



# Writing Program Administration

**Journal of the Council of Writing Program Administrators**  
**Volume 13, Number 3, Spring, 1990**

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**WPA: Writing Program Administration** is published twice a year—fall/winter and spring—by the Council of Writing Program Administrators and the Department of English and College of Humanities, Arts and Social Sciences at Utah State University.

# Council of Writing Program Administrators

The Council of Writing Program Administrators is a national association of college and university faculty who serve or have served as directors of freshman composition 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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The Editor of *WPA: Writing Program Administration* invites contributions that are appropriate to the interests and concerns of those who administer writing programs in American and Canadian colleges and universities. Articles on teaching writing or research in composition are acceptable only if they deal with the relationship of these activities to program administration. *WPA* is especially interested in articles on topics such as establishing and maintaining a cohesive writing program, training composition staff, testing and evaluating students and programs, working with department chairs and deans, collaborating with high school or community college teachers, and so on.

The length of articles should be approximately 2-4,000 words. Authors should submit an original plus two copies, with the author identified only on a separate cover letter. Include a self-addressed, stamped envelope if you would like a copy of your manuscript returned to you. All articles are anonymously reviewed by our Editorial Board, and their responses will be forwarded to you within about ten weeks of receipt of the manuscript.

Articles should be suitably documented using the current *MLA Handbook*, although as much reference as possible should be included within the text. Annotated bibliographies accompanying articles are encouraged, as well as any other apparatus which might make material more conceptually and practically valuable to writing program administrators. The editor reserves the right to edit manuscripts to conform to the style of the journal.

Authors whose articles are accepted for publication will be asked to submit their articles both in print form and on IBM compatible disk, if possible. (An article submitted on disk using WordPerfect in particular will greatly facilitate production.) Authors will also be asked to submit a 100 word biography for inclusion in the "Notes on Contributors" section of the journal.

Article deadline: Fall/Winter issue, March 1; Spring issue, September 1.

Relevant announcements and calls for papers are also acceptable. Announcement deadlines: Fall/Winter issue, August 15; Spring issue, December 15.

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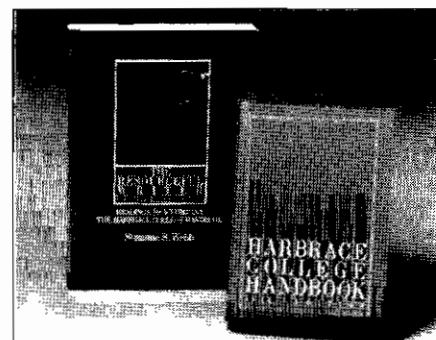
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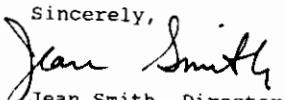
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## The Uses of a Handbook for Teachers

John T. Gage

Perhaps one of the reasons that directors of large writing programs feel that nobody understands them is because a writing program is a multifarious enterprise and only the director sees it as a whole. Students, teachers, colleagues, and other administrators intersect with the program given their own interests in it, and all see it from a different angle. The director of such a show can talk about a given aspect of the program according to the needs of a given constituency—explaining requirements to students, training graduate students to become teachers, defending composition's relevance to colleagues, arguing class-size with administrators—but when it comes to putting it all together . . . well, there's no one to talk to. It isn't that no one cares. But who listens beyond a certain point?

The composition program at the University of Oregon, like many others, has grown rapidly. In the seven years during which I have been its director, the number of teachers has grown from around fifty to over 120, and the number of students taught is up to six thousand a year. Along with that growth has come the addition of services for students and teachers, greater campus visibility (and notoriety), a higher degree of turn-over among the teachers, increased efforts to involve the staff in professional activities, a greater number of connections to other campus programs, and exponential growth in logistical minutiae. In short: more and more headaches for the director, brought on by the need to communicate to more and more people about more and more things.

Among the frustrations of running such a program—or sometimes running from it—has been the sense that I am the only one who knows what all the pieces to the puzzle look like and how they fit together. Some of those pieces are given to graduate students in their teaching seminar, some of them are given out as policy memos related to assorted issues (grade reports, plagiarism, telephones, textbook lists, evaluations, and on and on . . .), some of them are said in open department meetings, some are said to students or administrators in response to problems. But only in the clutter of my head and office do the parts seem in any way related. Or so it seems. It was this frustration that finally moved me to do something very simple and obvious, something that I had always known I should do but that I never quite found the time for: I decided to produce a handbook.

Of course, a handbook for teachers does not have as its primary objective relieving the director of the lonesome sense that no one under-

stands his or her program. But when the lines of communication finally choked—when memos, meetings, seminars, conferences, and chats in the hall no longer sufficed to inform everyone who needed informing, especially the teachers—I realized it was time to write it all down. My frustration was merely a catalyst for doing something that the teachers needed anyway, a single source of information about their job.

It started out as a simple plan. In order to enable teachers to have convenient access to information about all the policies, procedures, and resources that apply to them, I would gather all those memos together, add a word or two about the program, bind it all together, and distribute it to teachers at the beginning of the year. But like everything else around here, that simple plan grew into a complex project. I'm glad it did.

In order to explain what happened next, I have to say something about how I view the job of directing a writing program. It seems to me that if teachers are asked to create classroom situations in which their students will feel challenged and free to commit ideas to writing, then those teachers also need to feel challenged and free by virtue of their situation to declare and develop their own ideas about teaching. If those teachers are asked to make their classrooms into a community of inquiring minds, then they should themselves be part of such a community. And if they are expected to teach students that discourse aims at reasoned consensus (that having ideas creates the responsibility to substantiate those ideas rationally when confronting diversity of opinion), then those teachers too must be given a sense of ownership of their teaching as well as a sense of the need to substantiate their ideas about teaching in rational discourse with each other. So, I have seen my role, in this regard, as providing them with situations in which they can work out teaching strategies for themselves, with a sense of the need to cooperate, especially when they find that other teachers do not necessarily agree with their ideas. Hence, I have tried to create as many opportunities as possible for them to debate their ideas and to involve them as much as possible in the management of the program. These opportunities range from required training experiences to voluntary orientation workshops to weekly colloquia that are entirely the responsibility of the teachers to conduct. I want as much good talk to go on among the teachers as they try to facilitate in their classes among the students. Only by this means, I think, will their teaching be informed by a sense of communal expertise and be challenged to improve.

A teacher who wants to facilitate free and responsible discussion among students must provide them with issues for their response, expectations for their performance, and guidelines for their participation. As always, the difficulty lies in knowing how to set such limits without suppressing the kind of inquiry desired. We look for situations and

constraints that make inquiry possible but that keep that inquiry productive and challenging. Too many rules may inhibit open discussion. Too few may permit students to get away with lazy thinking and performance, thus leading to their failure to learn. It is a delicate balance. The same problem faces an administrator who wishes to challenge the teaching staff to generate and apply their own ideas, but who is also responsible for the shared expectations and guidelines without which the program would be chaos. Staff participation in creating the shared ends of the program is a desirable goal, while staff independence to carry them out is equally desirable.

One consequence of this approach to directing a staff of teachers is the realization that a handbook would have to answer their needs as well as mine. They would have to see it as a place where their own interests and views are represented too. In short, they must be given the opportunity to make it their own, and the director must live with the consequences of that risk. But the helpful guidelines and expectations must be there too.

Consequently, I broached the handbook scheme with teachers and invited any who were interested in helping with it to come to a meeting. Did I say "interested"? They were rapacious. The meeting turned into living evidence that one small spark can set off a brainstorm, provided it ignites the right brains. These hungry minds saw many possibilities that I had not seen. They were full of ideas. We left the meeting with a tentative table of contents as long as my arm.

The plan that eventually emerged called for a handbook that would not simply describe the policies and procedures of the program, but that would explain its philosophy, contain discussions of nearly every aspect of teaching writing, digest for teachers all the resources available to them on campus to help with their teaching or with student problems, offer sample syllabi, compile a bibliography on teaching writing, and answer questions most frequently asked by teachers about the program or their job. I provided copies of all the old memos. The group took it from there.

What eventually resulted was a 99-page book, carefully researched and well-written, that the teachers of this program could call their own (see the Table of Contents in the appendix). I collaborated by writing and editing several sections, but I was only one among many contributors to a group effort. The graduate student teachers and instructors who worked on the handbook took care of assigning various jobs to people with expertise—from writing about the needs of foreign students to describing the copying machines in the workroom, from discussing effective strategies for leading discussion to how to get a campus parking permit, from describing how course assignments are made and how the department chooses who will teach summer school to providing suggestions

about how to grade student writing. It all came together in a document that does what I wanted done—putting the details of the program together into a whole—but much more, as well. It resulted in a document that not only serves the teachers' immediate needs to know who, what, where, and when, but offers them good advice and stimulates them to further thinking about their work. The many ideas about teaching that eventually became part of the handbook were generated from the discourse of the teachers rather than imposed from on high.

The result is a handbook with many functions, and several uses that I had not foreseen.

We divided the handbook into three sections: policies, pedagogies, and resources. It opens with a pep talk from the department head and another one from me, along with a bit of history about the program. The section on policies describes our courses (how students get into and out of them, what they are expected to do and learn) and goes on to discuss how textbooks are chosen and how they are used. It describes the teaching staff, how they are assigned and what services they get from the department. It describes policies governing the teachers' work and how they are evaluated, the terms of their appointments and reappointments, and benefits. And it discusses the ethics of teaching and the obligations of teachers concerning racial and sexual harassment.

The section on pedagogy contains discussions intended to help teachers and to provide them with ideas for further discussion. It is divided into sections on writing and education, teaching critical reading, teaching argumentative writing, conducting effective class discussion, commenting on student writing, conducting student conferences, how to approach correctness and usage, grading, and international and minority students. Each of these sections, which are among the best theoretical and practical statements for writing teachers I have read, were written by individual teachers or small groups of teachers and were then revised and edited by others.

The section on resources describes the activities of the staff: seminars, workshops, colloquia, etc. It details how the office staff functions. It describes our writing lab and teacher effectiveness program, and campus support services, such as the offices for minority education, ESL, affirmative action, academic advising, counseling, and student conduct. It gives examples of several actual syllabi and a selected bibliography.

Like those compendious writing handbooks for students, it is a document that probably no one would want, or need, to read from cover to cover. But it is a reference to be consulted as the need arises. Of course, teachers still knock on my door with questions that are answered in the handbook. It is not compulsory reading as a whole. I don't give quizzes.

But it has generally helped to give teachers the confidence that they have a sense of the program as a whole, where they fit into it, what they are expected to do, how to do it, and how to get help. They had all this before we had a handbook, but they had to stand in line.

Because it is that kind of book, it has functions far beyond simply orienting teachers. I discovered as soon as it was available that the handbook is a splendid piece of public relations for our program. The English Department faculty had, of course, heard me give brief presentations about the program, but they still had no clear sense of what was going on or why. I distributed the handbook to my colleagues and received many comments of the "Now I see what you are up to" variety, and many compliments. I also saw to it that key administrators on campus got copies, and they too expressed increased understanding and respect for the program. As it happened, the handbook contained a spelling blooper toward the beginning, and even this helped, in its way, by providing the guardians of correctness with a reason to continue to feel slightly superior when they called to commend us on our work.

The handbook even helped to snip the bud of a potential controversy, when a colleague declared in a faculty meeting that he was calling for a "complete investigation of the writing program" because, he averred (on slender evidence), "Gage forbids graduate students from teaching grammar." After sputtering and trying ineffectually to take the faculty back to square one on this complex issue (seen by some as a self-evident matter of right or wrong), I was able to suggest that anyone interested in what we really do about "grammar" should consult the thorough discussion of this matter in the new handbook and then let me know what they think about it. The result was at least a truce, if not a meeting of minds. Now when outside faculty call to complain about the way we do or don't do our job, I can offer, depending on the degree of their agitation, to discuss it with them after they've read the relevant section in the handbook. So, the handbook helps deflect cheap shots aimed at the program. Rumors are maybe a little less likely to be believed.

I also found that the handbook serves as a kind of calling card. When I travel to other college campuses, high schools, or conferences, I often encounter people who want to know more about Oregon's writing program. I don't leave behind handbooks indiscriminately, but I am able to offer them to people who express this kind of interest. The result has been good for our reputation, but more importantly I have been told that teachers have benefited from reading its statements on pedagogy and the handbook itself has been used as a model in other programs.

More immediately, I found that the handbook is a better "text" for prospective graduate student teachers in our composition teaching

seminar than any of those available on the market. In the first place, the discussions of teaching that it contains are adapted specifically to our program and, like most programs, we like to think of ourselves as having our own general approach, if not a prescribed method. While it may be significant to survey all possible approaches to composition for prospective teachers (which is what the textbooks tend to do), it is more important to me that our graduate students have a firm grasp of the theoretical and practical aims of *this* program and can talk about method in relation to them. Hence, the descriptions in our handbook have helped to focus the discussions in this course. And the prospective teachers feel more investment in the process because they know that their fellow graduate students, rather than some distant authority, wrote the book. They can argue about its ideas with a sense of contributing to a dialogue (one which goes on well beyond the seminar itself) and know that they can affect how those statements are expressed in future editions of the handbook. The handbook has increased the graduate students' sense of involvement in ideas about teaching.

It helps, too, to have a document that I can give to new instructors when they are hired, to review and consult well before the orientation meetings that precede Fall term. They feel less at sea. The orientation meetings themselves have become more productive as a result of participants having a shared body of information and advice going in. The handbook, because it contains extended discussions of pedagogy and isn't simply a compendium of rules, has put a keener edge on all of the talk about teaching we do. Parts of the handbook have been used as the "text" for our weekly "brown bag" colloquia. And I no longer have to spend time in staff meetings reading off lists of rules but can get on to more significant issues. The handbook has raised the level of our discourse.

In terms of "management," the handbook has also helped to make me and the teachers more answerable for our performance. It sets a tone that we all have to live up to. There is less ambiguity about what the expectations are. No one can say "I didn't get that memo" or "You never told me to do *that*." But somehow the rules and regulations that are part of the handbook, necessarily, make more sense and have more credibility in the context of advice, guidance, support, and encouragement. It's not strictly a rulebook, and that makes the rules necessary to manage a large program seem less like obstacles and more like assistance, as I intend them to be. I sometimes tell students who complain about taking required writing classes that "We can make you take the class, but we can't make you take the opportunity." The handbook helps me to think of the teachers I must direct as more responsible, too, for their own choices, since I know they have been given the information they need to succeed and the choice to use it or not is with them.

During the spring of the year in which the handbook was first used, I met with graduate students to talk about changes we might make in it for the following year. As we stormed our brains some more, we came up with yet another use for the handbook. The idea in fact resulted from the experience of some of our graduate students who had attended or presented papers at CCCC and decided that our teachers should be more active in presenting their ideas publicly. The idea was to add a section to the handbook in which essays about composition theory or practice written by members of our staff could be published, with new essays each year. A kind of in-house journal.

We plunged ahead. I issued a call for papers, and by the end of the year I had more submissions than we could fit into the handbook. So I asked graduate students and a faculty colleague to form an editorial board to select the best essays, and they came up with five superb choices. Consequently, in the second edition of the handbook, grown to 130 pages, a section called "Perspectives" contained these essays. We gave the handbook a new title, copyrighted its contents, and printed the essays with as professional an appearance as our office computers will allow, and the result is that five of our graduate students can now claim their contribution as a publication. And they can do it honestly: the submissions were reviewed by an editorial committee, revisions were asked for, and copies of the handbook were sent to a list of people around the country that we thought would be most interested in the essays. And here, in the program, these essays have both added to the usefulness of the handbook as a source of ideas for discussion, as well as increased the graduate students' sense that they are engaged in a professional enterprise.

That sense is especially important in a teaching program that employs graduate students who will be competing for jobs on the basis of their experience and expertise as composition teachers, whether or not they have chosen to specialize in that area. The effect of publishing these essays in our handbook has been to challenge and encourage other graduate students to write essays for the next edition and for professional journals. The handbook has been more effective in increasing their desire to be part of a wider professional scene than any number of pronouncements from me that they "ought" to be. That is because it has made our program into a tangible microcosm of that professional scene.

We don't know where the handbook will go from here. It has, I think, given teachers a sense that they can accomplish interesting things if they put their minds to it and that energy will no doubt lead to more projects. The handbook will probably grow too large, and a future revision will show the effects of Occam's razor. There will probably come a time when the handbook will be taken for granted by a new generation of teachers, and perhaps seen as a further imposition on their time. Something else

will then have to take over its indirect functions. But right now, while it is new and evolving, it has given the staff something to feel good about, both because they have been involved in its production and because they know it is well-produced. They read it knowing it addresses them as members of a genuine discourse community.

