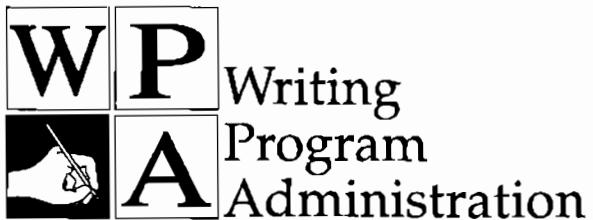


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Writing Program Administration

Journal of the Council of Writing Program Administrators
Volume 14, Number 3, Spring, 1991

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

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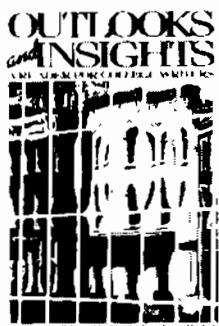
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Limits on the Power of Naming

Joan Livingston-Webber

As Cherryl Armstrong and Sheryl I. Fontaine demonstrate in "The Power of Naming: Names that Create and Define the Discipline," Writing Program Administrators have the task of naming. The events, roles, and ideas that administrators choose to name in a particular way become foregrounded and attended to differently than if they weren't so named. These names will then go on to be used in talk and in documents where the reality they name is more fully constructed through negotiation. So whatever may be the title of the person whose job it is to oversee the Writing Center, the position is constrained and elaborated by what predicates are ascribed to it in casual talk and in job descriptions, reports, and other documents. My choice of the verb "oversee" illustrates my point. A Director or a Coordinator may "oversee." In either case though, the predication primarily constrains the named reality. Thus, the predicates Writing Program Administrators propose for names are at least as important as the names they choose.

Predicates determine what roles nouns play in sentences; and, by implication, by the textual construction of a referential world, predicates construct the roles named participants may appropriately assume within programs, courses, and staff positions. Armstrong and Fontaine mark the moments of naming courses, staff positions, and programs as "important points of growth or tension" (5). For staffing, the job description supplies, besides names, predicates that specify what must be done and what can be done, as well as stating or implying what may or must not be done. No matter what name is given the position, the descriptions of it—the predication the name hangs from—lay out in more or less elaborated detail the web of reality in which the person filling the job will be operating. Course documents (proposals, syllabi, guidelines) delineate what Expository Writing or Essay Writing is assumed to be, what sorts of texts must be taught, may be taught, or should be taught. Calling writing classes "courses" or "studios" (as at Syracuse) does not itself mandate the roles of students and teachers. The predication of those names developed in course documents do. For programs, the proposal for modification of a program or for its full replacement is a major document that sets out the assumed abilities, obligations, and possibilities of those who participate in them.

None of these documents has a sole author. Job descriptions, for example, are rarely written once and for all by one person. The WPA may consult with the chair or the dean in generating the job description for a Writing Center Director—or a departmental committee may advise the WPA, with the final description subject to approval or vote by the whole department. Who gets into the act will also be different depending on whether the position is tenurable or not. The WPA may consult with staff from the computing service to describe the job of a computer lab facilitator. Job descriptions for staff are often also written or rewritten in consultation with the person who has been working in the job. Thus job descriptions reflect realities that the primary author has negotiated with others.

A proposal for replacing an existing university-wide writing program must incorporate the concerns of many more people than a job description must. The WPA must take into account the concerns of all departments on behalf of their majors, of the deans of the colleges, of the provost's office and of the governing boards. The WPA must gain approval of the program from the English department's literature faculty, as well as gaining the support of those who teach writing. When talking informally with representatives of these groups, making formal presentations to departments and committees, reading memos sent in response to such talks, the WPA is figuring out how to incorporate the views of each into the proposal for program change. Only in doing so can the WPA hope to get the program approved.

I am obviously talking about the rhetorical situation of the writer. A WPA may name things perhaps as she wishes, but those names become part of a public forum that influences and sometimes mandates the way those names function within a system of reality. I want to illustrate what I'm getting at by using a proposal reconceptualizing the composition program at Western Illinois University.¹ Because this proposal affects all students, it has had to be negotiated in a very direct way with committees, department chairs, faculty, and deans campus-wide. The roles that the program establishes must constitute a believable reality for all concerned, a reality that all of these groups can minimally agree to allow to stand—even if they cannot endorse it fully. While this is true for a job description written in concert by a WPA, a chair, and someone already on the job, and while it is also true for a course proposal written with particular committee members' approval in mind, the full program proposal allows me to display more comprehensively how what we name is predicated through

negotiations with others and to illustrate more vividly some effects of that negotiation. In accommodating the proposal to those others who have the power to veto, approve, or stall it, it comes to design a reality that few WPAs would be able to happily endorse. I suggest that this may also occur in less momentous documents, like job descriptions and course proposals. And I suggest also that it is vital for us to be aware of the compromises our documents make about the reality that we want our classrooms and our programs to endorse.

I will briefly describe the proposal to change the writing program university-wide at Western Illinois University. Then, I will examine the roles that the Western Writing Program Proposal establishes for students, faculty, administrators, and the program itself, interpreting those roles as representing a political reality across the university. From this analysis, I draw conclusions about the rhetorical situation of the Writing Program Administrator in his or her attempts to substantively re-name and predicate what we do—whether in staffing, teaching, or programming—and thus to redefine the discipline.

The Western Writing Program (WWP)

In its present form, the Western Writing Program proposal is a twenty-six page document calling for a four-course writing requirement, with new courses designed for the first two years, a choice of courses for juniors, and a senior-level writing intensive course in each major department. The first two courses would be English department courses; the third year would be primarily English department courses. This program would replace the current two-semester, first-year sequence.

Even this basic statement of courses and responsibilities underwent revision at various moments—in the first departmental meeting about the proposal in 1987, in the writing committee, and after the English Chair and the Director of Writing made office calls, or “missionary visits,” to thirty-six department chairs. The university curriculum committee asked for a section with theoretical background. The dean’s concerns resulted in an appendix on staffing; the provost’s, one on budgets. Over the past four years, each formal step of the process and many of the informal steps have resulted in revising the proposal, thus incorporating the results of negotiating with the university community about the meaning of composition and of writing programs. Many of those responding to various memos,

drafts, and conversations have influenced the elaborations and justifications in the proposal, directly revising the relations the document structures among the participants in the university: students, faculty, administrators, and the program itself. The current draft demonstrates the consensual reality of the proposal, a construct necessary for the proposal to get a hearing among all of the groups that must eventually approve it.

Roles of Participants in the WWP

I am particularly interested in the human attributes of the groups that the WWP establishes—what the different participants *can* do (ABILITY), what they *could, may, or might* do (POSSIBILITY), what they *would* do (PROBABILITY), what they *must, ought to, have to, or should* do but may choose not to do (ETHICAL OBLIGATION), and what they *will* do in the necessary course of things (NECESSITY or PREDICTION). What this set of verbs, the modal auxiliaries, and their core meanings (in uppercase) disclose are the speaker or writer's attitudes and beliefs about the grammatical subject in relation to the main verb. (I am drawing on several linguistic sources. See especially Coates, Ehrman, Hermeren, and Perkins.) In the case though of the WWP, the writer has sought to structure a human reality that is recognizable to the university community as "our" reality, the one we at Western perceive ourselves acting in, in our professional lives. This move to represent a consensual reality is a rhetorical move, one designed to gain a reading from the various approving bodies. So my analysis has little to say about what the primary author believes. My analysis does disclose the negotiated reality that all concerned have contributed to. This negotiated reality, in turn, constitutes the framework of the world that the program and its participants will operate within. Though they may subvert it, this framework defines what would have to be subverted.

