: A Guide for Writing Instructors by Fredric Bogel, Patricia Carden, Gerald Cox, Stuart David, Diane Freedman, Katherine Gottschalk, Keith Hjortshoj, Harry Shaw; edited by Fredric Bogel and Katherine Gottschalk (Norton; 423 pages; \$13.95; 1988). Developed by teachers in the Freshman Seminar program at Cornell, this guidebook

offers practical discussions on composition theory and curriculum, designing a writing course, developing activities and assignments, responding to student writing, improving sentences, choosing textbooks, using computers for writing.

The Word for Teaching Is Learning: Essays for James Britton, edited by Martin Lightfoot and Nancy Martin (Boynton/Cook; 328 p.; \$17.50; 1988). A collection of essays by many of the most influential and perceptive researchers and practitioners in the UK and the USA in the area of language and learning.

Worlds of Writing by Carolyn B. Matalene (Random House; 400 p.; \$28.60). This collection of essays by scholars who are also professional writing consultants explores the teaching and learning of the writing process outside the academic discourse community.

The Writing Across the Curriculum Book, edited by Toby Fulwiler and Art Young (Boynton/Cook; 316 p.; August 1989). Detailed descriptions are given of writing-across-the-curriculum programs in place in a variety of two-year colleges and four-year colleges and universities.

Writing as Social Action by Marilyn M. Cooper and Michael Holzman (Boynton/Cook; 272 p.). A collection of essays demonstrating that writing is a social activity that occurs in social contexts and should be understood and taught with that in mind.

Announcements

Grants

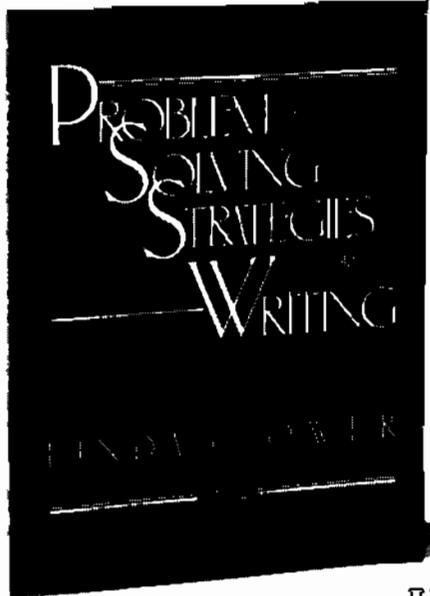
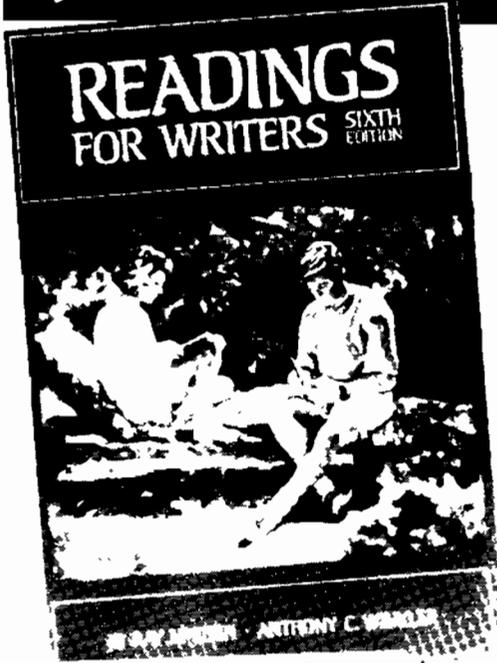
The Council of Writing Program Administrators hopes to award a few small grants (under \$300) for research related specifically to the concerns of writing program administration. Proposals should not exceed three single-spaced pages and should describe the problem to be addressed, the methods and procedures 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, OH 45056

Conference/Workshop

The annual conference of the Council of Writing Program Administrators will be held July 26-28, 1989, at the Marcum Conference Center of Miami University, Oxford, Ohio. Preceding the conference will be an intensive workshop for writing program administrators, led by Erika Lindemann (July 24-25). For further details on either the conference or workshop, contact Jeffrey Sommers, WPA Conference Director, Department of English, Miami University, Middletown, Ohio 45042.

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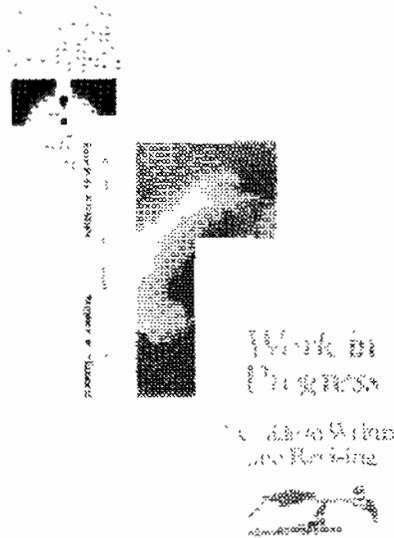
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