To me, it is a most useful thing to have around. My job is less frustrating. Many people, in and out of the program, have a better understanding of what we do. I don't deny that such an ambitious handbook is time-consuming and expensive to produce, but the good will, good talk, and good teaching that it is helping to generate is more than worth it. It helps make our program as a whole into the kind of "community of inquiring minds" we envision for our writing classes.

## Editor's Note

I would be interested in finding out from you, the WPA readers, what kind of handbook for teachers you are currently using at your institutions. If you are using such a handbook in your writing program, I would greatly appreciate your sending a copy to my attention at the WPA editorial address found on page 3 of this journal. If there is sufficient interest, a review of all the handbooks received may be included in an upcoming edition of the journal. Thanking you in advance for your help. CH

## Appendix

*Componere: University of Oregon*

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## On Placing and Misplacing Students: Some Thoughts on Exemption

Beverly Lyon Clark and Roger D. Clark

We started out with a simple enough question: what's the best process for exempting students from an otherwise required first-year writing course, English 101? We ended up with an unsurprising answer: standardized tests can provide some limited guidance, in conjunction with samples of writing. But what we found along the way, the dust we kicked up, is perhaps more interesting and suggestive. First, though, our initial goal: how should we decide which students to exempt from English 101? Should we rely on standardized tests? Should we rely on writing samples?

That's assuming, of course, that exemption of able students is desirable. While it's true that a common experience may be useful to entering students, and that an introductory writing course can introduce them to academic discourse, some such purpose may already be served by Wheaton's first-year seminars. The seminars, discipline based but linked by a common theme, all require frequent student writing, and almost all of the instructors have special training in the teaching of writing by virtue of taking one or more summer writing seminars during the past decade. We may still feel that even able writers can benefit from English 101 as an introduction to academic discourse, but we do not feel that exemption is particularly harmful.

In addition, we are motivated by an issue of equity. Wheaton has a long history of commitment to granting advanced placement to students with high scores on AP exams, in English and other disciplines. Given that—and maybe we should question the practice, but so far we haven't—we want, out of a sense of fairness, to provide the possibility of exemption to able students who may not have had access to an AP course.

Perhaps too it makes a difference that Wheaton is a small liberal arts college. Most studies of assessment focus on the needs of large universities or state systems, such as CUNY or the University of Michigan or the California or Florida systems; and while writing program administrators at small colleges can certainly gain considerable insight by studying these findings, our needs and resources are somewhat different. Schools like Wheaton may sufficiently value teaching and writing throughout the curriculum to make it unnecessary to rely on a single course to introduce

students to academic discourse. Such a school may have the luxury of being able to attend to matters of equity in individual cases. Such a school may be able to establish a process that enables occasional exemptions without having to mount a labor-intensive, full-scale examination program. Or if you will, it may lack the resources—in terms of released time for the writing program administrator, never mind any support staff—to mount an exemptibility test for several hundred entering students. Nor does it make sense to establish elaborate programs that might require almost as many—or even more—students for pilot testing as would be involved in the ultimate placement test.<sup>1</sup> So we can perhaps be justified in taking more of a seat-of-the-pants approach, especially given the availability of individualized attention to redress any inequities.

Then the question becomes whether writing samples or standardized tests better serve the purposes of placement. In earlier issues of *WPA: Writing Program Administration*, Harvey S. Wiener has eloquently argued the former, while Barbara L. Gordon has urged the virtues of the latter.<sup>2</sup> We have used a two-stage process, involving both writing samples and standardized tests, to identify exemptible students, paradoxically saving ourselves work. This practice has been based upon the distinction between two decisions: an exemptibility decision, the decision to exempt a student from English 101, and a (prior) eligibility decision, the decision to permit a student to take our in-house exemption exam. In practice, we have used SAT results as the criterion for the eligibility decision, and evaluation of materials from various sources, including a timed writing sample, for the exemptibility decision. Our findings suggest that this process is reasonable, that standardized tests like the SAT can provide a little, even if only a little, guidance. And thus, especially given the face validity of writing samples and their apparent ability to overcome some of the biases in standardized tests against minority students (see White and Thomas), final exemptibility decisions require the examination of writing samples.<sup>3</sup>

Our practice has been to invite students who have not taken the AP English test but who have scored 600 or higher on the verbal aptitude section of the SAT to take our exemptibility exam. In 1988-89, of the 35 students invited, ten decided to try to place out; two then received exemption. The information that we considered in making our decisions included standardized test scores, high school record, Admissions ranking, samples of previous writing (provided by the students when they wrote their writing samples), and a timed writing sample (rated holistically by two or more readers).<sup>4</sup> Particularly important were the samples of previous writing, since the goal of first-year English courses is to enable students to write expository essays across the curriculum, in particular, essays that require grappling with the ideas or texts of others,

a difficult assignment to give on a timed writing sample. Thus the three faculty members who determined exemption found the previous writing samples the most important pieces of information, more important even than the timed placement essay, though doing a timed essay probably encouraged students to bring their own, not others', samples of writing.

But is it reasonable to rely on SAT scores to make the eligibility decision? We performed statistical tests of correlation on data available for all students who had been exempted from 101 and also all students who took English 101 in the fall. In a first analysis we looked only at students who had taken English 101 in the fall ( $N=168$ ). Our data for this test included *ex post facto* estimates of exemptibility by faculty members who had taught sections of English 101. We asked instructors of fall sections to indicate, the following semester, which of their students could have been exempted. In other words, we decided not to rely, as other researchers have, on correlating scores on standardized tests with those on holistically- or analytically-rated writing samples (e.g., Gordon, Gorrell, White and Thomas) or even with grades in first-year English courses (e.g., Fowler and Ross, Snowman et al.)—grades are, after all, likely to reflect effort and improvement as well as initial ability. Instead we decided to try to gauge exemptibility more directly, by tapping the judgments of instructors who had worked closely with students on their writing—in small classes limited to fifteen, instructors who were likely to know students' initial abilities on a variety of writing tasks. Now maybe it would have been more scientific if we'd asked instructors for their judgments early in the fall semester instead of after it had ended. *Ex post facto* estimates are likely to be colored by students' final achievements in the course. On the other hand, we know we learn more about students' abilities as a semester progresses; we can get a truer sense of their abilities after they've done a wide variety of assignments; and we may be saner about our judgments, possibly more objective, after we finish a course with them, once we're no longer swayed by the particulars of our interaction with them the day before.

In any case, all nine instructors responded. Thirteen students were identified as exemptible; 155 were not. Our dependent variable for this analysis was, then, "perceived exemptibles," and our research question was whether easily accessible data exist to predict which of the students who took 101 were exemptible by faculty standards. Such easily accessible data included the students' gender, math and verbal SAT scores, TSWE score, high school rank, high school GPA, score on the English Achievement Test, state of origin, type of high school (whether public or independent), and overall Admissions rating.<sup>5</sup> For this last, Admissions officers predict success at Wheaton, on a scale of 1.0 to 5.0, using high school records and, usually, an interview.

The results suggest that no easily accessible numerical data would have been enormously helpful in predicting which students would be perceived as exemptible from 101, but that, of these data, SAT verbal scores are as good as any. In general, the simple correlations<sup>6</sup> between students perceived as exemptible by faculty members and various background characteristics of students are small and ungeneralizable. Certainly, whether a student came from an independent or a public school (Pearson's  $r = .03$ ), high school rank ( $-.03$ ), how well s/he did on the math SAT ( $-.05$ ), whether s/he came from outside the New England region (.07), high school GPA (.10), Admissions rating (-.11), scores on the TSWE (.11), nay, even gender (-.12)—with females proving ever-so-slightly more exemptible than males—all fail to discriminate nearly well enough to be taken as serious predictors. Even the variables that are associated with exemptibility in a statistically significant fashion—SAT verbal score ( $r = .17$ ) and English achievement score ( $r = .13$ )—are correlated at fairly low levels.<sup>7</sup> (See Appendix.)

Our second analysis (also reported in the Appendix) combined those students who were perceived as exemptible with those who were actually exempted (two exempted via writing-sample examinations plus six via Advanced Placement exams) to create a new variable, "all exemptibles" (where "1" refers to all exemptibles [N=21] and "0" to non-exemptibles [N=155]). Our question here was whether the same background variables used in our first analysis might be more strongly associated with "all exemptibles" than with "perceived exemptibles." And, indeed, some of them were. Thus "all exemptibles" is moderately and significantly associated with SAT verbal score ( $r = .37$ ), with English achievement score ( $r = .22$ ), with Admissions rating ( $r = -.21$ ), with TSWE score ( $r = .21$ ), and with high school GPA ( $r = .17$ ).

It appears, then, that some standardized tests, notably the SAT verbal, are decent, though by no means perfect, predictors of exemptibility at Wheaton. This result suggests that screening students initially on the basis of SAT scores (i.e., to determine eligibility) is not unreasonable (nor, perhaps, would it be unreasonable to use such standardized test scores to make fine discriminations among students after one has assessed their writing more directly). There remained the possibility that some combination of tests, including the SAT verbal and other tests shown to have statistically significant zero-order associations with exemptibility, might improve upon the use of the SAT verbal alone. We examined this possibility through multiple regression analyses (not reported here), analyses that indicated that SAT verbal scores were, among all accessible data, the only scores to retain a statistically significant association with exemptibility (however this was defined) when all other variables were controlled. Apparently, whatever quality is usefully measured by, say, the English achievement test is also measured by the

SAT verbal, so there is no need to augment SAT verbal information with English achievement test information in making our eligibility decisions.

Still, we could modify our approach to enlarge the pool of eligible students, if we wanted to miss fewer students who could achieve exemptibility. One way is to include students who have scored 550 or higher on the SAT and are rated 1.0—the highest rating—by Admissions. Although none of the five students who would thereby have been added to our list of invitees took 101 in the fall—and thus we don't know if any might have been deemed exemptible—this measure would provide a relatively easy way of mitigating our reliance on standardized tests for the initial cut. Furthermore, if the students rated 1.0 seem especially able to survive the trauma of failing to be exempted—as we suggest below, we would be unlikely to harm students added in this fashion.

We also plan to add to the pool by asking Admissions to flag students who seem to be particularly good writers. Perhaps too we might consider "loosening up" our standards—or, rather, taking more risks—when we make exemptibility decisions. For, as we discuss below, we might possibly have harmed some of the students who took the placement test but whom we decided not to exempt.

Now for some of the dust we kicked up along the way.

One of the dangers of our reliance on perceived exemptibility is that 101 instructors might have wildly divergent ideas of what makes a student exemptible. Yet additional analysis affords some reassurance that department members have comparable standards, at least in terms of deciding exemptibility. It's true that the first sweep, the simple test of correlation, suggested that, say, Teacher C had unusually lax ( $r = .24$ ) and Teacher E unusually stringent ( $r = -.14$ ) standards when suggesting students who were exemptible (suggesting, respectively, that 4 out of 14 students were exemptible, and 0 out of 30). In fact, the association between perceiving exemptibility and the faculty members who did the perceiving is reasonably strong (Cramer's V is .32 out of a possible 1.00) and generalizable ( $p < .05$ ).

Yet it may be that different faculty members draw systematically different mixes of students. Sure enough, Teacher C attracts students who have SAT verbal scores that are significantly higher ( $r = .13$ ) than those taught by other members of the department, and Teacher E attracts students with slightly lower SAT verbs ( $r = -.08$ ) than her colleagues, thereby reinforcing our felt sense that strong writers are likely to elect a course entitled "Writing About Poetry," while weaker writers may elect courses that do not focus on literary topics. Further, multivariate analyses (not reported here) involving instructor, scores on the SAT verbal, and those on the English achievement test suggest that,

with these scores controlled, no instructor of English 101 perceives students as significantly more or less exemptible than his/her colleagues.

Thus one surprising result—surprising given the wealth of literature devoted to the importance of concerted efforts to achieve interrater reliability in judging writing—is the degree to which members of a small-college English department can agree on standards without much direct effort. It may help that the department has had little turnover: most of the instructors have been teaching at Wheaton for at least ten years. Still, none of the eight students who “failed” the exemptibility test (five of whom went on to take 101 in the fall) was listed by an instructor as deserving exemption. And once other variables are controlled, no instructor’s ratings of exemptibility are out of line with those of other instructors.

Here ends the part of our essay devoted to the relatively systematic test of propositions, more or less deduced from the literature on placing students. And here follow the last motes of dust—ideas that arise from close scrutiny of a small sample and whose validity will, in a scientific sense, rest on future systematic efforts.

We must admit that we didn’t start out thinking from a student’s perspective: we weren’t concerned about the effect of exemptibility testing on a student’s well-being. But that’s where some of the motes have led us—or, rather, pondering the motes has led us to ask a few questions, has jolted us into realizing how limited our institutional concerns, and our ostensible interest in students, can be.

We started by wondering why so few of the invited students tried to place out: only 10 out of 35. Anonymous responses to a questionnaire suggest that students who chose not to take the test did so largely for what we consider legitimate reasons: wanting to work on their writing (most common reason) and wanting to take a particular section of English 101, to write about a particular topic (third most common). Though of course, students may have given only what they figured ought to have been their reasons. In any case, the second most frequently cited response was that the student had forgotten to bring samples of previous writing to school. Only one student “figured that I probably wouldn’t succeed in placing out of English 101 anyway.”

We were particularly concerned to find out not just why invited students in general chose not to try but why those invited students who probably would have placed out of 101, those whom instructors subsequently said could have been exempted, chose not to. Of the 13 students whom instructors identified as exemptible, 5 had been invited to take the exemption test but had chosen not to. Still, the two of these who responded to the questionnaire discussed above gave legitimate reasons

for their choice: both indicated their interest in the topic of the 101 section in which they were enrolled, and both rated as most important their desire to work on their writing (and those were their only reasons). Perhaps, paradoxically, the students who don’t need an introduction to academic discourse are the ones who know they probably do.

In any case, in perusing the data on the students who chose not to take the placement test, and in comparing it to that on those who did, we were struck by something else. We might have expected students whom we had only narrowly decided not to exempt to earn, say, a B+ or better in 101. But some of these students did surprisingly poorly.

All together, there were five students about whom we had been indecisive, five borderline exemptions: we ended up exempting one and not the other four. Two of the students whom we decided not to exempt seemed to be unaffected by the decision. They had both been rated 1.0 by Admissions, on a scale where 1.0 indicates the strongest candidates and 5.0 the weakest. Unfazed by our decision, the two proceeded to earn, respectively, A and A- in 101, and 4.0 and 3.59 overall.

Our decisions about the other three students, however, seemed almost to influence their performance. The one whom we decided to exempt had been rated 4.0 by Admissions; in other words, he was a high risk, essentially expected to perform in the bottom 14% of the entering class. His high school English grades ranged from A to D: we hypothesized that he could do well when he wanted to, when he was challenged and interested. Sure enough, after being exempted from 101 he proceeded to earn a B+ in a sophomore-level English course. But the other two, neither of them exempted, yet both rated more highly by Admissions, tended to perform less well than expected their first semester, especially in English 101—as if the test had somehow influenced them. One, who had been rated 2.5 by Admissions, earned a B-; the other, whom Admissions had rated a 3.0, squeaked by in English 101 with a C- and ended up on academic probation.

There’s not, of course, enough information here for generalizing, only for raising tantalizing questions. Is it possible that we do some students a disservice when we invite them to take such a test and then, after they take it, decide not to exempt them? Is it possible that students who have high test scores and whose writing can be quite good, but whose performance is unstable, can be strongly affected by exemption results: either encouraged if they place out or destabilized if they fail to? Such a possibility is an important one for any administrator concerned about retention—and about the welfare of students—to explore further. It may be especially important for administrators at small schools that pride themselves on the individualized support they offer students. And

maybe it's time, furthermore, for writing program administrators to attend to students' perspectives in matters of placement and competency and exemption; in the dozens of articles and books discussing such testing, rarely—beyond an anecdote or two on coping with student complaints—is the effect on students addressed.

## Notes

We would like to express our gratitude to Susan Clark and Kathleen Vogt, whose ideas and practices have informed our work on this study.

<sup>1</sup>In his illuminating discussion of how to go about testing writing, Edward M. White suggests a bottom limit that can nonetheless seem dauntingly large: "50 to 100 students will often suffice" (66).

<sup>2</sup>See also Troyka (30). But see Greenberg's review of a recent publication by the CEEB, where she notes the finding that "non-essay assessments are roughly equivalent to single-essay assessments with two readings"—undoubtedly "a blow to the authors," for "the College Board and ETS have always touted the superior criterion-related validity of multiple-choice tests" (479).

<sup>3</sup>Donna Gorrell also reports research that suggests using both for placement, in particular, a preliminary essay and ACT English score.