Faculty

My own academic role straddles the two faculty categories that the document sets up, professors and writing teachers. As a relatively new professor who arrived at Western late in the proposal's preparation, I am an anomaly in its text-world, neither fish nor fowl. I teach writing courses. The proposal would have to see my position as a *dual* role, since for the document there are two distinct categories of faculty: first-person plural "we," the professoriat, and writing faculty who are in officially temporary positions (as "the composition staff," "the teacher," "the writing faculty"—always third person). The intention was for "they/writing teachers" to be a subcategory of "we," for the "we" to subsume the "they." This does not seem to be the effect however, perhaps partly because readers are conditioned by normal use to perceive "we/they" dichotomously.

The proposal thus encodes an ambiguity in my own professional commitment for its readers. It presents faculty in this way—either writing teacher or professor—because it makes sense to its readers across the university. This structure does not acknowledge a role that combines professorial status and writing instruction. The proposal's faculty categories are clearly artificial, an obvious place to begin an analysis looking at the constructed and negotiated nature of its textual reality.

For faculty who are "we"—the professors—the greatest emphasis is on what they *can* do, on ABILITY. And what faculty can do is speak and think with psychological subtlety. They are able to "teach," "expect," "generalize," "suggest," "challenge," "support," and "anticipate":

1. By spreading writing instruction throughout the four years students spend at WIU, *we can* more effectively *challenge* and *support, reinforce* and *develop* both writing and thinking skills. (WWP 3. Emphasis in all examples is mine.)

2. Already *we can anticipate* that the assistance of a consultant to interpret the statistical data will be necessary. (WWP 14)

Faculty as "we" have the POSSIBILITY of "teaching" and the PROBABILITY of "lecturing."

3. With additional classrooms/labs, *we could teach* all sections of 180 [the first-year course] with computers. (WWP 24)

4. Few of us *would lecture* on a subject the first week of class and then, without ever mentioning it again, *base* an entire final exam on that subject. (WWP 6)

"We" also have an ETHICAL OBLIGATION to "examine," "begin," and "challenge."

5. Rather than classifying and evaluating writing in terms of form or mode or subject, *we should instead examine* the writer's motives for writing. (WWP 3)

6. *We must consciously challenge* students to higher levels in *our* composition classes. (WWP 3).

In example #6, "we" could be interpreted as "composition teachers." However, the section it is in, titled "Student Development Theory," sum-

marizes William Perry's model of development and its implications for the teaching of writing. The effect of "our" and "we" seems much more related to a kind of general professorial concern for students. The document is not intended to persuade those who teach writing courses but those faculty whose students would, under the program, have two additional writing courses added to their graduation requirements.

The compound initial modifiers in example #5 make sense only if the reader already assumes that *we can* (and do) *classify and evaluate* writing, thus adding, through what linguists call presupposition, to the range of professorial cognitive abilities.

As the reader will see in the examples that follow, the sole act of NECESSITY, for the readers who identify with "we," is to "need" (four times, the highest of any act regardless of modality). In example #8, "we" narrows to the professors of the English department, not including instructors—since instructors could hardly initiate such a request.

7. *We will need* 53 sections of 180. (WWP 12)

8. It is possible that *we will need* to request additional staff. (WWP 23)

Besides professors, the proposal talks about composition staff or writing faculty. Writing faculty are as dependable and reliable as natural acts. What they do, they mostly do in the natural course of things, without qualification. Writing faculty are credited with no ABILITY different from other faculty. Their POSSIBILITY includes "preparing," "teaching," and "needing." The greatest concentration of acts for writing faculty though is in NECESSITY. Writing faculty "*will continue*"; they "*will teach*"; they *will* have both "time" and "responsibility."

9. Some [composition staff] *will continue to teach* English 102, 111, and 112 for previously admitted students. (WWP 12)

10. In the WWP, these same [English] *instructors will have responsibility* for 200- and 300-level courses. (WWP 24)

Writing faculty need nothing beyond what professors need. They are *obliged*, however, in two senses, moral and coerced, to "design a program" and "use" computers—a far more practical ethic than the professorial "examine" and "challenge."

11. Consider, then, the plight of the "average" students, and of *the teacher who must design a program* to develop not only their skills but also, more fundamentally, their thinking skills, all within the first college year. (WWP 3)

12. Currently *the faculty* [teaching writing in computer classrooms] *must use* one of the classroom computers after hours or *use* one of the back-up computers housed in the Writing Center. (WWP 24)

The WWP thus structures a textual reality in which professors are both able to think and obliged to do so. Those who teach writing are more characteristically oriented to doing rather than to thinking and to NECESSITY rather than to ABILITY.

The proposal represents only the text world that has been negotiated through drafts revised according to the preliminary readings of various interested parties—colleagues, deans, committee members, department chairs, etc. In the sequence of memos and drafts leading up to this document, there is a change from tentative POSSIBILITY and PROBABILITY to NECESSITY, from *could, may, might, and would* to *will*, a result of the author's becoming more and more sure of what the consensual reality in fact is. The text-world is constructed for the rhetorical purpose of fitting the program into a world sufficiently recognizable to its readers to gain their assent to that world and to see the program as reasonable and important within it.

Administrators

I've supplied the title "administrators" to name the deleted agent of a number of passive constructions—the ubiquitous "someone" of bureaucratic prose. Administrators are not named as such in the document, but the acts performed by "someone" are the kinds of acts associated with administrators. They have a certain amount of agency. They have the ABILITY to "reach," "begin," and, perhaps most importantly, to "accomplish."

13. Much of the retraining *can be accomplished* internally. (WWP 25)

Administrators have OBLIGATIONS to "define," "equip," and to "account for money."

14. This amounts to an indirect cost which *must be accounted for*. (WWP 25)

But they are mostly driven by NECESSITY, by what they *will* do in the natural course of things. The verbs associated with the bureaucratic deleted "someone" are the most powerful and active in the document. There are 22 different verbs on 36 occasions linked by "will" to a deleted administrative agent—more than twice the number of verbs in any category for any role. Administrators will "use," "reinforce," "strengthen," "split," "reduce," "draw from," "manage," and "eliminate." They will "observe," "adjust," "schedule," "remove," and "reassign." Though administrators will "need" (five times), they will also "require" something of others (five times). Administrators are doers. Out of their ABILITY to "accomplish," they *will* get things done—somehow getting what they need to do so. The deleted agents are sometimes the WPA; more often they would have to be higher-level administrators like the chair or dean.

15. The sophomores *will* be similarly *split* between the two semesters. (WWP 11)
16. The composition staff *will* not be significantly *reduced*. (WWP 12)
17. Faculty *will* be *reassigned* for retraining. (WWP 25)

The Program

The program, its courses, and their sections also have significant agency. The roles the program and courses take on of NECESSITY are versatile and categorize easily into roles stereotypically gendered. The program is maternal and nurturant. It will "assure," "provide" and "give," as well as "help," "be able to meet needs," and "respond":

18. *It* [the program] *will help* us to define our purpose and shape our identity. (WWP 15)
19. *The Western Writing Program* *will* be better *able to meet* the developmental needs of the students. (WWP 8)
20. The new *program* *will respond* to Herrington's call for integrated methods of Writing Across the Curriculum (1984). (WWP 8)

Besides being maternal, the program is disinterestedly teacherly: "introducing," "emphasizing," "reinforcing," and "drawing on students' prior experience."