<sup>4</sup>In other words, we looked at more than one sample of writing, as researchers have urged (see, e.g., Gordon 36). And looking at assignments for which students did not suffer time constraints allowed us to overcome some of the disjunction between teaching writing as a process and testing writing as a product (see, e.g., Camp and Belanoff, Elbow and Belanoff, Wolcott).

<sup>5</sup>Although a number of studies have also examined ACT scores (Fowler and Ross, Gorrell, Snowman et al.), only 9 of the 168 students in our study had reported such scores.

<sup>6</sup>A number of the variables, including perceived exemptibility, are dichotomous, "dummy" variables, treated as interval-scale variables because one category (e.g., "perceived as exemptible") represents the presence of a trait, whereas the other (e.g., "perceived as unexemptible") represents the absence of a trait. Other dummy variables are the kind of school a student came from (independent or not), region (outside of New England or not), gender (male or not), teacher (e.g., Teacher A or not).

<sup>7</sup>Further, it is not surprising that the verbal SAT and the achievement test are better predictors of exemptibility than TSWE. As James Hoetker points out, achievement tests are designed to "make accurate distinctions among the better student writers" (377); and the College Board itself notes that "the TSWE is not intended to distinguish among students whose command of standard written English is considerably better than average"—and hence scores that might be between 60 and 80 are simply listed as 60+ (ATP Guide 18).

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## Appendix

### Zero-Order Correlations Between Exemptibles as Perceived by Faculty and All Exemptibles, Individual Teachers and Other Background Characteristics

	Perceived Exemptibles	All Exemptibles <sup>a</sup>
SAT Verbal	.17**	.37***
English Achievement	.13*	.22**
Gender	-.12	.09
Admissions Office Rating	-.11	-.21**
TSWE	.11	.21**
High School GPA	.10	.17**
Non-New England/New England (Region)	.07	-.08
SAT Math	-.05	.05
Independent/Public High School	.03	.01
High School Percentile Ranking	-.03	-.04

Notes: \* indicates statistical significance at the .05 level; \*\*, at the .01 level; \*\*\* at the .001 level.

<sup>a</sup>A dummy variable where "1" refers to students who have been exempted or perceived as exemptible by a faculty member and "0" refers to students who have not been exempted nor perceived as exemptible by a faculty member.



## Hiring Across the Curriculum

Rebecca Moore Howard, David J. Hess, and Margaret Flanders Darby

In 1983 Winifred Bryan Horner began her introduction to *Composition and Literature: Bridging the Gap* with a position statement:

This book comes out of a deep concern about the widening gulf between research and teaching in literature and research and teaching in composition. Such a separation represents a fracturing of the language discipline that is detrimental to work in both areas, as unproductive as it is unwarranted. (1)

Two years later Maxine Hairston examined the same rift in her Chair's address to the Conference on College Composition and Communication. Instead of endorsing Horner's proposal to build bridges between composition and literature, however, Hairston took the opposite tack:

I think that as rhetoricians and writing teachers we will come of age and become autonomous professionals with a discipline of our own only if we can make a psychological break with the literary critics who today dominate the profession of English studies. (273)

Myron Tuman's survey of the situation, published in 1986, gave the battle to the separatists: "Clearly, the historical compromise between composition and literary study that has for some one hundred years defined college English departments is in the process of unraveling. . ." (340).

Tuman's prediction, however, is far from being accomplished. On the contrary, the defense of the literature/composition connection has, if anything, accelerated. In the same year as the publication of Tuman's essay, Leslie E. Moore and Linda H. Peterson advanced "a legitimate rationale for linking writing instruction to the English curriculum" (467). And at the 1989 NTNW Conference on Writing Assessment, when Edward M. White, Harvey S. Wiener, and Michael C. Flanigan were asked where writing programs should be housed, all replied, "the English department."

The debate is still a lively one. Catherine Pastore Blair and Louise Z. Smith have focused it on ownership of writing-across-the-curriculum programs. Smith argues in favor of the literature/WAC union: "faculty in

other departments . . . however well-intentioned, may see composition theory and pedagogy as even more peripheral to their professional interests than do the English department's most 'hermetic' members" ("Why English" 393). Blair counters that the English department should have no special role in WAC programs and that a multi-disciplinary committee should extend shared ownership of writing instruction to faculty across the curriculum ("Only One").

Colgate University has developed a writing program that pioneers yet another possibility: a composition faculty staffed neither by literary critics nor by composition specialists, nor governed by a university-wide committee. The Colgate Interdisciplinary Writing Program has taken a step consonant with, yet new to WAC theory: hiring primary teachers of writing from the disciplines. Some hold their degrees in English and others in the natural and social sciences. They are expert writers and teachers whose chief teaching responsibility is in composition and who see themselves as professionals in interdisciplinary writing. Through a strong program of faculty development, all are versed in composition theory. While teaching composition, interdisciplinary core courses, and Freshman Seminars in their own disciplines, these Writing professors work together, exchanging expertise, ideas, and classroom experiences, while easily maintaining the enthusiasm that C.W. Griffin hopes WAC can sustain (403).

When we described the arrangement in a *College English* comment, (see Howard, Hess, and Darby), Blair and Smith each responded with their own criticisms and suggestions but concluded that our arrangement has merit (Blair, "Catherine Pastore Blair Responds"; Smith, "Louise Z. Smith Responds"). In the remainder of this article we will describe a writing program staffed by interdisciplinarians, the historical reasons for the innovation, the benefits accrued, the problems entailed, and recommendations for others who wish to consider interdisciplinary faculty for their own writing programs.

## History of the Colgate IWP

In 1982, composition was removed from the Colgate English Department and delegated to adjuncts without departmental affiliation. When in 1984 the University gave the orphan composition courses the title "The Writing Program" and hired a full-time composition specialist, it was nevertheless clear that composition was to continue treading a path separate from English.

In the following year, an interdisciplinary search committee began interviewing candidates for a second full-time position. It quickly became

apparent, though, that while composition was not to be taught in the English Department, neither was it to become a program staffed by composition specialists. The search committee members were wary of the composition specialists who were interviewed; they were concerned that these candidates might not "fit into" a liberal-arts faculty. Instead, the committee advocated hiring someone trained in literature.

At that moment the Writing Program risked becoming, in the eyes of the University, either a band of technicians unsuited to the institution or a "shadow" English department staffed by unfortunates who could not secure jobs teaching literature. Nor was that the only horn of the dilemma: writing-across-the-curriculum initiatives, too, were meeting strong resistance, again for reasons rooted in the history of the institution. Through its ejection from the English Department, the teaching of composition had become deeply stigmatized; and faculty across the curriculum, turning a deaf ear to "writing as learning," wanted no part of the dirty work.

Our solution was a daring one: we began hiring from other disciplines, neither composition nor literature. The first two hirings were the result of regional searches: a widely published biologist with previous experience teaching composition at Colgate; then a research geologist who shared with his spouse a full-time position at a neighboring institution. Our third hiring came from a national search for a social scientist. From a substantial field of attractive candidates we hired an anthropologist experienced in teaching composition.

Some universities hire graduate students in departments other than English to teach writing classes in their own disciplines (Griffin 402). At Cornell University, for example, graduate students from a wide spectrum of disciplines are selected to take a seminar on composition theory and then later to teach freshman writing courses in their own disciplines. Because of such innovations, we have found little difficulty in hiring well-qualified, well-motivated faculty with specialties other than literature or composition: active academic writers who are trained and experienced in composition pedagogy. Only for a few might a composition position successfully compete with a good job offer in their disciplines of training. For many, though, interdisciplinary writing is an attractive second choice, and joint appointments between the writing program and the faculty member's discipline may create sufficiently attractive positions to encourage long-term commitments. How is this scenario inferior to that of the English-based writing program, staffed primarily by literature specialists diverted to composition?

We are not by any means denying the primacy of specialists in composition. Indeed, when in the spring of 1989 we advertised for a replacement

in our social science position, we worded our announcement so that both specialists and social scientists might respond, and we hired a composition specialist, even though that left our program, for the moment, without a social scientist. With a small faculty such as ours (six professors) and one which started with a core of English-trained professors, maintaining a balance of the disciplines while shoring up the contingent of composition specialists can be a difficult undertaking. We expect, however, that as our new program settles into a permanent structure, it will have positions designated for three groupings of disciplines—humanities, social sciences, and natural sciences and mathematics—and for composition specialists.

## Benefits

### The Composition Discipline

Including social and natural scientists in interdisciplinary writing programs can support rather than deny their legitimacy. The arrangement may, in fact, bolster the claim of composition to a disciplinary status independent of the teaching of literature: in this broader definition, composition specialists become not second-class members of an English department, but pedagogical and scholarly leaders in an interdisciplinary and cross-disciplinary endeavor. Viewing the teaching of writing as a truly interdisciplinary enterprise, rather than the special prerogative of the English department and literature specialists, contributes to the definition of composition as a legitimate and independent profession.

### The "Discipline-specific" Composition Course

Interdisciplinarians have a singular authority in the composition classroom. Given the WAC principle of "writings" instruction rather than "writing" instruction to measure the conventions of other disciplines with the yardstick of "literariness" would mean committing a kind of ethnocentrism of the disciplines. Even within disciplines one finds radically opposed genre conventions. For example, in anthropology the straightforward, common-sensical, matter-of-fact prose style of E. E. Evans-Pritchard, a member of the British school of social anthropology, marks his adherence to a model of anthropology as a science. This genre of writing contrasts sharply with the more literary and humanities-oriented writing of the American school of cultural interpretation, of which Clifford Geertz is perhaps the most outstanding exponent. Only an anthropologist is likely to be attuned to these differences in writing conventions. An anthropologist with special expertise in composition pedagogy, therefore, can teach a much richer course in ethnographic

writing than can a literature or even composition specialist armed with a writing-across-the-curriculum textbook.

### The "General" Composition Course

Anthropologists can, moreover, bring a wealth of disciplinary experience to the "general" composition classroom—perspectives on writing and language different from and just as important as those brought by the teacher trained in literature. Concern with "good writing" is an important theoretical issue in disciplines outside English and comparative literature, both in scholarship and pedagogy. In social anthropology, for example, attention to ethnography as text has become perhaps the central theoretical issue of the discipline (see Boon; Clifford and Marcus; Geertz; and Marcus and Fischer). The question of writing is attracting increasing attention, too, in the natural sciences: Jack Oliver, retiring President of the Geological Society of America, proposes, "It may be that the greatest need for innovation in science is the area of written communication" (159).

### Cross-Disciplinary Relationships

In writing-across-the-curriculum efforts, the interdisciplinary composition faculty carries special authority. When a natural or social scientist calls our writing program asking for an *in situ* writing workshop for his class (see Howard), we can send not just a writing teacher but a writing teacher who is also a natural or social scientist—a person who is active in the scholarship of that discipline—to conduct the workshop. Similarly, when we are exhorting natural and social scientists to incorporate writing-as-learning techniques in their courses, the message is more persuasive because it comes from a natural or social scientist who has special expertise in writing.

### Composition Scholarship

Not only can interdisciplinary composition faculty authoritatively teach writing across the curriculum, better understand the principles of discipline-specific composition, and bring fresh viewpoints to the general composition course, but they can also make important contributions to the field of composition. For example, *Writing in the Biological Sciences*, by Colgate Assistant Professor of Writing Victoria McMillan, is a discipline-specific textbook written by a biologist who is also sensitive to writing as a learning process and who understands, from experience in the general composition classroom, the development of writing skills. Likewise, in the review essay "Teaching Ethnographic Writing," Visiting Assistant Professor of Writing David J. Hess examines the relationship between

the practical problems of teaching ethnography and the theoretical issues regarding rhetoric and writing that anthropologists are currently debating.

Social and natural scientists in the writing program may also affect the scholarship of composition specialists. As she enters the third year of a four-year longitudinal study of the composing habits of undergraduate writers, composition specialist Rebecca Moore Howard has learned the value of having cross-disciplinarians as peers in the writing program: the natural scientists have pointed out shortcomings in statistical design, and the anthropologist has advised her on ethnographic methods. That these colleagues have been conversant not only with statistics and ethnography but also with composition has significantly increased the specificity and applicability of their suggestions.

Yet it is the problem of scholarship that remains unsolved for the Colgate IWP. As we move toward creating tenurable positions in our young program, we must designate the criteria upon which Writing faculty are to be evaluated. Clearly, the composition specialists will be evaluated on their composition scholarship, but what about the cross-disciplinarians? Will they be evaluated on their work in their disciplines, and if so, by whom? A number of political problems might arise were we to bring in members of other departments to evaluate the scholarship of cross-disciplinary Writing faculty. However, if these faculty were to be evaluated on their scholarship in composition, we would be encouraging them to desert the scholarship of their original discipline, whereas cross-disciplinary faculty are valuable to the Writing Program precisely *because* of their authority in their own fields. An ideal solution might be composition scholarship applied to the discipline of training, such as McMillan's textbook and Hess's article. However, this "ideal" in reality may not easily be realized: by asking faculty to be expert in not one but two disciplines simultaneously, we might be creating impossible demands.

Our program is now grappling with this difficult question of evaluation. The solution will probably involve a mixed strategy: (1) evaluation by peers in the Writing Program, but supported by peers in the home discipline; and (2) a requirement to show some scholarship in composition or rhetoric in addition to the main body of scholarship in the home discipline. In a situation where conventional disciplinary definitions are no longer sufficient, the writing program must nurture flexibility and imagination, both in individual professor's research plans and in the evaluative frameworks of those making tenure and promotion decisions. Although flexible evaluation criteria must be applied on a case-by-case basis, clearly defined expectations at the time of hiring will be essential.

## Procedures

In both scholarship and teaching, the development of "special expertise" is essential to a successful interdisciplinary writing faculty. From our own trial-and-error experience we would offer the following recommendations for those interested in adopting or adapting our model. Some are already part of our own program structure; others we now realize we must add:

### Disciplinary Support

(1) Cross-disciplinary writing professors need to teach not only composition but also courses in their own discipline. It is not through static knowledge but through active participation in their disciplines of training that these faculty are of value to the writing program. Such disciplinary activity should come not only in scholarship but also in teaching. Teaching in one's discipline of training keeps one fresh for the composition classroom and alert to the needs of students and to the demands upon them as they write in the disciplines. Moreover, not teaching in the discipline of training leads the cross-disciplinary professor to feel isolated, marooned in a strange land.

(2) While encouraging scholarship in composition, especially in interdisciplinary concerns in composition, the program and university administration must recognize the Writing professor's primary commitment to scholarship in his or her own field of training. As we have already discussed, however, negotiating the exact specifications of scholarly expectations is a difficult, painstaking business that must be undertaken with great care and with consideration to the academic ethos of the parent institution.

### Travel Budget

In order to be valuable as authorities in their disciplines of training, the interdisciplinary writing faculty must be supported in their scholarship in those disciplines. Yet they must be supported, too, in their efforts to participate in the discipline of composition. This entails additional funds, over and above whatever institutional support may be available for faculty to attend and participate in conferences in their disciplines. Our program is fortunate in having a special travel budget that insures the director's annual attendance at the Conference of the Council of Writing Program Administrators and the faculty's annual attendance at the Conference on College Composition and Communication. In recognition of the dual commitments of Writing faculty, this budget is provided in

addition to the annual travel allocation that the institution designates for each of its professors.

### Preliminary Training

Although intended for graduate students, many of the principles advocated in Bridges' *Training the New Teacher of College Composition* are helpful for the writing program administrator who is responsible for interdisciplinary faculty. We would suggest, though, certain measures specific to the situation of a WAC program staffed by mature professionals:

- (1) Even if trained in English, the new member of the interdisciplinary writing faculty should be provided with some basic reading that introduces
  - (a) Composition teaching techniques, e.g., Connors and Glenn;
  - (b) Principles of writing-as-learning, e.g., Walvoord;
  - (c) Perspectives on teaching in special situations (e.g., Shaughnessy), to special populations (e.g., Brooks), or with special techniques (e.g., Harris).
- (2) He or she should, moreover, have the opportunity to observe his or her new colleagues in their interdisciplinary composition teaching—even though the new member may already have experience in teaching composition.

### Ongoing Training

The new member should have a guide, an already established member of the Writing faculty, who meets with him or her regularly to discuss pedagogy and who exchanges classroom visits. Attendance at a summer composition seminar would also be an important experience.

Most importantly, all the writing faculty need to meet together regularly to discuss philosophical and pedagogical issues in composition, and these meetings should be held in addition to regular administrative meetings. Our program has a weekly "Writing Faculty Seminar" that serves many purposes. Sometimes we meet with members of the University constituency in order to discuss common efforts; sometimes the meetings are conducted by one member of the writing faculty who is reporting on his or her research or pedagogy; sometimes they are sessions for which each of us has read articles on a common topic, such as testing writing; often they are practical sessions that negotiate philosophical tenets of composition with the realities of campus politics. These meetings are lively, invigorating, and absolutely essential to a sense of

common purpose and common knowledge. They are the most important "glue" for a diverse faculty engaged in a common task.