21. The proposed *Western Writing Program* *will* not only *reinforce* the emphasis on writing in a liberal education but also *provide* students with the necessary support throughout their college careers. (WWP 1)
22. The computer-based *sections* *will introduce* techniques of composing with a word processor. (WWP 9)
23. The junior *courses* *will*, then, *introduce* the discourse communities to which the students aspire. (WWP 9)
24. The writing *courses* *will draw on* [students'] experience in [their major] fields. (WWP 9)

The program and its parts are also manly: "challenging," "reasoning," "placing demands," and even "forcing."

25. The expanded writing *program* *will place* many more demands on its director. (WWP 24)
26. The *exercise* of putting thoughts into organized, understandable prose *will force* students to clarify what they know. (WWP 7)

This versatility of human roles is supposed to illustrate the program's means of meeting the needs of everyone: whatever it is anyone lacks, the program will make up for. One intent of this description of the program is to include appeals to all common models of teaching. One effect, though, of this personification in the constructed reality is that the program has the fullest personhood of all the participants. It acts in a wider range of roles (nurturant, disinterested, forceful) and with greater agency than any other participant, lacking only the cognitive abilities of the professor and the supervisory acts of the administrator.

Students

Students' roles are as telling in what they specify as in what they do not. Their ABILITY is to "enter" and to "learn."

27. It allows *students* to discover that they *can*, indeed, *learn* what they know and what they think by writing. (WWP 4)
28. Transfer *students* with associate degrees from those colleges *can enter* WIU with the basic curriculum completed. (WWP 14)

They have a POSSIBILITY of "enjoying" and "choosing." The PROBABILITY is their "understanding." They have an OBLIGATION to "examine," "choose," "defend," "imagine," "respond," and "practice."

29. The student must examine alternatives, choose one position, and defend this position. (WWP 4)

30. The student must be able to imagine the reader's attitudes and appropriately respond to them. (WWP 4)

Of NECESSITY, students will "take" (seven times) and "need" (four times). They will "develop," "have opportunity," and "face frustration." They will "maintain" or "move." They will "write," "practice," "learn," "begin," and "fail."

31. The way to assure that our students will develop and maintain their writing skills is not merely to test them, but rather to provide continuous instruction and reinforcement of strategies learned earlier. (WWP 6)

32. Students who do not perform at that minimal level will fail the course and will repeat it. (WWP 13)

33. They [students] will discover how writing helps them to come to terms with experience and clarify that experience. (WWP 8)

34. The Western Writing Program assures that students will have opportunities to practice and develop their writing skills throughout their college careers.

There is no indication in the proposal that students will "generalize" or "anticipate" or "perform" other cognitive acts that professors do—at least such a mentality is not proposed as a result of the writing curriculum. They are apprentices for their full four years in the program. While they will "write," "practice," "learn," "discover," and "maintain," the proposal does not predict that they will "classify," "generalize," "evaluate," or "anticipate"—as their professors can.

The University World

The proposal presents administrators as persons whose actions have material consequences. No one else displays the active cognitive life that

professors do. The program itself takes on the traits necessary to round out the personhood of the corporate body of Western. Students, in their turn, never move out of the role of apprentices. What binds this reality together is twofold: the common obligation of faculty and students to examine and the unavoidable neediness of the human participants. Students and faculty both are ethically obliged to examine, but they do so with vastly different tools. While the writing done in the program will force a clarity of thought, it will not, it appears, force a clarity sufficient to compete with professorial cognition. The neediness of all the participants derives from their complementarity—each needs the others and each especially needs the program in order to form the corporate body of the university.

At Western, much of the consensually allowable reality is a liberal construct: everyone is needy. Administrators have to take care of things so that programs can have their effect. There is a hierarchy of concern and power among administrators, with the WPA at the bottom of this ladder in power but problematically concerned with a program affecting the entire student body. So problematic is the WPA's position that no procedures exist for the proposal's approval process. It is being invented as the proposal moves through various approving bodies.

The program itself functions as a kind of brute reality. It meets needs while demanding and forcing. The program becomes the context of it all, unaffected itself but, once in place, affecting everyone. Ascribing such power to the program is necessary to construct the kind of textual reality that makes sense across the university. It also, to some degree, undermines the proposal. Rhetorically, it might be better to present the program as less pervasive, less powerful in the changes the proposal claims for it. Rhetorically, that is impossible. Only a very powerful program can justify changing the status quo for all students in every college and major in the university.

The program as an organizing system is an almost absolute controlling context, the source of both stability and change. The dangers of this reality are obvious: a paternalism that obstructs the adulthood of students, a fostering of helplessness and powerlessness among all members of the university, a submissiveness to one's station in life. The benefits of this reality are that, in its ideal form, people are benevolent and know what to do, how to act, and feel secure that things are taken care of.

The Rhetorical Situation of the WPA

A proposal for major curricular change that constructed a critical view of the university or a conservative approach to education would not get far at Western—the assumptions necessary to agree to such realities are not in wide enough circulation. Are we typical? I suspect we are typical of our kind of school—a middle-sized, public, rural university with nearly open admissions, no PhD programs, and little influence from a major urban area. I think there are many similarly situated schools. A critical proposal might take hold if it were structured as a kind of populism. A conservative approach might take hold if it were structured as a kind of traditionalism. Any blatantly politicized proposal would not get a serious, university-wide hearing, since it is part of "liberally constructed" reality that educating is not a primarily political act.

This rhetorical situation of having to construct a politically "neutral" university in order to gain approval of program changes may not sit well with some Writing Program Administrators. Others may see it as an obvious tactic of practical politics. Such rhetorical considerations, on a lesser scale, also affect staffing and course documents. Becoming aware of these considerations sheds light on the trade-offs we make when we write for approval—whether that approval comes from university, college, or departmental sources. There is a truism we bandy about that when we shut the doors of our classrooms, we can teach as we want. But what we do has been already formed and shaped by the textual realities surrounding our practice, for ourselves and for our students.

More than many English faculty, WPAs are aware of the benefits compromise can achieve. In wheeling and dealing their way through the heady terrain of practical university politics though, WPAs might want to remain sensitive to what the practical politics accomplishes besides approval. The documents required for staffing, courses, and programs structure a negotiated, consensual reality. That reality can come to seem simply the way things are rather than a reality constructed by a document for purposes of gaining a hearing and approval in a bureaucratic structure. While it would be regrettable for any participant to accept the textual reality as "how things really are," the most dangerous believers would be teachers of writing and their administrators, those who daily draft the text of the classroom. WPAs will want to remain sensitive to that nature of the text-world and vigilant for signs of naturalizing that world among those most directly involved in writing programs, faculty and students.

In the WWP proposal, there are traces of Friere's banking model of education. Students and faculty are "manageable" (Friere 60) and are "objects of assistance" (71). "The teacher thinks and the students are thought about" (59). Everyone is placed into a world that resembles medieval feudal society with clear roles associated with the stations of life. Faculty are psychologically sophisticated but do not much act. Administrators act but show no signs of intellectual subtlety. Programs, the context of education, organize this world, creating both stability and change. This picture of the university world is unattractive, even repulsive. I'm not comfortable with it. I don't know if the trade-offs it makes will be worth having made them.

But I do believe the WWP will make a positive difference for students and faculty at Western, though the arguments I would use would be countereffective in the rhetorical situation of seeking university-wide approval. I certainly would not call for change to halt so that WPAs might articulate their real beliefs without regard for the practical politics affecting writing programs. I do suggest that WPAs remain aware of the larger implications of practical politics, the realities acquiesced to and constructed in order to get things done. Whatever WPAs find necessary to predicate about named realities constitutes the roles—the abilities, possibilities, necessities, and obligations—that writing faculty and students will most easily assume.

WPAs sometimes feel they have been co-opted. They are re-assigned from teaching and often have little direct association with the undergraduates their programs and directorships are intended to serve. The Writing Program Administrator is perceived as initiating and maintaining a program machine that will get done what needs to be done. The WPAs' linguistic acts, the naming and predication of reality, do assert power. But because this naming and predication are negotiated—because they *must* be negotiated—that power is constrained by the world models that all active members of the community are loyal to. To go beyond these limits, as I believe we always should, requires sensitivity, vigilance, and subversion.

Note

1. I would like to thank Dr. Bruce Leland of Western Illinois University for supplying me with archival material on the Western Writing Program proposal and with a rich oral history of its development.

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Initiation Rites, Initiation Rights

Thomas Recchio and Lynn Z. Bloom

Last fall, as newcomers to the University of Connecticut ourselves, we taught the indoctrination course to some twenty beginning TAs. Many were new to graduate work, most were new to the university, all were new to teaching, and nearly all were unfamiliar with the rhetorical theory on which we were basing the course. Tom, the new Writing Director, had taught English in American and Japanese universities for some fifteen years. Lynn, first holder of the newly endowed Chair of Writing, had taught twice that time in colleges and universities north and south, east, midwest, and west. Despite our considerable experience, we soon came to realize that we, like our new TAs, were strangers in a somewhat strange land. Although its contours looked like familiar *terra firma*, this new land proved to contain more potholes, sinks, and depressions than met the innocent eye.

The natives were friendly, even genial, with a single conspicuous exception. After all, they had invited us to join them and had already made Lynn a permanent member of the tribe. However, their mores and customs were in some ways curious and unfamiliar. The price of survival was, perhaps, to learn these well and rapidly and to blend in as if we'd always lived there. But because we arrived given not only a mandate for change but also the opportunity both to invent our jobs and transform the writing curriculum, up, down, and across, we did not expect simply to adapt to our new milieu. We wanted our presence to be felt. So although we were polite and said we hoped our new colleagues would approve of the changes we were suggesting, we actually hoped to effect utter transformation. However, as newcomers in an already established culture, our real status, as anthropologist Victor Turner would say, was liminal. We were neophytes, our place as fully functioning members of the dominant culture was unclear. Our new jobs, like any others, were to be accompanied by initiation rites. Thus we had no choice but to participate in these rites, formal and informal, and all of them inevitable.

Although we knew we could not avoid these rites, we have come to see our participation less as the performing of ritual gestures that signal our willingness to conform and to play by a set of inviolable rules, and more as an engagement in a dynamic process. Initiation rites, Turner implies, open

up spaces that enable the initiates to shape the culture even as the culture shapes the initiates. Ritual gestures acquire the performers' styles and, as a result, the rites and the culture which sanctions them are both changed in a complementary process. Thus the vitality of the culture is ensured. Notwithstanding the folk wisdom that says "it is easier to move a graveyard than to change a curriculum," universities, departments, curricula are of necessity susceptible to change, for change is indeed the price of survival, both institutional and individual. Thus initiation rites can become initiation rights.

Though their manifestations may be diverse, these rites have predictable characteristics common to all the colleges and universities we're familiar with. In the immortal words of Ann Landers, "We've been there, Honey, often enough to know." For the information of job-seeking WPAs everywhere, the refreshment of the newly-initiated, and the postgraduate education of those so long on the job they have forgotten what it was like to be new, we identify these rites here. An *explication de texte* will be followed by some suggestions for how to deal with them—in some instances through re-active behavior that accommodates the rites; in other instances through taking the initiative that transforms initiation rites into initiation rights.

The Rites¹

Rite #1. Something important that you've been promised will not be ready when you arrive new on the job, like an office, a computer, a salary check. You may not even be on the payroll.

Corollary: It will gradually become clear that a promise made when you were hired (even, alas, in writing) will not be kept, such as a reduced course load or the services of an assistant.

Rite #2. Whatever you anticipated your duties to be, they will be expanded. If you cheerfully accept this increase (an extra uncovered class, running the writing center along with the writing program, monitoring WAC, and/or supervising the summer Writing Project), more will be added. And more.

Corollary: If you grudgingly accept this increase, you'll still have to do the work—but your lack of alacrity will be noted at tenure time even though "service" may not "count."

Rite #3. The funding for a major program you anticipate running will be curtailed drastically or wiped out entirely. You will nevertheless be expected to deliver the goods anyway.

Rite #4. Someone will let slip a denigration of your job, your discipline. Writing Director. Writing. Freshman English. They will make it clear to you that you are—unlike medievalists, Renaissance men (yes), Victorians, Americanists, modernists, theorists—a second class citizen. Writing instruction is a service; therefore, you're a servant, not the real thing. After all, writing is easier than thinking; when the going gets tough, the tough-minded become critics, not WPAs.

Corollary: Somebody will be gratuitously nasty to you. They will demean and insult you. They will do it anonymously. The well-intentioned will tell you, perhaps even to your face, that they really like your work—even if it is in writing.

Rite #5. Somebody "out there"—a corporate donor, a captain of industry, a state legislator, a trustee—will call your department chair and complain that the students from your program "don't spell so well" and "they don't write too good either" and "it's all your fault." Just because this happens within the first month you're on the job doesn't mean it won't happen again. And again. Every time it does, bad PR will result.

Rite #6. Some of your diverse constituency will try to enlist you in the lost cause of a minority faction, say disgruntled adjuncts. Maybe you're sympathetic to it. Maybe not. You will have to decide, perhaps on the basis of very little or limited evidence--and no sense at all of the politics, where you will place your allegiance and how much effort you're willing to spend to keep your lounge chair on the deck of the Titanic.

Rite #7. Whatever you were told you needed to do to get tenure will be changed: the date for review, the expectations (better finish your book on James), the weight given to external reviews, whatever.

Corollary: Work that looks respectable at some other colleges and universities won't "count" where you are: publishing textbooks, co-authoring articles ("Who *really* wrote it?"), editing books or compiling bibliographies, making instructional videotapes, conducting workshops, training tutors or mentoring TAs . . . ?

Rite #8. Your new writing program agenda will become the surprising subject of department meetings. Though such meetings may have been sparsely attended in the past, this new agenda will suddenly attract phalanxes of ghosts of faculty past, and passing, and to come, rattling chains forged of the sins of previous writing directors as dire warnings. You, you may assume, are guilty—if not now, you soon will be.

Rite #9. Somebody—perhaps a department chair, dean, or curriculum committee—will want you, as a WPA, to fulfill their impossible dreams, to accomplish what they've been thinking about for the past ten or twenty years but never got around to acting on. Such as setting up a Writing Center. Or a WAC program. Or an entrance-exit testing screening. And make sure it reflects what they won't compromise on. They have high standards, and it's your job to uphold them.

Rite #10. Somebody, maybe lots of people, will want what you have. Salary. Space. Reduced teaching load. Secretarial support. The opportunity to mentor disciples in the discipline. As Judy Syfers says in "I Want a Wife," "My God, who *wouldn't* want a wife?" or space. or

Corollary: Or people will want you to start where they did twenty years ago and "earn"—perhaps in twenty years—your right to your current salary and amenities.

Responses, Ritual and Reinterpretation

These rites can be divided roughly into two categories, though there is some overlap. Some rites (# 1, 3, 4, 5, and 10) represent either bureaucratic glitches (#1—What, no paycheck? No kidding! That's never happened to anyone before!) or an unambiguous assertion of power by the entrenched natives to maintain control over status, space, resources, curriculum. By virtue of their longevity and rank they expect us, as newcomers, to automatically acquiesce to our own marginalization or a diminution of our authority. Although as initiates we may regard this as the product of naive or wishful thinking, we will nonetheless have to respond or react to these claims, or we won't be able to do our jobs well. We cannot afford to be shut out of the territory, even though our arrival may signal that the land rush is on.