Though born of historical necessity, our interdisciplinary faculty is proving its merit. Ours is a model applicable to other programs—not necessarily as a replacement for existing procedures but as an accompaniment to or modification of them. Even the English-based writing program has room for non-English based composition professionals whose very presence could help to clarify the differences between literary scholarship and composition scholarship that are overlooked with notorious frequency when tenure and promotion decisions are being made by literature faculty. The discipline of composition stands to benefit from the participation of both types of scholars and programs.

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## Writing Centers and Teacher Training

Peggy F. Broder

As writing centers come of age, we are seeing that they are not simply a kind of emergency room for treatment of students in dire need. We never stop learning to write and centers offer assistance to people at every level, from remedial to graduate students, from faculty to people in the business community. In fact, as Thom Hawkins points out in his introduction to Gary Olson's book on writing centers, "the teaching practices of writing centers are influencing the way writing is taught in the classroom" (xii).

Writing centers train their tutors to understand two important aspects of teaching composition: the need, first, for viewing writing as a process and second, for individualized and respectful attention to students' papers and ideas; in addition, the center alerts its tutors to the reasons for students' difficulties with writing. The center is thus as effective a practical training ground as we might devise for ensuring that prospective teachers gain this understanding. We might, indeed, almost justify the writing center's existence on these grounds alone; Robin Magnuson suggests that the "training we provide our tutors and the multifaceted experience to which tutors are exposed should be an integral part of the requirements for undergraduate English Ed majors and for graduate teaching assistants in composition" (12).

Today's new writing teacher is, it is true, for the most part well-schooled in various recent theories of how people learn to write. Indeed one of the most striking aspects of contemporary composition teaching is the shift in our attitude to the belief that writing can and should be taught well. Only a generation (or less) ago, no one thought much about how to teach writing or was concerned with methods for training people to teach writing.

Many fine graduate programs in composition and rhetoric now provide theoretical knowledge. But practical experience, equally essential for good teaching, is not so readily acquired before entering the classroom; as Donovan et al. assert, new teachers usually receive only a syllabus and a text: "whatever apprenticeship tutors may serve in composition is often to paper, not people" (139). And Magnuson makes the interesting argument that much of students' difficulty in writing is the result of poor instruction from teachers who have been themselves badly prepared. We can prevent such inadequate preparation. The college or university writing center can be an important resource for providing tutors with this

vital experience with students before they face their first classes alone. Thomas Nash calls the writing laboratory a training center: "Invariably, young graduate assistants who work diligently and conscientiously in the laboratory report with amazement the unexpected benefits for them as classroom teachers" (5).

In a typical writing center, theoretical classroom study is supplemented by a variety of supervised teaching activities. Before they begin their work with the students in the center, new tutors attend training sessions of varying kinds: discussions of theoretical material, role-playing, examination of student papers and exploration of how best to discuss them with the student, or exercises designed to sharpen tutors' ability to explain grammatical concepts, for example. This preliminary training is followed up throughout the year by observation of the tutors as they conduct their daily conferences, workshops, and the like. Some tutors keep journals of their conference experiences; regular staff meetings allow for exchange of ideas about ways of dealing with difficult students or writing problems.

Work as a tutor in a writing center thus offers prospective teachers an unparalleled opportunity for experience, in a number of ways, before they face their own classes for the first time. It allows them to sit down in conference with individual students and talk to them about their papers as they are in the process of writing them; it affords familiarity with a wide range of students and their problems; it often provides some practice in an actual classroom; it offers the chance to work with and learn from the tutors' own peers and the freshman English staff; and, finally, it gives them an acquaintance with various kinds of writing courses and teaching methods. Most important of all, this is experience that can be gained in no other way: reading textbooks and observing experienced teachers in the classroom are useful to the novice, but actually working with the students themselves is invaluable.

The value of individual conferences in teaching writing is widely accepted and attested to by a substantial literature. Donald Murray, Roger Garrison, and others have taught us the importance of talking to the student about a paper that is actually in progress, asking questions about its purpose, its direction, the audience to whom it is addressed, and all the rest. Muriel Harris' *Teaching One-to-One* also strongly advocates conferences, and its first chapter offers a useful overview of their advantages and disadvantages. This intimate conversation with the student about his writing is as valuable to the tutor as to the student. A tutor comes to realize that the two voices in the dialogue of the conference ought by no means to be heard equally. The tutor's role is not to tell the student what to do with his paper but to help him to discover what it is that he himself wishes to do. The ability to *listen* to the student, to attend

with respect to what he has to say, is one of a writing teacher's most valuable assets. Inexperienced tutors, burning to impart knowledge, at first often find it difficult to listen enough; but they soon become aware that effective help can be given only by a person willing to find the right questions to ask and to attend seriously to the answers. Treating the students and their work with consideration, always remembering that the papers being worked on and the ideas they contain belong to the students, the tutor becomes the questioner, the prober for development and clarification of ideas. She herself probably operates by means of one or more heuristics that she in turn helps the student to internalize in order that he may in time become his own questioner.

Working in conferences with students also requires tutors to develop an acute critical sense of how a piece of writing succeeds and fails, giving them the ability to evaluate a paper quickly and accurately and to explain the paper's strengths and weaknesses to the student. And tutors who spend several hours a day tête-à-tête with a series of students gain invaluable knowledge not only about how students learn but also about what kinds of factors inhibit learning. The tutors' sharpened awareness of what the writing process entails and of how language operates to make meaning enables them to elaborate strategies for individualizing help for their students. The writing center is "real life": the tutor will probably encounter during his or her time at the center almost any problem that can arise later in the classroom.

The writing center conference is almost unique in its opportunity for the tutor to see the work of the student in process. Valuable as classroom teachers' conferences with their students are, there remains in most cases an unavoidable distance between teacher and student. In the writing center, this distance is minimized not only by the fact that the tutors are themselves students but also by the fact that they do not have to assign grades at any point to the papers they read. Students are more willing to acknowledge uncertainties, to ask for help at an earlier stage, to allow tutors to see their roughest drafts. To be aware of these kinds of insecurities and problems in student writing before taking on classroom work is an enormous advantage to the new teacher. To know why students have difficulty in writing is a necessary preliminary to helping them to write better.

A writing center's *modus operandi* all but guarantees, further, that prospective teachers will meet all sorts of different students. It is true, of course, that tutors seldom or never see the mature, confident writer that the freshman English teacher sometimes, happily, encounters; but these students can be faced with equanimity when they appear. Tutors do meet, and must develop methods to assist, the apprehensive, the lazy, the stubborn, the slow, the bright, the irresponsible, the aggressive, the

dependent, most of the kinds of students who will later challenge them in the classroom.

In addition to giving tutors experience in helping all these students to get ideas for their papers and to develop them, the writing center also provides valuable experience in dealing with the challenging, delicate task of making suggestions for revision. Not uncommonly a neophyte tutor begins to make suggestions for improvements in the very first sentences of the student's paper, eagerly and in detail. Alas, he soon learns that doing so often means that the time allotted for the conference has passed and problems of development and organization, far more difficult to repair than the mechanical errors he has been addressing, remain undiscussed.

Reading through an entire paper before beginning to comment on it is perhaps the best way to avoid overwhelming the student with criticisms and corrections. Tutors learn that reading the whole paper before criticizing it makes it easier to see its strengths and to see it as a draft to be improved rather than a finished product to be proofread. And this is a lesson that will be remembered later when the new teacher is commenting on student papers in writing; the teacher actually gains time by reading the whole paper before making comments. He learns to ignore trivial errors in order to draw the student's attention to the more serious weaknesses of her paper, and he usually finds something positive to say about the paper's thoughts or some felicity of expression.

Invaluable as the conferences of the writing center are to the tutor, there are other benefits to be gained as well. Some writing centers provide class sessions that are (or come close to being) true writing workshops, thus enabling tutors to discover whether this method of teaching writing is congenial to them. Workshops help tutors to devise ways of getting the students to practice various writing strategies and discuss them with each other. Techniques that tutors have learned for analysis of literary material can be used to teach students to recognize the rhetorical effectiveness—or the lack of it—of a student essay. Tutors may even get experience in occasional "lecturing" in these workshops as they find themselves explaining rhetorical concepts with which students may be unfamiliar. If the writing center does not offer such classroom sessions, a tutor may nevertheless be called upon to conduct a mini-workshop for three or four students who are working on the same sort of assignment.

Still another significant way in which the writing center prepares future teachers is in requiring them to learn to talk about the grammatical aspects of language. For many tutors, this is the aspect of their work for which they feel the least prepared. Like many or most native English

speakers, their own knowledge of the grammar of the language is sound but intuitive rather than conscious. While they can present a corrected version of a student's sentence they often find it impossible to explain why the old version is wrong or inadequate and the new one better. A teacher making written comments on a paper may simply mark a sentence with a cryptic marginal symbol; in the conference there is no place to hide. The tutor learns to provide an explanation, tailored to the individual student's needs, of why the version of the sentence in question is incorrect, and to discuss with him what may be done to improve it.

In addition, many centers have some version of a grammar "hotline," a service that reinforces the tutors' skills in explaining grammatical concepts. After a term or two, tutors are more confident of their understanding of grammar, more articulate in explaining it to students, and—most important—more certain that they know when some explanation is called for and in how much detail it should be given. It may be, too, that the center will require tutors to prepare handouts and exercises to provide extra practice for students. This, like any writing task, forces tutors themselves to clarify the information in their own minds in order to prepare it for written presentation to a specific audience, and thus does as much or more for their own understanding as do oral explanations.

Yet another important benefit that the writing center provides to tutors is what we might call the "vicarious" experience gained by working closely with their own peers. Working together every day offers them a camaraderie whose benefits can hardly be overstated: the opportunity of discussing, trading ideas and experiences, getting and giving support when the teaching seems to be having no effect. Such discussions broaden tutors' range of understanding and so bolster their confidences as they enter their own classrooms for the first time.

Similarly, tutors are able to supplement their immediate experience through their familiarity with what faculty members are doing in the classroom. Richard Gebhardt, in "Unifying Diversity in the Training of Writing Teachers," has emphasized the importance of confronting the great diversity of practice and theory in composition teaching with what he calls "integrating concepts" that allow the individual to find beneath the diversity a sense of unity, of coherence. At universities and colleges in which each teacher designs his or her own course, the tutors in the writing center become acquainted with many courses and the theories that underlie them. If no theory or guiding principle is evident, that too is instructive. An awareness of the results of failing to do something can be part of the tutor's preparation for teaching.

Even when all sections of the freshman course are taught from the same syllabus, enlightening differences among instructors will surface. Such differences in teaching can often be seen in assignments, for example,

how they are worded, how they are sequenced. The prospective teacher sees at first hand in the writing center how (and whether) assignments work, which ones baffle the students, which bore them, which challenge them; and it begins to be clear how often the students' success or failure in writing their papers can be attributed directly to the assignment. Or the tutor may similarly analyze differences in the way teachers conduct their classes, what kinds of readings they require, if any, what kinds of comments they make about student papers, the entire gamut of teaching techniques is opened to observation.

Writing center experience helps to minimize another of the difficulties the beginning teacher may face: the selection of a text from among the multitudes currently available. At many centers, tutors work with students from different freshman sections using a dozen or more texts of all types, and most centers have, as well, shelves full of composition texts. All this makes it easier for tutors to decide, when they are designing their own courses, whether they will employ a reader, a rhetoric, a handbook, some combination of two or three—or whether they will rely on their own handouts and use no textbook at all.

Finally, the writing center can help to prepare tutors for the future necessity of assigning grades to students' work. It is true that a significant pleasure of being a teaching assistant is the opportunity to discuss students' writing with them without having to grade it. This freedom to coach rather than to evaluate is indeed a joy. Nevertheless, the experience of having worked with so many students does help the tutor when, later, the chore of grading must be confronted. A tutor's writing center work has enabled her to see scores of student papers that represent a wide range of ability: before the tutor faces her own classroom she has acquired a soundly-based knowledge of what she can expect these students to be able to do. She has at the very least begun to learn what qualities tend to distinguish strong papers from weaker ones and how to explain these qualities to students.

The writing center's usefulness as a training ground is clearly not limited to the tutors themselves. Writing program administrators who supervise graduate teaching assistants in the classroom—or, for that matter, any composition teachers—will recognize the benefits to these teachers of working with students in the writing center. A teacher who has not tried the conferencing method of working with students, for example, will gain all the advantages described above.

Even a teacher who has conferred with his own students may become more acutely aware of the difficulties inexperienced students face, as his role shifts from evaluator to coach. In a conference, the teacher is aware that the typical student is expending a great deal of

attention to trying to discover clues as to "what the teacher wants." No matter how he assures the student that all he wants is for her to produce her own paper, the very best one that she can, she usually remains convinced that there is in the teacher's mind (as, she is sure, there is in every teacher's) a detailed model of a paper that must be duplicated in order to earn a good grade. Someone else's student, however, usually understands that neither person in the conference knows "what the teacher wants"; feeling less vulnerable, the student is more willing to confess to difficulties.

It is of course not the case that the tutor who has spent a year or two in the writing center has learned everything that she needs to know to be a good composition teacher. (Who of us has?) She has not, in most cases, had the opportunity of working with the strongest writers; she has not had the experience of actually planning a course and its writing assignments; she has not had to devise strategies to weld a disparate group of students into a cohesive group willing to work together as a class; she has not gone through the misery of having to assign grades.

Nor do I wish to suggest that writing center tutoring is without flaw as a way of training writing teachers. The tutorial method of teaching, as David Foster reminds us, has its drawbacks: it provides only a single person as audience for a student's paper, and it can promote an overly-close relationship between tutor and student, making necessary criticism difficult or even impossible for the instructor (143-44). The first of these drawbacks does not strongly apply to the writing center situation, however, for the student's paper will later be seen additionally by the classroom teacher at least and possibly by his whole class. The second drawback is more serious; one of the things supervisors of tutors most often warn against and just as closely monitor is too close an identification with the student on the part of the tutor. Awareness of the real effort that has gone into revising a paper sometimes blinds the tutor to its remaining weaknesses and may lead to her giving the student an unrealistic expectation of how his teacher will evaluate the paper.

In the course of writing this paper, I spoke to a number of former tutors, now conducting their own composition classes, who wrote out some of their experiences for me.<sup>1</sup> All of them enthusiastically confirmed that writing center experience was significantly helpful. A typical immediate response was, "To say it was valuable is a gross understatement." All the people who responded were grateful not only for the teaching practice afforded by the writing center but also for the insights into the problems students face. One of them, recalling her initial shock that as a new teacher in a composition program she got no assistance beyond "A course description, textbooks and a roster," went on to say that nevertheless

less her writing center work made her "paradoxically, a new experienced freshman English teacher."

Writing center work, these new teachers agreed, is invaluable in making tutors aware of the need to respect students and their work and to refrain from imposing their own ideas of what the paper should be on the student. As one former tutor put it, "We are there to help the students realize the potential of the papers they bring to us." Another noted that initially he was surprised to find that "one of the things I most often had to help students with was revising their papers with a view to coming closer to saying what it was that they really intended to say." And as yet another of the former tutors expressed it, becoming used to this concept as a tutor meant that as a new teacher "I looked at the paper's ideas and organization before its grammar and mechanics, trying to see the essay before me not as a compilation of grammatical errors, spelling mistakes and punctuation problems—which it may have been—but as my student's earnest effort to respond to my writing assignment. Trained to look for the positive in the writing center, I now tried to indicate to the student the paper's strengths or potential strengths, at least, whether major or minor ones."

One tutor confirmed another important benefit very clearly: "The writing center helps prepare tutors for teaching by giving them an opportunity to be in a position which requires constant, detailed analyses of student writing. This allows them to develop a critical perspective for evaluating freshman essays and to become aware of typical concerns of weaker writers."

One of the people I talked to was grateful for the classroom practice, for "the valuable experience of working with groups of students, holding their attention, maintaining their interest, encouraging questions, and eliciting responses; in general, functioning as an effective classroom teacher as well as a private tutor." Another said of these sessions, "Classroom experience taught me the value of the workshop approach to teaching writing. I learned that neither lecture nor class discussion can really involve students in learning the way that discussion of their own writing can. If I give students twenty minutes to write in a paragraph what an assigned essay means to them, the discussion that ensues is much more informative and spirited than what results if I simply try to get them to discuss the essay as a class."

The opportunity to work closely with other tutors was also appreciated: "The individual skills and insights of the other tutors broadened my perspective on teaching reading and writing. Furthermore, their enthusiasm and dedication to their responsibilities became contagious; the excitement of witnessing a student's slow but obvious progress rewarded all our efforts and buoyed all our spirits."

Another tutor saw her experience as an opportunity "to do a practicum with not just a few veteran instructors but with almost the entire English faculty—without ever having to leave the writing center. I stepped into freshman English armed with ideas for successful approaches and assignments and fortified with resolutions to try to avoid those methods and practices that confused, discouraged, or 'turned off' students."

It seems appropriate to let one of these former tutors have the last word in this article: "The writing center taught its tutors as much or more than it taught its students. There I learned to become a better teacher, in the true sense of that title."

### Note

<sup>1</sup>My sincere thanks are due to Paula Bloch, Gary Heba, Nancy McMahon, Ted Schoenbeck, and Rosalie Wieder not only for their devoted work in the writing center but for the assistance and insights that helped to make this paper possible.

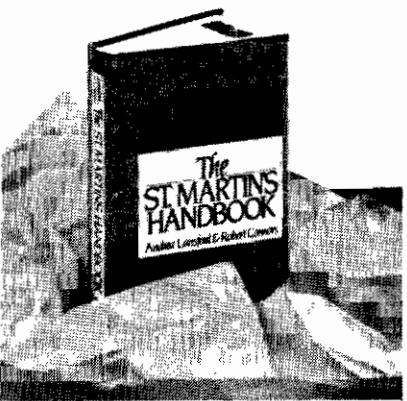
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## Mike Rose, *Lives on the Boundary:* *The Struggles and Achievements of America's Underprepared.*

New York: Free Press, 1989 (hard back); New York: Penguin, 1990 (paperback)

Reviewed by Edward M. White

When Mike Rose entered high school, he tells us in this brilliant auto-social biography, his records were mixed up with another boy with the same name. So he spent two years in the vocational track, learning how to be stupid, despite his extraordinary native ability. Since he was a street kid from south Los Angeles, with uneducated immigrant parents, neither he nor his parents questioned the school placement; all his young life he had been "on the boundary" of opportunity, without crossing over, so the dumb track seemed perfectly natural. Besides, he points out with his usual generosity of spirit, he learned some useful things there from some good teachers. How does such a boy make his way into higher education, Rose asks, and what happens to him when he is there?

As the title makes evident, these questions are enormously important to society as a whole; Rose is perfectly right to consider his personal experience of general interest. A prominent scholar in composition, and associate director of UCLA Writing Programs, he might have written one more study of the underprepared, of remedial education, of the need for increasing opportunity in the supposed land of opportunity. We have a number of such scholarly books, resting unread and unattended to, as more and more children sink into poverty and as more and more families drop through the porous "safety net" which has replaced genuine hope for the unprivileged these days. But what Rose has done instead is to ransack his memories, his journals, his psyche, to give us the experience of living and learning on the boundary from the inside; the book reads much more like a novel than a study, and is hard to put down. Why, he asks, do we drop out (as Rose did at one point) even when we have fellowships? Why do even the few successful programs for recruiting and supporting those on the boundary experience so many losses? The answers this book supplies draw on the narrative tradition, giving us an imaginative experience of what the university looks and feels like to those who come to it from an alien culture, alienated to begin with.

The WPA who takes time with *Lives on the Boundary* will find it rewarding for many reasons. For many of us, there will be constant reminders of the moments when education appeared to be impossible: we could never break into the privileged club; the social barriers and cultural walls were hopelessly high. Besides, who would really want to be part of the educated crowd if you could do something more, well, useful? Indeed, as the proletarian acronym deliberately reminds us, the WPA is the day laborer in the university administration, and, as the "parlor" debate in *Rhetoric Review* reminds us, the composition specialist is generally on the outside looking in. More than most others in the university, we sympathize with the plight of the socially excluded, and we often share those origins. For those with the good luck to be born inside the walls, those who moved smoothly from intellectual childhoods into universities and then into faculty positions, the book offers a powerful literary experience of what the rest of us saw and felt. Every reader will wince as the social nature of American education, particularly higher education, becomes dramatically real. Only the good luck of an extraordinary teacher with insight allowed Rose the chance to make it:

The reality of higher education wasn't in my scheme of things. No one in the family had gone to college; only two of my uncles had completed high school. I figured I'd get a night job and go to the local junior college because I knew that Snyder and Company were going there to play ball. But I hadn't even prepared for that. When I finally said [to the concerned teacher asking about his future], "I don't know," MacFarland looked down at me—I was seated in his office—and said, "Listen, you can write."

Much more common was the other kind of teacher:

Physical education was also pretty harsh. Our teacher was a stubby ex-lineman who had played old-time pro ball in the Midwest. He routinely had us grabbing our ankles to receive his stinging paddle across our butts. He did that, he said, to make men of us. "Rose," he bellowed on our first encounter; me standing geeky in line in my baggy shorts. "Rose? What the hell kind of name is that?"

"Italian, sir," I squeaked.

"Italian! Ho, Rose, do you know the sound a bag of shit makes when it hits the wall?"

"No, sir."

"Wop!"

The early chapters are particularly moving, as we see the young Rose find his way and hear the mature Rose speculate about the meanings of

the experience. The chapter titles are expressive: "Our Schools and Our Children," "Just Wanna Be Average," "Entering the Conversation" (this, a powerful metaphor of discovering books), "The Poem Is a Substitute for Love." Less dramatic, but equally vivid, are the later chapters describing Rose's work in crisis centers and adult education settings; here we see individual students of his writing and thinking under inspired tutelage. The chapter on "The Politics of Remediation" is alone worth the price of admission.

The book will be out in paperback by the time this review is printed. No excuses are acceptable. Everyone teaching freshmen in institutions recruiting students from the less privileged classes should make this book required reading.



## Notes on Contributors

**Peggy F. Broder** is the Director of Composition at Cleveland State University and served as supervisor of the Writing Center for ten years before assuming her present position. She teaches courses both in writing and in literature and has published articles in both fields. This is her second article for *WPA*.

**Beverly Lyon Clark** gets to misplace students at Wheaton College, Norton, Massachusetts, where she is Writing Coordinator. She is the author of *Talking about Writing: A Guide for Tutor and Teacher Conferences* and is currently working on a study of cross-gender school stories.

**Roger Clark** is an Assistant Professor of Sociology at Rhode Island College, where he's been a Writing Advisory Committee member and has taught writing-intensive courses in data analysis, the family and crime. The current *WPA* article has enabled him to realize a writing-across-the-curriculum fantasy, permitting him to employ data analysis skills with a family member to commit what some of his colleagues may see as the ultimate crime: interdisciplinary cooperation.

**Margaret Flanders Darby** is an Assistant Professor of Writing in the Colgate University Interdisciplinary Writing Program. Her interests in rhetoric include using feminist theory to read Victorian novels, and she has published on women characters in Dickens.

**John T. Gage** has written a number of articles on rhetoric and composition. His textbook, *The Shape of Reason: Argumentative Writing in College* (Macmillan, 1987), will be re-issued in a second edition in 1991.

**David J. Hess** is a cultural anthropologist who received his Ph.D. in 1987 from Cornell University. From 1987 to 1989 he taught as a Visiting Assistant Professor in the Interdisciplinary Writing Program at Colgate University, and he is currently an Assistant Professor in the Department of Science and Technology Studies at Rensselaer Polytechnic Institute. He has done fieldwork on spirit mediumship religions in Brazil and published in *Cultural Anthropology*, *Luso-Brazilian Review*, *Social Studies of Science*, *Anthropology and Education Quarterly*, and other journals.

**Rebecca Moore Howard** is an Assistant Professor of Writing and Director of the Interdisciplinary Writing Program at Colgate University. Her published articles and papers given at professional conferences have explored curriculum development and attendant philosophical and political issues. Her current research, *The Composing Habits of Undergraduate Writers*, is a four-year longitudinal study in the third year of data collection.

**Suzanne S. Webb** directs the writing program at Texas Woman's University where she teaches rhetorical theory and practice in the doctoral program in rhetoric. A board member of the Association of Professional Writing Consultants, she consults in and teaches professional writing. She has published textbooks in technical communication, developmental English, and freshman English, and is currently at work on an interdisciplinary critical thinking text.

**Edward M. White** is a professor of English and the Coordinator of the Upper-Division University Writing Program at California State University, San Bernardino. He is the author of numerous articles and books on assessment, literature, and the teaching of writing, including *Teaching and Assessing Writing* and, most recently, *Developing Successful College Writing Programs*, both with Jossey-Bass Publishers.

## Bibliography of Writing Textbooks

Suzanne S. Webb

This year's guide to new textbooks (and texts in new editions) should seem familiar to *WPA* readers: it maintains essentially the same format as it has had in other years; but because WPAs must deal increasingly with staffing and text selection for ESL sections, those texts have been added to the developmental group. This year's list includes texts published (or to be published) during the 1989-90 academic year and carrying a 1990 copyright date. (Earlier copyright dates are so indicated.) Books published by companies that did not send information do not appear in this list. All texts should be available by March, 1990.

As in the past, participating publishers sent information which the compiler then edited to keep annotations as brief and objective as possible. Terms such as "process" and "product" reflect the publisher's characterization. Number of pages, where provided, may be tentative. No prices are included this year; so many college bookstores price books higher than the publisher's suggested retail that any guide to price is unreliable.

Because space is at a premium, literature texts which do not address writing concerns are not included. However, computer software sold as a "text" for a writing course continues to be included under "Special Texts."

### Classification Outline

#### I. Developmental and ESL 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 and Handbooks
- B. Readers
- C. Composition and Literature Texts
- D. Business and Technical Writing Texts
- E. Special Texts

**I. Developmental and ESL Writing Texts****I. A. Handbooks**

Raimes, Ann. *How English Works: A Grammar Handbook with Readings*. Bedford/St. Martin's; 416 pp. Contextual treatment of grammar points to show grammar in action in newspaper articles, nonfiction works, and textbooks. Grammatical and editing techniques linked by providing unedited student samples for revision. Instructor's Manual.

Silverman, Jay, Elaine Hughes, and Diana Roberts Wienbroer. *Rules of Thumb: A Guide for Writers*. McGraw-Hill; 144 pp. This brief, easy-to-use handbook covers students' most common questions in clear, concise English, guides students through the writing process, and offers advice on specific kinds of writing tasks students are likely to encounter in college.

**I. B. Rhetorics**

Carino, Peter. *The Basic College Writer*. Scott Foresman/Little Brown; 354 pp. Step-by-step instruction in the writing process and a focus on the interrelationship between reading and writing helps developing writers progress to college-level work. Instructor's Edition.

Eggers, Philip. *Process and Practice: A Guide to Basic Writing*, 2ed. Scott Foresman/Little Brown; 352pp. Integrates the process approach with traditional grammar and rhetoric. New and expanded treatment of fragments, capitalization, apostrophes, diction, and revising with a word processor. New Diagnostic Test begins Unit 5. Instructor's Edition.

Emery, Donald W., John M. Kierzek, and Peter Lindblom. *English Fundamentals, Form A*, 9ed. Macmillan; 384 pp. Clear, detailed explanations focus on five basic sentence patterns following each topic with numerous exercises. New to this edition is stronger emphasis on progression from grammar at the sentence level to composition of complete paragraphs and essays and a greater variety of exercises. Three forms available, each with different exercises; test package; Answer Key.

Esch, Robert M., and Roberta R. Walker. *The Art of Styling Paragraphs*. Macmillan; 208 pp. This process-oriented text offers complete treatment of the paragraph using extensive visual diagrams as a way to master style, content, and structure. Using paragraph writing skills to compose larger essays as well as other infrequently addressed topics are discussed in detail and illustrated through numerous examples and exercises. Instructor's Manual.

Hansen, Barbara, and Rebecca McDaniel. *Developing Sentence Skills*. Prentice Hall. Gives students a basic understanding of sentence structure by teaching a limited number of concepts strategically reinforced by numerous exercises. Provides thorough, yet simple, explanations of the basic rules of sentence structure, punctuation, grammar, and mechanics. Instructor's Manual; test package.

Langan, John. *Sentence Skills, Form B*, 4ed. McGraw-Hill; 496 pp. Lower level composition text focusing on improving students' sentence skills through drill. New to this edition are inclusion of a limited answer key, expansion of chapter on run-ons, addition of practice passages for correcting a variety of common mis-

takes. Contains twenty writing assignments. Instructor's Manual; test package; software.

Meyers, Alan. *Writing with Confidence: Form B*. Scott Foresman/Little Brown; 432 pp. Alternate version of *Writing with Confidence*, 3ed., parallels the structure of book while offering all new examples, exercises, sample paragraphs, and sample themes. Flexible, two-part organization. Instructor's Edition; test package.

Pemberton, Carol. *Practical English*. Scott Foresman/Little Brown; 325 pp. Carefully paced text focuses on grammar and mechanics skills necessary to succeed in class and at work. Students apply newly learned skills to sentence, paragraph, and multi-paragraph writing assignments. Instructor's Manual.

Rosenberg, Vivian M. *Reading, Writing, and Thinking: Critical Connections*. McGraw-Hill; 208 pp. Based on the work of William Perry and others, this three-part text introduces basic critical thinking techniques, correlates these with reading and writing strategies, and offers readings related to exercises and assignments given in the first two sections. Instructor's Manual.

Troyka, Lynn, and Jerold Nudelman. *Steps in Composition*, 5ed. Prentice Hall; 600 pp. A comprehensive text including reading selections and coverage of writing at both the paragraph/essay and sentence levels. Each chapter includes visuals, "Springboards to Thinking," a reading selection, spelling, vocabulary, a rhetoric or grammar section, and writing assignments. Instructor's Edition; resource book.

Tyner, Thomas E. *College Writing Basics: A Progressive Approach*, 2ed. Wadsworth; 364 pp. This process-oriented basic writing text is suitable for diverse student groups and can be used on an individualized basis. Focusing on paragraph and essay-level concerns, it offers abundant practice and progress quizzes and writing assignments. Instructor's Manual.

Wallace, Sally Foster. *Practically Painless English*, 2ed. Prentice Hall. Designed primarily for remedial or developmental students, especially for those whose previous experiences with English textbooks and classes were unhappy, frustrating, and boring. Presents the basics of English grammar and composition in a light-hearted, user-friendly manner. Instructor's Manual.

**I. C. Readers**

Buscemi, Santi. *A Reader for Developing Writers*. McGraw-Hill; 1780 pp. This anthology of 70 short prose pieces includes extensive apparatus and readability formulas to determine difficulty of selections. Instructor's Manual.

Conlin, Mary Lou. *Patterns Plus*, 3ed. Houghton Mifflin; 448 pp. Rhetorically organized, this edition includes 40% new selections and expanded chapter introductions as well as extensive study apparatus. Instructor's Manual.

King, Anne Mills. *The Engaging Reader*. Macmillan; 416 pp. Thematic reader presents 70 high-interest selections including stories, essays, poems, interviews, ads, letters, and current news articles. Paired readings help students to see different ways to address subjects. Vocabulary lists and comprehension questions accompany each selection and the Student's Guide, which is fully cross-referenced to text selections, provides help. Instructor's Manual.

Wiener, Harvey S. *Reading in the Disciplines: An Anthology for College Writers*. McGraw-Hill; 448 pp. A collection of short, high-interest, intercurricular essays especially chosen for accessibility to developmental students. Apparatus encourages students to explore issues and respond to discipline-specific and rhetorical concerns. Instructor's Manual.

#### I. D. Workbooks

Choy, Penelope, and James R. McCormick. *Basic Grammar and Usage*, 3ed. Harcourt, Brace, Jovanovich; 288 pp. A concise text-workbook which focuses on basic problems in grammar and usage such as subject-verb agreement, pronoun usage, fragments, and run-on sentences. A variety of exercise formats cover each problem and are cumulative. Many form narrative paragraphs.

Clouse, Barbara Fine. *Progressions*. Macmillan; 608 pp. This text presents well-defined procedures (or protocols) for writing effectively. Detailed support is given in the form of problem-solving guides, revision checklists, highlighted key points, and boxed summaries as well as step-by-step procedures for writing and revising. Emphasizing practical academic skills, this text offers a student essay in progress and thirteen professional selections. Instructor's Manual. Dittomasters.

Epes, Mary, Carolyn Kirkpatrick, and Michael Southwell. *Mastering Written English: The Comp-Lab Exercises, Level 1*, 3ed. Prentice Hall; 416 pp. This text and workbook on the most basic topics in grammar and mechanics focuses on those which cause the most trouble for students with non-standard or foreign language speech backgrounds. Self-teaching exercises include answers to make text self-paced. Instructor's Manual; test package; Audios.

Fawcett, Susan, and Alvin Sandberg. *Business English: Skills for Success*. Houghton Mifflin; 447 pp. This flexibly organized workbook teaches basic grammar skills with a total business focus and offers abundant examples, exercises, paragraphs, and proofreading exercises. Comprehensive print and software ancillary package.