Take rite #4, for instance. Literature faculty who complain about student writing and in the process denigrate writing teachers may be more

frustrated than ferocious, wanting their students to write far better than they actually do. We've encountered such students ourselves, mild versions if not replicas, perhaps, of the students whose basic writing so troubled Mina Shaughnessy. (Could we have been so crass as to blame high school teachers for the failure of these students to write well?) Because some of our colleagues may not know either how to elicit good writing or respond to writing that's off the mark (except to fail it), instead of becoming knee-jerk combatants at the apparent slurs, we can try to treat their complaints as invitations for dialogue. Isn't it true that to teach literature is indeed to teach writing? After all, we evaluate our students' understanding of texts, literary and otherwise, according to their ability to write critically about those texts. But what does it mean to write critically? What sort of orientation toward texts does a critical response involve? What kinds of knowledge can students gain from writing critically? How can that knowledge be validated? In what ways is writing instrumental in learning?

These questions, the questions that "writing specialists" ask, are questions appropriate for any teachers to ask in courses involving critical thinking and writing. We don't need to passively permit ourselves and our roles to be defined by denigration. We can't allow ourselves to become the departmental scapegoats—especially for sins we didn't commit. Instead, we can take the initiative and try to transform doubts and criticisms into constructive dialogue—even if they weren't initially meant that way. That our institution hired a new WPA implies, after all, that the department recognized the need for the services and expertise that a WPA can provide. And we weren't recruited by mass mailing; they invited us, chose us, perhaps over hordes of applicants, to join them. So what may at first appear as an unambiguous assertion of power or peevishness or perversity may in fact be an acknowledgment of need. When we engage in dialogue, however heated, that addresses that need, we're creating a climate for change.

Although the other rites (# 2, 6, 7, 8, 9) may appear on the surface as additional re-assertions of the status quo, in fact these too contain covert invitations for constructive change, for a further transformation of rites into rights. Rite #9, for example, brings a latent concern for writing out into the open, however circuitous the route. When this surfaces it provides the opportunity not only for constructive dialogue but for collective action. Again we as WPAs can take the initiative. When the question is raised, "What can *you*, the WPA, do about inadequate preparation or about making sure everyone can write?", we can change the implied burden to a

shared responsibility for its solution. "Here's the problem. Our students can't read with understanding. Or write critically. What can *we*, the faculty, do to solve it?" Then we can bring our particular expertise to bear in working collaboratively first, toward a shared—and perhaps new—understanding of the problem, clarifying or reinterpreting the issues. Ultimately we can work together toward a resolution.

As with most discussions of the processes of transformation and change (revolutionary documents, after all, range from Marx's *Communist Manifesto* to Spock's *Baby and Child Care*), this sounds simpler and easier than it may actually turn out to be. But we are all teachers, and teaching is, by its very nature, a transformative activity for both mind and soul. As WPAs, our teaching role is multi-faceted. We are in the unique and privileged (yes!) position to challenge our students, our colleagues, other administrators, even ourselves, as we struggle to move our marginal selves to the mainstream. As we become full participants in an institutional culture, we change that culture through the very process of finding our place within it. In defining, redefining, transforming that community, we transform the ritual process from rites to rights.

Notes

1. These rites are representative of the profession at large and are not particularly derived from practices unique to our home institution. Indeed, the University of Connecticut is one of the more benign institutions we've encountered, and we are happy to be here.

2. This is where statements of professional principles and competence, such as the CCCC "Statement of Principles and Standards," the WPA consultant-evaluators' reports following campus visits, and letters from established WPAs at tenure time can often make considerable difference. Such documents help to interpret and legitimate the WPAs professional activities for an audience up the administrative line; we have proof that such interpretations have helped convince tenure review committees, deans, and other evaluators that these activities do and should "count." If WPAs are hired to perform duties such as those identified here, then they should be evaluated on how well they've done what they've been hired to do. Whether or not such duties should be performed at all is an appropriate subject for a job description, not for a tenure review.

Editor's Note: For more ideas on turning "initiation rites" into "initiation rights," see Susan McLeod's report on page 73.



Development of Composition Instruction Through Peer Coaching

Allene Cooper and D.G. Kehl

The need for some kind of collaborative coaching, especially of novice teaching assistants, is widely evident. The inexperienced teaching assistant in a large program all too often is handicapped by uncertainty or resembles Klein, a graduate teaching assistant in Joyce Carol Oates' story "Archways": "He was a graduate student in a state university that serviced thirty thousand students, having come to his life's work . . . after having been frightened out of other, lesser tasks. . . . He yawned at the thought of his students, they at the thought of him . . . He accepted their justified indifference, and the probable indifference of his professors . . ." (147, 150). An effective system of collaborative coaching, with teachers working together, discussing their mutual successes and frustrations, reduces the sense of isolation in the classroom too often felt by teaching assistants, and promotes positive relationships, communication, and moral support.

A recent survey conducted by the authors of this paper of forty geographically representative state and private universities with sizeable composition programs documents both the need for and interest in peer coaching. The average number of composition sections offered yearly at the surveyed institutions is 183, ranging from 30 at Carnegie-Mellon and 35 at Wisconsin-Madison (where only seven to fifteen percent of incoming freshmen take composition) to 400 at Tennessee and 488 at Purdue. The average number of composition instructors is 72, ranging from 14 at Hawaii to 200 at Purdue. Of all schools queried, 21% of the schools have some form of orientation for new graduate teaching assistants before the semester begins, and 34% require participation in a weekly practicum, colloquium, or workshop throughout the year, and 25% require a three-hour course or seminar in rhetoric and the teaching of composition. In 56% percent of the programs, composition teachers are observed by tenured faculty, and 68% have a mentor system, whereby new teachers work with tenured faculty and/or experienced graduate assistants; 36% have no form of peer coaching; 21% say they are interested in instituting peer coaching or have considered it. Of the 40 universities surveyed, only 8 currently have an authentic form of peer coaching (not to be confused with a mentor

system that uses tenured faculty and/or experienced graduate assistants): Carnegie-Mellon, Illinois, LSU, Maryland, Nevada-Reno, Oklahoma, South Carolina, and the University of Washington.

The seminal work of Joyce and Showers has influenced several programs of peer coaching in elementary and secondary schools. Concerned that, in most teacher development programs, teachers fail to transfer to the classroom skills learned in workshops, Joyce and Showers have recommended "an observation and feedback cycle" whereby teachers "coach" each other as they practice (17). Joyce and Showers assert that "like athletes, teachers will put newly learned skills to use—if they are coached" (5).

Elementary and secondary school peer-coaching programs (Anastos and Ancowitz; Leggett and Hoyle; Munro and Elliott; Sparks and Bruder) that have reported success with the Joyce and Showers model share several components:

- a pre-observation training session in which a specific teaching technique is demonstrated;
- observation visits to team members' classrooms where teachers practice the specific technique;
- a follow-up session at which non-judgmental feedback is given to team members;
- a period of self-reflection when teachers assess their own performance of the teaching technique.

In addition, peer coaches need to be trained in observation skills, note-taking (script-taping), and giving specific non-evaluative feedback (Leggett 17).

While most of what Joyce and Showers have recommended as important features of peer coaching can be transferred and used in a university setting, certain suggestions would seem impossible given the present status of most university composition programs. For example, elementary and secondary teachers usually receive compensation or released time for training workshops and for observing their peers. Additional compensation and substitute teachers are luxuries most universities cannot afford. In addition, Joyce and Showers recommend that "at least fifteen to twenty demonstrations" of a teaching technique should be observed, and that "each teacher needs to try the model—with peers and small groups of students from ten to fifteen times before a high level of skill becomes

evident" (6). Experience has shown, however, that significant improvement can occur with fewer demonstrations and attempts.