Jarrett, Joyce M., Margaret Giles Lee, and Doreatha D. Mbalia. *Pathways: A Text for Developing Writers*. Macmillan; 432 pp. This practical text balances a process approach with emphasis on finished product by incorporating grammar into the whole process of composition. Each chapter has pre-and post-tests. Includes a handbook of Edited American English. Instructor's Manual.

Mackie, Benita, and Shirley Rompf. *Building Sentences*, 2ed. Prentice Hall. Designed for the remedial or developmental student, this text emphasizes sentence construction rather than sentence analysis. Instructor's Manual; test package.

Salomone, William, Stephen McDonald, and Mark Edelstein. *Inside Writing: A Writer's Workbook*. Wadsworth; 375 pp. This basic writing text integrates grammar and writing instruction at the sentence and paragraph level and gives students the opportunity to practice extensively with grammar, sentence, and paragraph work in each chapter. All exercises and writing suggestions are thematically linked for interest and to show the connection between small and larger writing elements.

Verspoor, Marjolyn, Linda Hart, and Mona Oliver. *Channels: A Basic Writer's Workbook*. Scott Foresman/Little Brown; 416 pp. Class-tested, step-by-step,

inductive approach shows developmental writing students how to compose grammatically complete sentences and combine their ideas into well-written compositions. Grammar explanations throughout. Instructor's Edition.

#### I. E. Special Texts

Campbell, William Giles, Stephen Vaughan Ballou, and Carole Slade. *Form and Style: Theses, Reports, Term Papers*, 8ed. Houghton Mifflin; 240 pp. Spiral bound text offers up-to-date coverage of Chicago, MLA, and APA documentation styles as well as instruction in the process of research. All examples full-size. Complete formatting instructions.

Dunn-Rankin, Patricia. *Vocabulary*, 3ed. McGraw-Hill; 224 pp. Examples, exercises, and activities suitable for developmental and adult audiences. New to this edition are open-ended sentence exercises and exercises using different forms of words. Instructor's Manual.

Flemming, Laraine. *Reading for Results*, 4ed. Houghton Mifflin; 464 pp. This text presents basic reading skills in a straightforward, step-by-step approach. New features include chapters on pre-reading and reading multi-paragraph material; 75% new reading selections and a boxed feature, "Digging Deeper," which provides thought-provoking questions. Instructor's Manual.

Gregg, Joan Young, and Joan Russell. *Past, Present, and Future: A Reading-Writing Text*, 3ed. Wadsworth; 380 pp. This low-intermediate level ESL text takes a step-by-step approach to teaching the related skills of reading and writing. Challenging reading selections of high interest from across the disciplines help students to master academic reading and writing. Instructor's Manual.

Hennings, Dorothy Grant. *Reading with Meaning: Strategies for College Reading*. Prentice Hall; 384 pp. Provides practice and instruction in a variety of active reading strategies important for success in college. Selections are drawn from college textbooks and other sources that students will typically encounter.

Hillman, Linda. *Reading at the University*. Wadsworth; 180 pp. This advanced level reading text for ESL distinguishes itself by its solid critical reading instruction, academic content, and its original (not contrived) source materials.

Huizenga, Jann, Courtenay Meade Snellings, and Gladys Berro Francis. *Basic Composition for ESL: An Expository Workbook*, 3ed. Scott Foresman/Little Brown; 288 pp. Approaches writing through illustrations and now offers greater emphasis on process writing activities, increased focus on audience and purpose, more options for student writing, and a larger, redesigned format. Instructor's Manual.

Huizenga, Jann and Maria Thomas-Ruzic. *Writing Workout: A Program for New Students of English*. Scott Foresman/Little Brown; 192 pp. Intensive, step-by-step writing instruction organized around five themes that address adult students' life experiences and interests. Abundant activities offer discussion, vocabulary, and sentence- and paragraph-level writing tasks.

James, Gary, Charles G. Whitley, and Sharon Bode. *English on Campus: A Listening Sampler*. Wadsworth; 224 pp. This high- to intermediate-level ESL text teaches students a "listening process" for lectures across the disciplines to improve listening and learning skills. Audio and video tapes.

Langan, John. *Reading and Study Skills, Form B*, 4ed. McGraw-Hill; 576 pp. New to this edition is a practice chapter from a sociology text, expansion of the chapter on word signals and a clearer focus on skills students need most to master textbook materials. Instructor's Manual; software; dittomasters.

Lenier, Minnette, and Janet Maker. *Keys to College Success: Reading and Study Improvement*, 3ed. Prentice Hall. A practical guide to the most important reading and study skills, this new edition emphasizes textbook reading and critical reading.

McWhorter, Kathleen. *Academic Reading*. Scott Foresman/Little Brown; 416 pp. Provides comprehensive treatment of discipline-specific reading skills, teaching students how to apply, modify, and adapt their skills to suit the demands of six academic disciplines. Instructor's Edition.

Miller, Wanda Maureen, and Sharon Steeber de Orozco. *Reading Faster and Understanding More: Book I*, 3ed. Scott Foresman/Little Brown; 384 pp. Carefully planned sequence of reading skills begins with movement from simple to complex and proceeds through improving comprehension, speed, and perception. Readings range from 5th- to 8th-grade level. New lesson on critical reading. Instructor's Edition.

Miller, Wanda Maureen, and Sharon Steeber de Orozco. *Reading Faster and Understanding More: Book II*, 3ed. Scott Foresman/Little Brown; 384 pp. Readings range from 8th- to 11th-grade level. Includes new lesson on critical reading and new previewing exercises. Greater emphasis on the connection between reading and writing promotes critical analysis. Instructor's Edition.

Shepherd, James F. *College Study Skills*, 4ed. Houghton Mifflin; 368 pp. This work-text teaches study and test-taking skills. New features include material on making notes for books, complete textbook chapter for notetaking and over thirty boxes that summarize information. Instructor's Manual.

## II. Freshman Writing Texts

### II. A. Handbooks

Dornan, Edward A., and Charles W. Dawe. *The Brief English Handbook*. Scott Foresman/Little Brown; 465 pp. Concise, accessible coverage of the essentials of good writing. Grammar topics broken into easily identifiable units for quick reference. Research paper coverage expanded to three manageable chapters. Instructor's Edition Annotated.

Ellsworth, Blanche, and John Higgins. *English Simplified*, 6ed. Harper & Row; 40 pp. This 40-page handbook for any student answers the most frequently asked grammar, punctuation, spelling, mechanics, and usage questions. Three-hole-punched format allows insertion in notebooks.

Guth, Hans. *The New English Handbook*, 3ed. Wadsworth; 750 pp. This handbook strives to meet the needs of student writers through coverage of the writing process and focus on the thinking that goes into good writing: it helps students think about why confusion occurs and how to solve it—on all levels. It is designed and written to be practical, clear, and student-centered. Coordinated support package.

Heffernan, James A. W., and John E. Lincoln. *Writing—A College Handbook*, 3ed. Norton; 660 pp. Full-featured freshman handbook includes increased coverage of invention strategies, argumentation, new connected-discourse exercises, and a new chapter on writing and research across the disciplines. Instructor's Edition; test package; CLAST supplement.

Hodges, John, Mary E. Whitten, Winifred B. Horner, and Suzanne S. Webb. *Harbrace College Handbook*, 11ed. Harcourt, Brace, Jovanovich; 576 pp. This complete, practical guide to grammar, mechanics, usage, and the writing process includes expanded coverage of logical thinking, the whole composition, the research process (now with sample papers demonstrating both MLA and APA styles), and writing about fiction, poetry, and drama (with sample student papers for each genre). Instructor's Manual; software; test package.

Perrin, Robert. *The Beacon Handbook*, 2ed. Houghton Mifflin; 708 pp. Systematically links the details of writing to the process of writing through the "Connections" feature and systematically links word processing to the writing process through integrated computer applications; software.

Troyka, Lynn. *Simon & Schuster Handbook for Writers*, 2ed. Prentice Hall; 700 pp. A comprehensive handbook containing a wide variety of topics including the writing process, critical thinking, research writing, writing across the curriculum, and standard reference grammar topics. Available shrink-wrapped with Webster's Dictionary. Ancillaries include resource package, ideas for teaching writing across the curriculum, rough drafts and answer key, and preparing for TASP and CLAST; workbook and answer key; software; videos.

### II. B. Rhetorics

Baker, Sheridan. *The Practical Stylist*, 7ed. Harper & Row; 304 pp. A freshman composition text focusing on thesis development, style, and persuasive writing, this rhetoric stresses argument as the primary rhetorical strategy and incorporates now classic rhetorical diagrams, such as the funnel, the keyhole, and the procon model. Instructor's Manual.

Barnet, Sylvan, and Marcia Stubbs. *Practical Guide to Writing with Additional Readings*, 6ed. Scott Foresman/Little Brown; 800 pp. Practical, easy-to-read advice on writing essays. Fifty-eight readings (nineteen new) illustrate rhetorical patterns. Expanded treatment of the writing process, analytical thinking and writing, and new research techniques. Instructor's Manual.

Berke, Jacqueline. *Twenty Questions for the Writer*, 5ed. Harcourt, Brace, Jovanovich; 630 pp. A rhetoric, reader, and handbook that uses a series of questions to enable student writers to clarify their purpose and focus their writing. This edition features four opening chapters on the writing process, twenty-six new readings, and sample papers demonstrating both MLA and APA documentation. Instructor's Manual.

Daiker, Donald A., Andrew Kerek, and Max Morenberg. *The Writer's Options: Combining to Composing*, 4ed. Harper & Row; 334 pp. Proceeding from the assumption that the most direct way to improve writing is to practice writing, this popular text asks students to recognize the options open to them as writers and to choose the one most appropriate to make a point. Numerous combining and composing options vary in length, format, and focus. Instructor's Manual.

Elder, Dana C. *Writing to Write: Process, Collaboration, Communication*. Macmillan; 224 pp. Brief rhetoric stressing writing as the primary vehicle for learning to write focuses on rhetorical skills, and its "communication triangle" provides students with a model for applying issue, purpose, and audience. Exercises in journal writing, group prewriting and editing, and multiple stage drafting. Instructor's Manual.

Gunner, Jeanne. *Beyond the Conventions: Studies in Prose Writing*, Harper & Row; 384 pp. Rhetoric with readings covers invention, arrangement, and style in the dual context of conventions and authorial choices. Students are invited to work collaboratively, give and receive editorial feedback, gain stylistic self-awareness, do basic prose analyses and much more. Instructor's Manual.

Kinneavy, James L., William J. McCleary, and Neil Nakadate. *Writing in the Liberal Arts Tradition*, 2ed. Harper & Row; 672 pp. This rhetoric with readings covers both aims and strategies for writing as it guides students step-by-step through the writing process. Illustrating fundamental concepts in numerous genres, each chapter features sample readings by professional and student writers and offers numerous writing assignments, many of which are collaborative in nature. Instructor's Manual.

Kennedy, X. J., and Dorothy M. Kennedy. *The Bedford Guide for College Writers with Readings and Handbook*, 2ed. Bedford/St. Martin's; 868 pp. hard-cover; 624 pp. paperback. A process-oriented rhetoric (revised and expanded) with 48 readings and a 200-page handbook: available with Readings and Handbook (three books in one) or with Readings (two books in one).

Kiniry, Malcolm, and Mike Rose. *Critical Strategies for Academic Writing: Cases, Assignments, and Readings*. Bedford/St. Martin's; 800 pp. Emphasizes critical thinking in an academic context. Part One's 71 carefully sequenced, cross-curricular cases and assignments present six critical strategies (defining, serializing, classifying, summarizing, comparing, and analyzing) as sophisticated and dynamic processes. Part Two features 4 miniature libraries for developing longer academic arguments using these strategies.

McCuen, Jo Ray, and Anthony C. Winkler. *Rewriting Writing: A Rhetoric*, 2ed. Harcourt, Brace, Jovanovich; 600 pp. (With handbook, 700 pp.) A rhetoric/reader focused on the perspective that good writing is achieved only through revision. At least two drafts of student essays or paragraphs in each of the nine chapters on modes complement the thirty-six cross-curricular readings demonstrating the reading/writing connection; includes MLA and APA documentation.

Mann, Peter M., and Rebecca Mann. *Essay Writing: Methods and Models*. Wadsworth; 412 pp. This process-oriented rhetoric/reader has a broad range of reading selections that includes an applications section at the end of the book. This text attempts to integrate process and product considerations. Instructor's Manual.

Minkoff, Harvey, and Evelyn Melamed. *Visions and Revisions: Critical Reading and Writing*. Prentice Hall; 600 pp. This rhetoric with readings for freshman composition courses encourages students to continually reevaluate previous information and integrate new information as they think and write about specific topics. Instructor's Manual.

Neeld, Elizabeth Cowan, and Kate E. Kiefer. *Writing, Brief*, 3ed. Scott Foresman/Little Brown; 512 pp. Brief, process-oriented rhetoric is organized into sixteen focused chapters. Includes a new chapter on the relationship between reading and writing. Research-paper chapter now emphasizes writing from sources. Instructor's Edition.

Neeld, Elizabeth Cowan. *Writing*, 3ed. Scott Foresman/Little Brown; 656 pp. Popular process-oriented rhetoric offers a new overview of the writing process, fuller treatment of the fine points of writing, and a portfolio of writing assignments. Instructor's Manual.

O'Hare, Frank, and Dean Memering. *The Writers' Work: Guide to Effective Composition*, Brief 3ed. Prentice Hall. This comprehensive rhetoric presents the writing process as a series of choices and revisions achieved through multiple drafting.

Simpson, Jeanne H. *The Elements of Invention*. Macmillan; 96 pp. Concise, inexpensive aid presenting formal and informal, traditional, and modern invention techniques to help students at every stage of the writing process.

Spack, Ruth. *Guidelines: A Cross-Cultural Reading/Writing Text*. Bedford/St. Martin's; 448 pp. Innovative, logical, step-by-step progression through increasingly challenging assignments including keeping a reading/writing journal, personal experience, writing about course readings, and writing from outside sources. Includes editing guide and brief handbook with exercises. Instructor's Manual. Instructor's Edition with Instructor's Manual.

Veit, Richard, Christopher Gould, and John Clifford. *Writing, Reading, and Research*, 2ed. Macmillan; 544 pp. Comprehensive, unified treatment of writing, reading, and research emphasizing the importance of writing documented essays. New to this edition is expanded coverage of research to include five complete sample papers. Instructor's Manual.

West, Rinda. *Myself Among Others: A Sequenced Approach to Writing*. Scott Foresman/Little Brown; 272 pp. Fifteen sequential writing assignments challenge students to first develop a unique voice, then a range of voices, and finally, an academic voice. Discussion of writing and thinking promotes critical analysis. Instructor's Edition.

## II. C. Readers

Aaron, Jane. *The Compact Reader: Subjects, Styles, and Strategies*, 3ed. Bedford/St. Martin's; 416 pp. Still among the briefest and least expensive rhetorical readers, the third edition contains 36 essays (17 new) and offers a full complement of editorial features.

Axelrod, Rise, and Charles R. Cooper. *Reading Critically, Writing Well: A Reader and Guide*, 2ed. Bedford/St. Martin's; 704 pp. Sixty-six examples of classic, professional and academic writing arranged according to kinds of discourse form the basis for applying critical thinking skills to reading and writing. Apparatus includes detailed introductions, questions for analysis, suggestions for writing and a Guide to Writing closing each section. Appendix on Research and Documentation. Instructor's Manual.

Bartholomae, David, and Anthony Petrosky. *Ways of Reading: An Anthology for Writers*, 2ed. Bedford/St. Martin's; 784 pp. Features 28 challenging readings (11 of

them new) written by some of today's most important and innovative thinkers. Fourteen class-tested assignment sequences focus on different themes and readings, providing extended academic projects that give students a feel for college work.

Comley, Nancy R., David Hamilton, Carl H. Klaus, Robert Scholes, and Nancy Sommers. *Fields of Writing: Readings across the Disciplines*, 3ed. Bedford/St. Martin's; 795 pp. Available in two formats (84 selections or 57 selections), this cross-curricular reader provides topical clusters across the arts and humanities, social sciences, and sciences and technologies. Apparatus includes general introduction, headnotes, questions, and suggestions for writing. Instructor's Manual.

Decker, Randall E., and Robert A. Schwegler. *Decker's Patterns of Exposition*, 12ed. Scott Foresman/Little Brown; 528 pp. First and consistently successful rhetorically organized composition reader is renowned for its selections and pedagogy. Twenty-four new essays, an expanded discussion of critical reading, and new annotated demonstration paragraphs. Instructor's Edition.

Eschholz, Paul, and Alfred Rosa. *Language Awareness*, 5ed. Bedford/St. Martin's; 480 pp. Fifty-three (approximately half new) lively, non-technical essays focus on practical issues of current interest in language and also provide models of good writing. Apparatus includes headnotes, questions on content and rhetoric, vocabulary lists and writing topics. Instructor's Manual.