A form of peer coaching was instituted at Arizona State University in the fall of 1989 for the purpose of helping graduate teaching assistants develop necessary skills to teach composition effectively and to reduce the sense of isolation in the classroom. As the fifth largest state university in the US, ASU serves approximately 6,000 students in over 200 sections of composition, with 105 graduate teaching assistants and adjunct instructors. While some of the instructors have had teaching experience elsewhere, many are novices.

Like 21% of the universities surveyed, ASU has an initial week of orientation in the fall, a training seminar for first-year teaching assistants, and a weekly, hour-long meeting during the spring semester. TA classes are also observed at least once each semester by tenured faculty members, and grading of and comments upon a set of papers are evaluated. In addition, teaching assistants are evaluated by their students each semester. An informal system of peer mentoring is also in place, whereby experienced teaching assistants/associates volunteer to be paired as advisors to new teachers. These methods seemed inadequate to the Director of the program, however, and, like 28% of composition directors in the survey who feel only moderately satisfied with the nature and extent of their supervision and the 26% who expressed dissatisfaction with the supervision, the Director and colleagues at ASU felt the need for another method of helping instructors become more effective and self-assured.

In the fall of 1989, new teaching assistants in teams of three began sharing ideas to improve their lesson planning, classroom performance, and grading proficiency. Team members made a series of visits to observe and describe each other's classroom activities. In follow-up sessions, team members objectively discussed the events they observed.

The peer-coaching program has had at least five significant benefits. First, it has served to reduce the feelings of isolation new teaching assistants often have in the classroom. Knowing that others have similar problems and similar fears gives teachers self-confidence in their own abilities. Second, getting feedback from peers "in the trenches" who are teaching the same material and facing the same challenges provides support through shared experience. Having a "second pair of eyes" in the classroom enables teachers to "see" more of the classroom dynamics. Getting feedback on their own performance and on the subtle reactions of

their students helps teachers provide better, more effective instruction. Third, getting positive reinforcement in a nonthreatening system engenders trust, confidence, camaraderie, *esprit de corps*. It is healthy simply to get teachers talking with each other about their teaching. Fourth, teachers are exposed to various teaching styles and strategies. Finally, and perhaps most importantly, teachers begin a process of self-reflection and self-evaluation which will help them improve their classroom attitudes and behaviors as they continue to teach.

After their first round of visits to each other's classrooms, new teachers made comments such as the following: "Having a chance to see other classes calmed my anxiety about my class"; "I was able to notice things about class dynamics that I hadn't been able to notice in my own classes"; "I realized that I'm not such a bad teacher after all."

Setting Up the Program

As its name suggests, the peer-coaching program at ASU, though instituted and overseen by a tenured faculty member and a senior teaching associate (a PhD candidate completing her dissertation), is carried on by and for the teaching assistants themselves. Because it is a non-evaluative program aimed primarily at improving teaching rather than judging, it is a non-threatening way for teachers to learn to be more effective in the classroom.

During a week-long orientation preceding the fall semester, the program was introduced to the teaching assistants by the senior teaching associate who administers the program throughout the year and by a faculty member not associated with TA evaluation. Setting up the program consisted of introducing the teaching assistants to the concept of collaborative learning, emphasizing the non-evaluative, self-reflective nature of peer coaching, and scheduling the first observations.

In the introduction to collaborative learning, reference was made to Kenneth A. Bruffee's article on "Collaborative Learning and the 'Conversation of Mankind.'" Of special interest is Bruffee's discussion of Michael Oakeshott's suggestion that "we are the inheritors . . . of a conversation" that goes on "both in *public* and *within* each of ourselves." The intent was to ensure that teaching assistants would see that their participation in peer

groups is similar to the sharing of knowledge that writing students do as they learn to edit papers collaboratively; that is, the objective was for teachers to learn the "normal discourse" (a la Rorty) of a teaching community as students will learn the normal discourse of writers. It was hoped that by watching others teach, listening to comments about teaching, and reflecting on these experiences, the composition teachers would improve their teaching and their self-esteem as teachers.

One of the most important features of peer coaching is its non-evaluative nature combined with its emphasis on self-reflection for teacher development. In order to reassure the teachers that peer coaching would not be used in evaluation, two steps were taken. First, teaching assistants were assured that no composition administrator or faculty member would see any of the peer observation forms. Second, the teachers were taught to use non-evaluative terms in their observation reports and to make them purely descriptive. They were encouraged to use the third person and the impersonal rather than the second person in their reports, to describe what the teacher and students *did* and *said* rather than guessing what they felt, and to use direct quotations when appropriate. Peer observers were encouraged to avoid trying to solve the teacher's problems and instead to describe, in the first person, how the lesson affected them with such statements as "I felt confused about . . ." or "I'm not sure what the teacher meant by . . ." Other ways of writing non-judgmental reports include avoiding use of evaluative adverbs, such as "abruptly," "clearly," and "fortunately." Observers were also warned to be sensitive to fragile egos and to diversity of effective teaching styles.

It was necessary throughout the year to re-emphasize the non-evaluative nature of the observation reports and to encourage self-reflection and self-evaluation. In post-observation follow-up sessions, for example, teachers were asked to freewrite and to answer questionnaires concerning their feelings about their own classroom performance and their attitudes about teaching.

Because most of the new instructors are graduate students who come from all over the country and usually do not know each other, the senior teaching associate set up the fall semester peer coaching teams, keeping in mind both graduate students' teaching schedules and graduate courses. In the spring semester, the teaching assistants chose their own partners. In scheduling peer coaching classroom visits, it was necessary to allow for

teachers who were ahead (or behind) the common syllabus. Pre- and post-observation discussion sessions held during the training seminar were scheduled three weeks apart to allow teachers time to complete their visits.

How the Program Worked

During each semester, teachers were visited twice by their teams. Since teams consisted of three members, each observer had the opportunity to visit two classrooms during each round of peer coaching. Before each visit, teams met during the seminar to be trained in a specific teaching strategy to be practiced during the observation. At these pre-observation meetings, they also collaborated on lesson planning and scheduled the classroom visits.

For the peer-coaching observations, specific teaching strategies were selected to help new teachers move effectively through the syllabus. For the first observation, for example, teachers were asked to practice introducing students to a new rhetorical mode, such as comparison-contrast. During the second visit, teachers practiced directing group work in the classroom and demonstrating methods of beginning lessons and effectively ending a class. In the second semester at ASU, freshman students are taught library skills and methods of research for writing papers from sources. Since students must read effectively to report and synthesize their research, during the first spring-semester observation, instructors observed their peers teaching pre-reading techniques, such as SQ3R (Readance 167-68) and ReQuest (Manzo 123-26). During the second visit, teachers practiced directing a discussion on an assignment from the reader.

After collaborating on lesson plans and before each observation, instructors provided their peer observers an outline of their lesson. This outline specified the goals for student behavior and the teaching strategies that would be used to accomplish those goals. In addition, instructors noted on the form which teacher and which student behaviors they especially wanted peer observers to describe in their report.

During the classroom visit, peer observers wrote a descriptive narrative of the classroom activities, noting special activities requested by the teacher. After each of the visits, teams met with the peer director during the seminar to exchange observation forms and to discuss the activities

they had observed. During each of these follow-up sessions, teachers were asked to reflect on their own teaching performance. Further, teachers were encouraged to write their feelings about teaching and peer coaching. Often they were asked to complete the sentence, "When I think about peer coaching, I'm concerned about"

Teacher Reactions

Before the first peer-coaching visits, most teachers expressed concern about one issue more than any other: that a visitor to the classroom would affect their students' behaviors or their own. In most cases, this concern is another way of expressing the fear that, as one teacher put it, others might "find out that I'm an ineffective teacher."

After the first round of observations, one teacher wrote, "When I was visited I was nervous before the class. I felt nauseated. Once I began talking and engaging my class, I forgot that my two peers were present. Maybe I was more conscious of time spent and goals set. Afterward they approached me and congratulated me. I felt *very* supported, rewarded, and appreciative."

Another wrote: "I found peer coaching to be quite valuable. Before I was observed, I was quite nervous and concerned about my performance. I discovered, however, that once my class got started I forgot my observers were even there. As it turned out, the class my observers sat in on was my best to date."

Some instructors felt that having peers in their classes helped prepare them for the more formal, evaluative visit by a faculty member which would occur later in the semester. At any rate, the fear of having someone visit in the classroom seemed to disappear as the visits continued. Instructors expressed surprise not only that the visits were non-threatening but also that having "a friend in the classroom could be very supportive." One teacher wrote, "I feel my class went reasonably well, and I felt nothing but encouragement and sincere concern from my peers."

Another teacher wrote, "I felt my class was awful, and I actually felt supported by having peers there. I wasn't aware of their presence at the time[,] but after class I was glad they captured what seems to be eluding me. I also really appreciated visiting their classes to see other TAs in action[.]

as well as to observe other student populations. I felt I was no longer going through these 'antics' or teaching in a void."

Visiting other classes gave new teachers self-confidence. One teacher expressed her feelings this way: "When I visited the two other classes, it was the day after a discipline problem in one of my own. Students were talking, and I felt I lost some of my control. I was upset because this had never happened before. Having the chance to observe other classes calmed my anxiety about my class. The classes I observed had much more talking going on when they were in control than mine had when it was not. I realized that I had overreacted."

Still another instructor said, "I appreciated being able to observe my peers—to assure me that I was not really as poor an instructor as I thought. I'm not implying that my peers are poor teachers, but rather that observing them and seeing student reactions made it clear that I'm not doing so badly after all."

A teacher with more experience, one concerned more with learning than with discipline wrote, "In the classes I visited, I felt almost invisible, I was able to notice things about class dynamics that I hadn't been able to notice in my own class: how to phrase questions so students can understand them clearly and respond and other class techniques. I learned a lot about my own teaching from the observation." Another wrote: "Observing classes myself was also very instructive for me. I observed specific problems, such as talking in class, lack of response, and boredom. Watching how each instructor dealt with these problems gave me some insight into how I should and shouldn't deal with them in my class."

Teachers more confident about their roles wrote about different concerns. "I wasn't very nervous being observed, I guess because I've taught and been observed so many years. I wish there was more emphasis on developing and sharing lessons between and within peer groups. I feel this is of greater importance to me and my effectiveness in the classroom."

As the semester progressed, most teachers' concerns changed. More teachers expressed the hope that they could "utilize the suggestions made at the last peer coaching session" or "show some improvement in my teaching." Teachers became less concerned about themselves and more concerned about their peers. One wrote, "I am concerned about being able to give helpful feedback." "I'm concerned," another wrote, "about making someone else nervous, screwing up because I'm watching." One instructor

revealed a self-reflective attitude toward his role in a group when he wrote, "I am concerned about not dominating a group and not steamrolling others' ideas or opinions." Another expressed anticipation for the next visit: "I want to see the rapport that M and B have with their groups of students."

After the second observation, teams expressed gratification that they had "learned teaching techniques," "got ideas from each other," "gained insight into teacher-student relationships," and had "better, more trusting relationships with peers."

It was especially gratifying to the program's coordinators to see how some teachers applied the principle of self-reflection and changed their own behavior. Early in the semester, one of the new teaching assistants expressed to the TA peer-coaching director feelings that his easy-going manner in the class might be a problem to administrators. After the first peer visit, he voluntarily identified himself in an otherwise anonymous assignment to write about concerns with the program: "I'm still concerned about the department's tolerance for my own unique teaching style. I have no idea of where my teaching crosses the line into unprofessional behavior as far as the degree of informality in my classroom is concerned." Later, this same instructor confided in the peer-coaching director that he had done a considerable amount of reflecting on his own classroom dynamics. After visiting other classes, receiving the descriptive feedback from his peers, and reviewing several sets of his students' papers, he decided to make some changes in class discipline. No one needed to "evaluate" him; a process of self-evaluation, which had begun with his first day of teaching and which was reinforced by the objective narratives of his class by peers, helped him change his own techniques and become a more effective teacher.

Collaboration in teaching enabled a number of instructors to help students see the importance of collaboration in learning. One instructor put it this way: "I discussed with my students that we [teachers] are also working cooperatively, and they were into that, into seeing peer editing and peer coaching as vital to the process of learning. They see the 'process' in which the class is engaged, in more ways than one."

The survey of forty composition programs asked directors what possible weaknesses they saw in peer coaching: 46% listed none or stated that they saw none. Six major concerns were expressed, the most common being the extra time involved and lack of compensation to instructors for

the time invested. As one director said, "Teaching assistants are so burdened with so many tasks that they have enough simply completing what they have to do now." Another expressed concern over possible exploitation of instructors unless they are adequately compensated. To be sure, any teacher development program involves time beyond the regular workload. While participating in peer coaching, the teaching assistants at ASU expressed their concern for balancing time spent in class observations with their own teaching schedules and graduate classes. At present the program involves only new teaching assistants, who receive university credit for attending a training seminar. Their planning and post-observation feedback sessions are held during that class time. They are encouraged to think of class visits as "homework" for the seminar, but the director is sensitive to their concerns. Although original plans called for peer groups of five members each and for three visits to each member's class, it soon became obvious that reducing the groups to three members each and visits to two was more realistic.

A second potential weakness of peer coaching—"overkill," as one respondent put it—can be a problem. Because the director at ASU hopes to have volunteers coach each other after the first year in the program, partners rather than teams are recommended to senior teaching assistants. In addition, it is hoped that experienced instructors, not able to continue the benefit of learning new teaching strategies in the seminar, will participate in what Robert J. Garmston calls "collegial coaching" (20). Unlike "technical coaching," whereby teachers practice skills taught them by a coordinator, collegial coaching "concentrates on areas the observed teacher wishes to learn more about." Accordingly, the teacher specifies techniques or skills of special interest to him/her and asks team members to describe classroom activities with particular reference to those techniques.

Another potential weakness mentioned was lack of experience and knowledge or, as one respondent wrote simply and somewhat cynically, "the blind leading the blind." Composition teachers and administrators who do not see the value of collaborative learning—for example, in various forms of peer editing—feel that teachers participating in collaborative teaching are indeed "the blind leading the blind." Ample evidence has shown, however, that teachers, as well as students, who are taught a new skill and who desire to improve can do so as they reflect on their own behaviors after being observed and coached toward improvement in a non-threatening environment.

Respondents who mentioned a fourth possible weakness—potential for soft-pedaling criticism, a hesitancy to be honest, reluctance to give constructive criticism, fear of hurting another or even mutual stroking—apparently did not take into consideration the fact that observation reports are *descriptive* rather than *evaluative* and *judgmental* in order to encourage self-reflection. The same point applies to the respondent who expressed concern over the possibility of "some occasional resentment."