Eschholz, Paul, and Alfred Rosa. *Subject and Strategy: A Rhetoric Reader*, 5ed. Bedford/St. Martin's; 600 pp. Seventy rhetorically arranged readings including 12 student essays which are followed by interviews with student writers. Includes General Introduction, headnotes, exercises, writing assignments, argumentation section (gun control, censorship, and competition), and glossary. Instructor's Manual. Instructor's Edition with Instructor's Manual.

Flachmann, Kim, and Michael Flachmann. *The Prose Reader: Essays for College Writers*, 2ed. Prentice Hall; 600 pp. This rhetorically arranged collection of high-interest readings for freshman composition is supplemented by apparatus that emphasizes thinking, reading, and writing skills. Instructor's Edition; test package.

Ford, Marjorie, and Jon Ford. *Dreams and Inward Journeys: A Reader for Writers*. Harper & Row; 520 pp. Exploring the relationship between self-understanding, reading, and writing, this text engages readers in a thematic examination of dreams, myths, and visions. The 72 readings relate to the central analogy of the dream and reflect a wide range of disciplines including anthropology, political science, communications, psychology, and literature. Instructor's Manual.

Goshgarian, Gary. *The Contemporary Reader*, 3ed. Scott Foresman/Little Brown; 512 pp. Diverse collection of recently written essays about contemporary issues and experiences. Includes never-before anthologized selections by popular writers, a new section on death and dying, and new sample advertisements. Instructor's Edition.

Gould, Eric, Robert DiYanni, William E. Smith, and Judith Stanford. *The Art of Reading*, 2ed. Thematically arranged composition reader offering strategies for reading effectively and developing written responses to reading. Techniques for

actively reading texts are introduced, moving from the individual experience to written analysis and interpretation. Includes non-fiction, fiction, and poetry. Instructor's Manual.

Gregory, Marshall, and Wayne Booth. *The Harper & Row Reader*, Brief Ed. Harper & Row; 496 pp. Now available in shorter, more streamlined format, this text retains the emphasis on themes of a liberal education and features 64 thought-provoking readings including new pieces by Adrienne Rich, Joyce Carol Oates, Mary Midgely, Lorraine Hansberry, Ursula K. LeGuin, and Walter T. Stace. Instructor's Manual.

Hunt, Douglas. *The Dolphin Reader*, 2ed. Houghton Mifflin; 1002 pp. Thematically organized reader featuring four new units, new overviews and headnotes, increased attention to persuasion, 50% new selections, and expanded writing assignments. Instructor's Manual.

Jacobus, Lee A. *A World of Ideas: Essential Readings for College Writers*, 3ed. Bedford/St. Martin's; 756 pp. Contains 36 substantial selections (14 new) from some of the world's most important thinkers including for the first time non-Western writers. As before, the editorial apparatus includes extensive introductions to each selection.

Kennedy, William, Mary Kennedy, and Hadley Smith. *Writing in the Disciplines: A Reader for Writers*, 2ed. Prentice Hall; 600 pp. A cross-curricular reader for freshman composition containing realistic and readable examples of academic writing in the natural sciences, social sciences, and humanities, together with process-oriented instruction in both reading and writing. Instructor's Manual.

Klaus, Carl, Chris Anderson, and Rebecca Blevins Faery. *In Depth: Essayists for Our Time*. Harcourt, Brace, Jovanovich; 742 pp. Alphabetically arranged, this reader includes at least four essays varying in level and length by each of twenty-five classic, contemporary, and minority authors. Alternate topical and rhetorical tables of contents.

Levin, Gerald. *Prose Models*, 8ed. Harcourt, Brace, Jovanovich; 648 pp. This introduction to the rhetoric and logic of the essay begins with introductions to the topics, followed by sample paragraphs and one or more essays. One section offers essays on the writing process. A syllabus shows how the text might be taught with the Harbrace College Handbook.

Lutz, William, and Harry Brent. *The Critical Reader: Responding Through Writing*. Harper & Row; 416 pp. Emphasizing the reading/writing connection in a format fostering collaborative learning, this rhetorically-organized reader contains 65 familiar, classic, and newly anthologized essays, stories, and poems which are followed by questions categorized as "Reading Critically" and "Responding through Writing." Instructor's Manual.

Nadell, Judith, and John Langan. *The Macmillan Reader*, 2ed. Macmillan; 736 pp. Rhetorically arranged, this text includes 54 essays ranging from classics to current and offers two introductory chapters on reading and writing skills as well as a six-page guide to the writing process. Extensive selection of writing assignments and samples includes a sample student essay in two drafts for each rhetorical pattern. Instructor's Manual.

Otte, George, and Linda Palumbo. *Casts of Thought: Writing in and against Tradition*. This text focuses on writing and reading as a social transaction through examination of the rhetorical situation. Forty-nine readings offer many unique comparisons of diverse writings with shared rhetorical goals and strategies. Instructor's Manual.

Penfield, Elizabeth. *Short Takes: Model Essays for Composition*, 3ed. Scott Foresman/Little Brown; 368 pp. Fifty-six brief but complete essays (twenty-seven new) reinforce the connection between reading and writing. Includes an expanded chapter on argument and a new traditional "how-to" essay. Instructor's Edition.

Rigden, Diana Wyllie, and Susan S. Waugh. *The Shape of This Century: Readings from the Disciplines*. Harcourt, Brace, Jovanovich; 750 pp. This thematically arranged reader opens with an introduction on critical reading and offers apparatus involving students in writing assignments closely connected to the readings. Seventeen thematic topics are included in each of six discipline areas. Alternate rhetorical table of contents.

Shelnutt, Eve. *Writing: The Translation of Memory*. This text presents 33 essays and stories by writers early in their careers, each accompanied by a "process essay" describing the author's experiences in writing the essay, all with a view to helping students make the connection between their writing and more mature writing. Questions and exercises accompany each selection. Instructor's Manual.

Smart, William. *Eight Modern Essayists*, 5ed. Bedford/St. Martin's; 384 pp. Classic anthology of the work of eight writers each represented by three to six essays representing variety in subject and rhetorical approach. New in this edition are works by Paul Fussell and Carol Bly and one fourth of other selections as well as a sampler of eight classic essays from previous editions. Instructor's Manual.

Smoke, Trudy. *A Writer's Worlds: Exploring through Reading*. Bedford/St. Martin's; 400 pp. Textbook excerpts, academic selections, essays, and literary works drawn from widely divergent fields thematically progress from self to universal awareness. Apparatus encourages individual and group work in analyzing and discussing rhetorical strategies, writing assignments, and revision techniques. Instructor's Manual; Instructor's Edition with Instructor's Manual.

Trimmer, Joseph F., and Maxine Hairston. *The Riverside Reader*, 3ed. Houghton Mifflin; 661 pp. Rhetorically organized reader including new features emphasizing the reading/writing connection, 50% fresh selections, short fiction, expanded persuasion unit, final thematic unit entitled "Resources for Writing," and completely rewritten questions and assignments. Instructor's Manual.

Webb, Suzanne S. *The Resourceful Writer*, 2ed. Harcourt, Brace, Jovanovich; 514 pp. Keyed to the Harbrace College Handbook, this rhetorically arranged reader begins every unit with a student essay and interrelates rhetorical and grammatical elements as well as offers writing suggestions for each selection. Essay test responses across the disciplines and a mini-casebook on argument accompany classic and contemporary essays. Instructor's Manual.

## II. D. Workbooks

Barth, Melissa E. *Harbrace College Workbook, Form 11C*, (The World of Work theme). Harcourt, Brace, Jovanovich; 392 pp. An exercise workbook which provides drill

and practice exercises on grammar and writing, this text is keyed not only to the grammar and rhetoric sections of Harbrace but also to the business writing section—and is thus especially attractive to non-traditional students. Instructor's Edition.

Frazer, Cynthia L. *The Beacon Workbook*. Houghton Mifflin; 512 pp. A collection of contextual exercises covering the writing process, sentence structure, grammar, mechanics, punctuation, and diction to be used independently or as a supplement to *The Beacon Handbook*. Instructor's Manual.

Gordon, Emily, and Lynn Troyka. *Simon and Schuster Workbook for Writers*, 2ed. Prentice Hall; 384 pp. Workbook to accompany the *Handbook for Writers*. Answer Key.

Heffernan, James A. W., and John E. Lincoln. *Writing—A College Workbook*, 3ed. Norton; 320 pp. A basic text on the sentence with concise explanations of grammar, punctuation, and mechanics reinforced with more than 100 sets of exercises; the text can be used alone. Answer key.

Hook, J. N., William H. Evans, and Sally B. Reagan. *Harbrace Tutor*. Harcourt, Brace, Jovanovich; 600 pp. A programmed workbook keyed to sections 1-30 of the *Harbrace College Handbook*, this text provides self-correcting lessons beginning with the applicable *Harbrace* rule, progressing to frames demonstrating how the rule is applied, and then asking questions related to the rule. Diagnostic tests and mastery tests conclude each section.

Keller, Andrew. *Exercises to Accompany English Simplified*, 6ed. Harper & Row; 152 pp. This workbook includes hundreds of exercises corresponding to topics covered in *English Simplified*. Answer Key.

Mapp, Larry G. *Harbrace College Workbook, Form 11A*, (Exploring the Cosmos theme). Harcourt, Brace, Jovanovich; 362 pp. Exercise workbook keyed to the *Harbrace College Handbook*, sections 1-33. Varied exercises provide drill and practice in grammar and writing. Flexible and independent enough to be used without the handbook.

## II. E. Special Texts

Browne, Neil, and Stuart Keeley. *Asking the Right Questions: A Guide to Critical Thinking*, 3ed. Prentice Hall; 421 pp. A brief text emphasizing question-asking skills that help develop critical thinking in a wide range of disciplines. Instructor's Manual.

Coyle, William. *The Macmillan Guide to Writing Research Papers*. Macmillan; 256 pp. Comprehensive, yet streamlined self-paced guide to research-based writing covers the entire writing process including coverage of MLA and APA style as well as other styles. This text offers unusually large representation of sample bibliographic forms and current treatment of computer reference sources. Instructor's Manual.

Hult, Christine A. *Researching and Writing across the Curriculum*, 2ed. Wadsworth; 320 pp. This text/reference for freshman composition and beyond introduces students to research processes, tools, and methods used in the sciences, technology, social sciences, humanities, and business. Four model searches and papers are

shown from across the disciplines. Shows ways to adapt writing process techniques to research work. Instructor's Manual.

Koon, William H., and Peter L. Royston. *Fine Lines: Planning, Drafting, and Revising on the Computer*. Houghton Mifflin; 2 disks, 160 pp. user's guide; for IBM PCs and compatibles. Seven flexible modules assist students at every stage of the writing process: freewriting, topic narrowing, idea processing, list processing, outlining, drafting and revising, and journal writing. On-line handbook with MLA and APA documentation forms. Instructor's Manual with Check Disk.

Lester, James D. *Writing Research Papers: A Complete Guide*, 6ed. Scott Foresman/Little Brown; 320 pp. Well-established manual offers increased coverage of computer searches and data bases, updated list of reference sources for over thirty disciplines, and new sample papers in MLA and APA style. Instructor's Edition. Tabbed Instructor's Manual.

Ruhl, Janet. *The Writer's Toolbox*. Prentice Hall; 400 pp. Designed to show what computer tools are available to writers, this book shows how to use such tools as word processing and graphics to increase writing productivity.

Tuman, Myron C. *Textra Writer with Online Handbook*, 2.0. Norton; one 3 1/2" or two 5 1/4" disks plus 160 pp spiralbound manual, 1989. For IBM PC and compatibles, a full-functioned word-processor with spellchecker and online handbook of grammatical and rhetorical help. Available in a stand-alone version or crossreferenced to Norton freshman handbooks.

Veit, Richard. *Research: The Student's Guide to Writing Research Papers*. Macmillan; 288 pp. Flexible, goal-oriented text offers two sample papers and covers all basic research conventions. Major emphasis is the purpose behind the methods so students can use skills in a variety of disciplines and research situations. Instructor's Manual.

Weidenborner, Stephen and Domenick Caruso. *Writing Research Papers*, 3ed. Bedford/St. Martin's. Complete, concise guide to planning and doing library research, developing a thesis, organizing and drafting, and documenting gives step-by-step guidance through the process. Includes exercises, timetable/checklist, revised list of sources, and new sample student paper. Instructor's Manual.

Winkler, Anthony C. and Jo Ray McCuen. *Writing the Research Paper: A Handbook*, 3ed. Harcourt, Brace, Jovanovich; 304 pp. A handbook/reference guide to writing term papers takes students through the entire research process. This edition includes increased coverage of researching with computers, an updated and expanded reference to sources, student papers in MLA and APA style, and a section titled "Aiming for a Readable Style."

### III. Advanced Writing Texts

#### III. A. Rhetorics and Handbooks

Barnet, Sylvan, and Hugo Bedau. *Current Issues and Enduring Questions: Methods and Models of Argument*, 2ed. Bedford/St. Martin's; 704 pp. This reader/rhetoric offers instruction on critical reading and effective writing of arguments and provides 85 models of argument (36 new) on contemporary and classic questions arranged into short debates or longer units treating such topics as abortion, drug legalization, and free speech.

Bell, Kathleen. *Developing Arguments: Strategies for Reaching Audiences*. Wadsworth; 720 pp. This process-oriented argumentation rhetoric/reader for freshman or advanced composition integrates critical thinking, critical reading, and writing skills. Bell examines "contexts" (people, occasions, subjects, purposes) to derive assumptions and reasons for the choices writers make. Instructor's Manual.

Coe, Richard. *Process, Form, and Substance*, 2ed. Prentice Hall; 600 pp. Comprehensive process-oriented text for advanced composition courses. Instructor's Manual.

Fahnestock, Jeanne, and Marie Secor. *A Rhetoric of Argument*, 2ed. McGraw-Hill; 400 pp. Composition text focusing on argument and persuasion guides students through developing a thesis, finding and organizing evidence, and writing and revising several different types of argumentative papers. Completely revised and updated, this edition deemphasizes the language of formal logic, gives additional coverage to refutation. Instructor's Manual.

Hirshberg, Stuart. *Strategies of Argument*. Macmillan; 700 pp. Reader/rhetoric providing a range of arguments on issues for students to evaluate, this text begins with critical reading, note taking, and summarizing skills and then covers the elements of argument according to the Toulmin model. A process-based guide to writing includes coverage of research papers. Instructor's Manual.

Jason, Philip, and Allan Lefcowitz. *Creative Writer's Handbook*. Prentice Hall; 432 pp. A practical creative writing text that covers the three genres of fiction, poetry, and drama at a level appropriate for beginning writers. Instructor's Manual.

Kubis, Pat, and Robert Howland. *The Complete Guide to Writing Fiction and Non-Fiction: And Getting It Published*. Prentice Hall; 350 pp. A practical guide to the craft of writing and publishing both fiction and non-fiction.

Mayberry, Katherine J., and Robert E. Golden. *For Argument's Sake: A Guide to Writing Effective Arguments*. Scott Foresman/Little Brown; 200 pp. Stresses a positive, flexible approach to writing convincing arguments. Based upon the premise that argument informs most expository writing, it gives detailed consideration to audience, motivation, style, and revision. Instructor's Manual.

#### III. B. Readers

Hoy, Pat C., II, Esther Schor, and Robert DiYanni. *Women's Voices: Visions and Perspectives*. McGraw-Hill; 500 pp. This anthology of non-fiction, suitable for freshman composition, advanced composition, and women's studies, includes three to four pieces by fifteen major women writers and thirty-four classic essays from the feminist tradition.

#### III. C. Composition and Literature Texts

Abcarian, Richard, and Marvin Klotz. *Literature: The Human Experience*, 5ed. Bedford/St. Martin's; 1440 pp. Thematically arranged according to human experience, this introduction to literature anthology offers 37 stories, 186 poems, and 14 plays ranging from classical to modern works. Suggested writing topics throughout, appendix on writing about literature, student essays, coverage of MLA documentation style, and further writing topics. Instructor's Manual.

Baumgaertner, Jill P. *Poetry*. Harcourt, Brace, Jovanovich; 1000 pp. Alphabetically arranged by author, this collection of over 500 classic and modern poems opens

with an 11-chapter introduction on how to read and write about a poem. It offers examples of students' first reactions to poems, prewriting, and finished papers.

Cassill, R. V. ed. *Norton Anthology of Short Fiction*, 4ed. Norton; 1700 pp. Anthology of short stories and novellas including 110 stories (shorter edition—800 pp., 56 stories), includes sections on talking about fiction, writing about fiction, and writing fiction. Instructor's Manual.

Charters, Ann. *The Story and Its Writer: An Introduction to Short Fiction, Shorter Second Edition*. Bedford/St. Martin's; 846 pp. Includes 55 stories by 49 major writers, 28 critical commentaries, and all the popular editorial features from the longer version: extensive headnotes, a history of the genre, an introduction to the elements of fiction, a chapter on writing about short stories, and a glossary of literary terms. Instructor's Edition including Instructor's Manual.

Cole, SuzAnne C., and Jeff W. Lindemann. *Reading and Responding to Literature*. Harcourt, Brace, Jovanovich; 304 pp. Step-by-step advice on transforming initial responses to literature into well-developed arguments and research papers about literature makes extensive use of student papers throughout. Tabbing along margins makes for easy reference.

Griffith, Kelly, Jr., *Writing Essays about Literature*, 3ed. Harcourt, Brace, Jovanovich; 270 pp. Introduces the mechanics and process of writing papers about literature. Organized by the steps of the research and writing process, it covers documentation and provides student samples—with annotation and marginal notes—on fiction, poetry, and drama.

Kennedy, X. J. *An Introduction to Poetry*, 7th ed. Scott Foresman/Little Brown; 576 pp. Anthology of over 400 poems includes 76 new selections, a revised chapter on "Reading a Poem," new "Lives of the Poets" section, updated "Supplement: Writing" section, and suggested writing topics. Instructor's Edition.

Meyer, Michael. *The Bedford Introduction to Literature*, 2ed. Bedford/St. Martin's; 1920 pp. Three-genre literature anthology contains 45 stories, 390 poems, and 17 plays, features an expanded section on writing about literature and writing assignments to accompany virtually every selection.

Pickering, James H., and Jeffrey D. Hoeper. *Literature*, 3ed. Macmillan; 1760 pp. The third edition of this introduction to literature text contains wide selections and extensive introductions to each literary element. This edition also includes an expanded section on writing about literature and a new in-text "Handbook for Literary Study." Instructor's Manual; Study Guide.

Pickering, James H., and Jeffrey D. Hoeper. *Poetry: An Introduction*. Macmillan. Separate, single-volume text presenting over 400 poems with a discussion of how to read and study literature with detailed comments on writing a literary analysis or explication. Instructor's Manual.

Proffitt, Edward. *Reading and Writing about Literature: Fiction, Poetry, Drama, and the Essay*. Harcourt, Brace, Jovanovich; 1000 pp. Arranged by genre, this anthology progresses from reading literature, to reading with the goal of writing, to the writing process. Introductions are brief and questions and writing suggestions follow all selections discussed. MLA documentation provided.

Seyler, Dorothy, and Richard Wilan. *Introduction to Literature: Reading, Analyzing and Writing*, 2ed. Prentice Hall; 650 pp. A concise introductory literature anthology with apparatus covering major literary concepts as well as writing about literature. Instructor's Manual.

### III. D. Business and Technical Writing Texts

Burnett, Rebecca. *Technical Communication*, 2ed. Wadsworth; 675 pp. This junior-level technical writing text focuses on the writing process as a means toward creating a better written product. Special emphasis on collaboration teaches problem solving and consideration of audience, subject, purpose, and information design in a group setting. Instructor's Manual; transparency masters.

Dumont, Raymond A., and John M. Lannon. *Business Communications*, 3ed. Scott Foresman/Little Brown. Covers essential business communication skills with a real-world emphasis. New treatment of business ethics and intercultural communication as well as new chapter-opening interviews. Increased focus on the writing process. Instructor's Manual, test package, transparency masters.

Forman, Janis. *The Random House Guide to Business Writing*. McGraw-Hill; 864 pp. Featuring a process orientation, this comprehensive text in business communication includes topics such as the impact of computers on business communication, problem-solving strategies, writing responses to business cases, and "communicating in controversy." Examples, cases, and methods are drawn from interviews with real people in real business environments. Instructor's Manual.

Flaherty, Stephen. *Technical and Business Writing: A Reader-Friendly Approach*. Prentice Hall; 300 pp. This technical level introduction to writing survival skills covers the processes and documents most commonly used in business and technical communication situations and focuses on how situation, audience, and document type fit together to foster effective communication. Includes oral communication and research report writing. Instructor's Manual.

Hart, Andrew W., and James A. Reinking. *Writing for College and Career*, 4ed. (Previous title: *Writing for Career-Education Students*). Bedford/St. Martin's; 560 pp. Thorough treatment of writing fundamentals covers the kinds of writing vocational-technical students will encounter in classes and on the job. Examples of student and professional writing have career-related topics. Handbook (120 pages) with exercises. Instructor's Edition with Instructor's Manual.

Howard, C. Jenel, and Richard Tracz. *Contact: A Textbook in Applied Communication*, 5ed. Prentice Hall; 550 pp. Written specifically for the vocational/technical student, this business writing text focuses on job-related communication and is highly practical and applied. Instructor's Manual.

Huckin, Thomas N., and Lesley A. Olsen. *Technical Writing and Professional Communication: A Handbook for Non-Native Speakers*, 2ed. McGraw-Hill; 704 pp. Designed for intermediate and advanced students, this text focuses on problems common to non-native speakers of English. This edition emphasizes the communication process and includes discussion of international concerns, ethical dimensions, multiple authorship, group activities, computer-based writing, and oral communication. Instructor's Manual.

Lee, Mary, Gloria Stephenson, Lynn A. Lee, and Max Anderson. *Components of Technical Writing*. Harcourt, Brace, Jovanovich; 512 pp. A handbook of grammar and rules of technical writing which uses student and professional examples, a numbered format, key points to introduce each chapter, and hundreds of application exercises.

Miles, Thomas M. *Critical Thinking and Writing for Science and Technology*. Harcourt, Brace, Jovanovich; 544 pp. This complete guide to academic and professional writing discusses stages in the thinking/writing process (summarize, synthesize, describe and analyze, contribute), provides a case study of the Hyatt Regency walkway collapse, incorporates 55 readings in scientific rhetorical form, covers library research and documentation, and provides a brief guide to grammar.

Pauley, Steven, and Daniel Riordan. *Technical Report Writing Today*, 4ed. Houghton Mifflin; 448 pp. This comprehensive, concise technical writing text features a new, streamlined look, integrated coverage of process approach, clear style, and accessible tone. Completely redesigned text features coverage of contemporary technical writing topics. Instructor's Manual.

Ray, Blair. *Introduction to Professional Communication*. Prentice Hall; 1989; 750 pp. Emphasizing the writing process and revision, this text offers a clear and comprehensive introduction to professional writing for students taking business or technical communications courses. Instructor's Manual.

Sherman, Theodore, and Simon Johnson. *Modern Technical Writing*, 5ed. Prentice Hall; 700 pp. Written for the sophomore- to senior-level student, especially for those at four-year schools with engineering programs, this comprehensive text covers general concepts, reports, proposals, and correspondence and includes a brief usage/mechanics handbook. Instructor's Manual.

Van Alstyne, Judith. *Professional and Technical Writing Strategies*, 2ed. Prentice Hall; 600 pp. Especially appropriate for two-year schools, this comprehensive survey of professional and technical strategies includes pre-writing, correspondence, reports, manual preparation, research and documentation techniques, and new communication skills. Instructor's Manual; software.

Wilkinson, Antoinette. *Writing Scientific Papers and Dissertations*. Prentice Hall; 336 pp. This is a professional handbook for scientists and science students who need to communicate information in written form. It discusses the goals of scientific writing and develops basic principles for writing scientific documents using numerous examples to illustrate good and bad scientific writing.

### III. E. Special Texts

Bizzell, Patricia, and Bruce Herzberg. *The Rhetorical Tradition: Readings from Classical Times to the Present*. Bedford/St. Martin's; 1328 pp. The first comprehensive anthology of primary texts on the history of rhetorical theory. Its 54 selections and its thorough introductions, headnotes, and bibliographies make it an important addition to the professional library of any writing instructor or graduate student.

Hart, Roderick P. *Modern Rhetorical Criticism*. Scott Foresman/Little Brown; 480 pp. Teaches critical skills needed to examine and interpret rhetorical situations, ideas, arguments, structure, and style. Covers modern critical approaches including cultural, feminist, dramatic, and Marxist analysis. Instructor's Manual.

Hayakawa, S. I., and Alan R. Hayakawa. *Language in Thought and Action*, 5ed. Harcourt, Brace, Jovanovich; 350 pp. This introduction to the study of semantics examines human interaction through communication, the complex functions of language, and how language shapes thinking. All exercises (most changed or replaced) now appear at the end of the book. A new chapter discusses the ramifications of television, and a new preface discusses the importance of seminal works.

Matalene, Carolyn. *Worlds of Writing*. McGraw-Hill; 288 pp. This lively collection of essays by academicians who are also professional writing consultants explores discourse communities outside the academy.



## Announcements

### Journals

The *Writing Lab Newsletter* is an informal monthly publication for those who direct or tutor in writing labs and language-skills centers. Articles, announcements, columns, and reviews of materials focus on topics in tutoring writing. For those who wish to join the newsletter group, a yearly donation of \$7.50 (U.S. \$12.50/yr for Canadians) to defray printing and mailing costs would be appreciated. Please make checks payable to Purdue University. Send requests to join, checks, and manuscripts for the newsletter to: Muriel Harris, editor, *Writing Lab Newsletter*, Department of English, Purdue University, West Lafayette, IN 47907.

The *Journal of Teaching Writing*, now in its eighth year of publication, is a refereed journal for classroom teachers and researchers whose interest or emphasis is the teaching of writing. Appearing semiannually, in late spring and fall, *JTW* offers insightful articles on the theory, practice, and teaching of writing throughout the curriculum—from preschool to the university, from the science class to the literature class. Each issue covers a range of topics, from composition theory and discourse analysis to curriculum development and innovative teaching techniques, and includes articles by such well known authorities as Kenneth Bruffee, Nancy Sommers, John Stewig, Vera Milz, Elaine Maimon, Harvey Wiener, Marilyn Sternglass, Helen Schwartz, Richard Gebhardt, and others. The Editorial Board encourages submission of articles from educators on all levels and in all disciplines. Individual subscriptions are \$8.00 a year (two issues), and institutional subscriptions are \$15.00 (ISSN 0735-1259). All inquiries should be addressed to *JTW*, IUPUI, 425 University Boulevard, Indianapolis, IN 46202.

The *Journal of Advanced Composition* announces the **W. Ross Winterowd Award** for the most outstanding book published each year in composition theory. The award will be presented each year at the CCCC convention during the meeting of the Association of Teachers of Advanced Composition. The first award will be presented in Chicago in 1990 for the best book published in 1989. Send nominations to Gary A. Olson, Editor; *Journal of Advanced Composition*, Department of English, University of South Florida, Tampa, FL 33620-5550.

The editors of *The Writing Center Journal* are circulating a call for a special Tenth Anniversary Issue to be published Fall/Winter, 1990. We are interested in seeing manuscripts that reflect or look back on writing center beginnings. Topics might include the professionalization/politicization of writing centers, the writing center movement in the context of other movements (e.g., National Writing Project), the growth of technology in writing centers, changing perceptions of peer tutoring, research, writing centers in two-year colleges or public schools, the changing mission of writing centers, the effect of writing center pedagogy on classroom pedagogy, and scholarship trends. Essays that look forward and address the future of writing centers are welcome; we will also consider interviews, reminiscences, poems, and photographs. Manuscripts should be submitted by March 30, 1990 to Jeanette Harris, Editor, Department of English, Texas Tech University, Lubbock, TX 79409; information about subscriptions can be obtained from Joyce Kinhead, Editor, Department of English, Utah State University, Logan, UT 84322-3200.

### Grants

The Council of Writing Program Administrators is proud to announce the winners of the 1990 WPA Research Grant: Jeffrey Sommers, Donald Daiker, Gail Stygall, and Laurel Black of Miami University. Their proposal for a Portfolio Writing Assessment Program shows scholarly merit and originality, and their project promises to have a significant impact on WPAs, teachers, and students.

The Council of Writing Program Administrators is currently accepting proposals for its 1991 research grants. The Council will award several small grants (up to \$500) for research relating specifically to the concerns of writing program administrators. Proposals should not exceed four single-spaced typed pages and should describe (1) the research problem and objectives, (2) the procedures for conducting the research (including sample, design, instrumentation, and personnel), (3) a time-line, and (4) a budget. Researchers planning to conduct surveys may include in their proposal the free use of the WPA mailing list. All WPA grant recipients will be asked to submit their research report to the Council's journal, *WPA: Writing Program Administration*, for possible publication before submitting it to other journals. Include your name, affiliation, address, and telephone number. Please send the proposal and two by November 1990 copies to: Karen Greenberg, Chair, WPA Grant Committee, Department of English, Hunter College, CUNY, 695 Park Ave., New York, NY 10021.

### WPA Workshop/Conference

The annual Workshop/Conference of the Council of Writing program Administrators will be held in Portland, OR, from July 23-28. The Workshop, open to no more than 25 participants and led by Art Young and Ed White, will be an intensive exploration of issues related to professional administration. The Conference will explore the theme "Status, Standards, and Quality: The Challenge of Wyoming." Keynote speakers are Carol Hartzog and James Slevin; featured panelists include John Bean, William Irmscher, Coral Mack, and Susan McLeod. Codirectors of the Workshop/Conference are Duncan Carter and Chris Anderson. For more information, contact Chris Anderson, Department of English, Oregon State University, Corvallis, OR 97331, or Duncan Carter, Department of English, Portland State University, P.O. Box 751, Portland, OR 97207.

### Call for Papers

The National Testing Network in Writing and CUNY announce the **Eighth Annual NTNW Conference on Language and Literacy Assessment** on November 9, 10, and 11, 1990 in New York City. The Conference theme is "Multiple Literacies: Assessment Strategies for a New Decade." Each session is 75 minutes; you may propose a panel for an entire session or submit a proposal for an individual presentation (ranging from 20 minutes to 60 minutes). Your proposal should summarize the content and method of your presentation. Please limit your proposal to two typed pages and submit three copies by 30 April 1990, to: Karen L. Greenberg, NTNW Director, Department of English, Hunter College, 695 Park Ave., New York, NY 10021.

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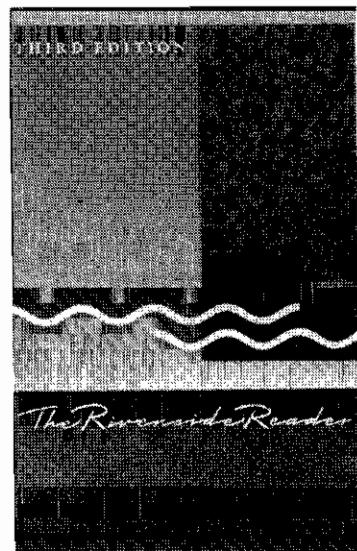
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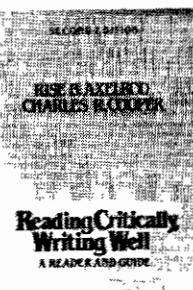
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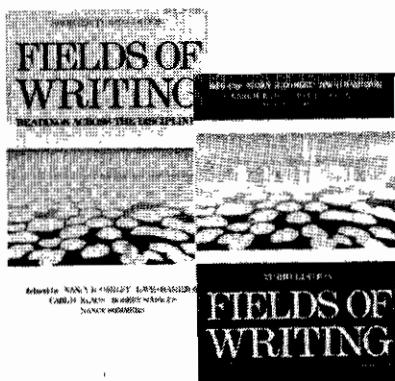
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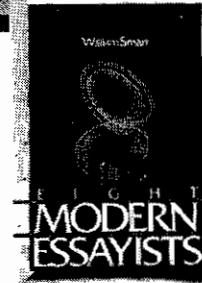
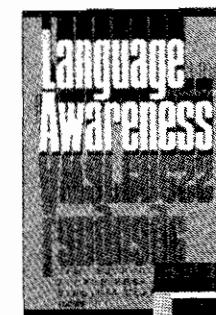
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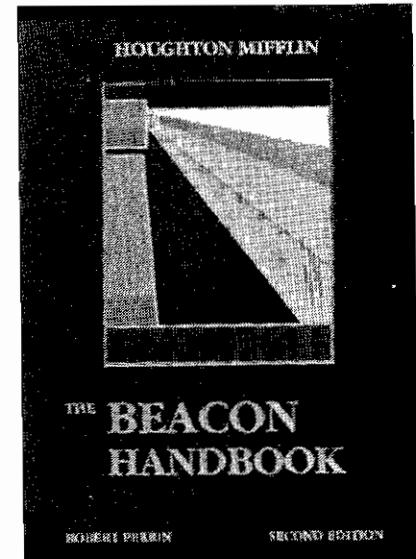
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