Other concerns expressed seem to relate to the need for positive presentation and sensitive supervision of the peer-coaching program. One respondent wrote, "It can be idiosyncratic, not applicable to all circumstances"; still another commented, "The passing on of 'lore' about teaching composition as if it were fact could be a problem." Each of these potential problems, legitimate though it may be, is minimized by sensitive peer-coaching administration.

One respondent, who commented that peer coaching "provides a cheap supervision and excuses non-composition faculty from becoming involved," seems to assume that peer coaching is the only form of supervision. On the contrary, the program at ASU, and apparently those at the other eight universities which have some form of peer coaching, supplements other forms of supervision: tutelage and direction by the Director of First Year composition, pre-term orientation, a seminar and/or practicum during the year, a mentor system involving experienced senior teaching assistants and/or tenured faculty, and evaluation by tenured faculty who visit classes, examine graded essays, and write assessment reports.

Peer coaching has proven to be an effective program at ASU, serving, among other things, to reduce the detrimental sense of isolation of composition teachers in the classroom. As one teaching assistant put it, "I feel I am no longer teaching in a void." The program has helped instructors recognize that they face common problems in the classroom and that they can help each other find the best solutions. If, as George P. Elliott noted in an essay on "Teaching Writing," the criterion for judging "a good class" is "the way it pulls together late in the term into a kind of community" (82), a major criterion for judging a "good" group of composition teachers is the way they pull together early in the term into a kind of sharing community—visiting each other's classes, writing descriptive reports, meeting together to discuss objectives and strategies, and, most importantly, engaging in self-reflection about their own teaching. Elliott points out that "it is in our nature to make such communities, though of course we can be

prevented from doing so both by our own negative wills and by too constricting a system." "The extraordinary ingredient in making communities," according to Elliott, is "wanting them enough to risk failure" (85). The alternative to composition instructors "squatting sequestered" in debilitating isolation is to establish collaborative communities through peer-coaching.

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The Graduate Student as Apprentice WPA: Experiencing the Future

Trudelle Thomas

This morning I teach two classes and hold conferences with students. Then I meet with the academic vice president and my department chair to discuss plans for a writing assessment program for the six hundred students who move through our composition program each year. By mid-afternoon, I hope to escape to the library to fine-tune plans for a faculty workshop later this week. It's a typical day in the life of this writing program administrator. I delight in the variety of tasks and relationships that make up my job, but sometimes I think back on graduate school and wonder: how did all those captivating seminars in Barth and Berthoff and Woolf prepare me for this?

Candidates entering the job market with Ph.D.s in Composition and Rhetoric quickly discover that they, more than other new instructors, must assume administrative responsibilities early in their careers. Many are hired immediately into positions as writing program administrators; others are hired with an eye toward moving into such positions within a few years. Yet often new WPAs have little preparation for administrative work. Discussions of the training of graduate students tend to focus solely upon their role as teachers and researchers, while paying virtually no attention to their future responsibilities as administrators. For example, the essays in *Training the New Teacher of Composition* (edited by Charles Bridges, NCTE, 1986) all deal with helping graduate students in their role as teachers, and none addresses their responsibilities beyond the classroom.

In the best of all possible worlds, writing programs would be administered by seasoned, tenured faculty members who could gradually apprentice their assistants. In the meantime, I am writing this article to suggest how writing program administrators can help graduate students in gaining understanding, and, better yet, experience in administering a writing program, even while still in graduate school. Specifically, I would like, first, to suggest some of the qualities to look for in prospective WPAs, and, second, to outline practical ways to help graduate students gain hands-on experience with administrative tasks. My suggestions require a

minimum of institutional change and do not place excessive demands on already busy WPAs.

Traits a Prospective WPA Should Possess

In addition to the research and teaching skills required of all new assistant professors, the ideal writing program administrator should possess the personal qualities listed below. When considering graduate students as potential WPAs, determine whether they have these abilities or could develop them.

1. Prospective WPAs must be willing to be advocates for students and teachers of writing. Since writing programs are at once vitally important and chronically under-funded and under-recognized, successful WPAs must be willing to espouse an unpopular cause. Advocacy of a writing program may range from serving as a representative of the program to fighting for improvements in curriculum and working conditions. A seasoned WPA who directs a large composition program in the Southwest describes his position vividly, saying, "I'm a paid professional pain in the neck."

In order to be effective advocates, prospective WPAs must also be able to develop political skills early in their academic careers, both within their own departments and the university at large. A person who is perceived as merely a "pain in the neck" will have little power or credibility. One who becomes a WPA before getting tenure will need to gain the support of tenured faculty members. Once tenured, a WPA will still need political savvy to continue to advance the cause of the program.

2. Prospective WPAs need vision. A person who is only crisis-oriented and geared to meeting short-term deadlines will have difficulties as a WPA. In order to develop and maintain a program to meet the changing needs of students, prospective WPAs need creative vision—the ability to anticipate the needs of students and respond innovatively. Underlying such vision should be the ability to see how writing courses fit into the picture of the total university, into American culture, and into human experience. WPAs need to find the right balance between commitment to what is already working in a program and an openness to new approaches, as well as the ability to plan and implement changes over one, five, or more years. Best suited to this career are persons with a high degree of initiative and energy.

3. Prospective WPAs should be adept at dealing with many kinds of people. While most professors choose to interact primarily with students, a WPA must work closely with a wider range of people in a variety of power positions. These will likely include department chairs, upper administrators, full-time and part-time faculty, faculty in other departments, high school teachers, and parents of students, as well as students themselves. In interacting with people, prospective WPAs should display confidence, diplomacy, a strong will, and the rhetorical skill and vocal capacity to speak forcefully. WPAs should possess finely honed "people-skills" and the emotional energy required to draw upon these skills on a daily basis.

Spotting These Traits

As a WPA, you can let your students know the value of these traits so they can decide for themselves whether they possess them. You can also develop ways to recognize them yourself. You might, for example, observe your students' behaviors in various work and social contexts, such as graduate seminars, their own classrooms, conferences with writing students, and committee or departmental meetings. As you observe, watch for the abilities to speak diplomatically, to express ideas or convictions with force, to be an advocate, and to cooperate with other people. Do you have students who display initiative in organizing workshops or who are leaders of graduate student organizations? Which graduate students speak up most for their own students or for the writing program in general? Who are your best teachers?

Graduate applications, letters of recommendation, and curriculum vitae also offer clues as to whether students might be well-suited to administrative work. Successful administrative, managerial, or supervisory experience listed on a student resume or c.v. might indicate a talent for administration. Watch also for evidence of leadership, innovative planning, flexibility, and task-orientation (i.e., the ability to get the job done), as described in letters of recommendation or work history.

Standard measures of ability, such as student course evaluations and peer or faculty evaluations, should also prove useful in assessing a student's creative vision, fairness, and ability to cooperate with others. Syllabi, research proposals, and committee work offer further bases upon

which to judge a student's ability to plan imaginatively and to follow through. As students take advantage of the kinds of administrative opportunities suggested later in this article, you will have a sound basis upon which to evaluate their potential as administrators.

Helping Graduate Students Acquire Administrative Experience

Inasmuch as many graduate students, coming directly to graduate school from college, have little or no administrative experience, I would like to suggest some practical ways you might help a prospective WPA gain experience in and understanding of writing program administration.

1. Create "apprenticeship" positions for aspiring WPAs. As a WPA, find ways to provide hands-on administrative experience, organized in such a way that you can provide supervision and guidance.

If several graduate students in your department share a serious interest in exploring writing program administration as a career path, create a graduate seminar or practicum in which you guide them in acquiring a theoretical view of the field while offering them your insights into the practical demands of administration. Perhaps such a practicum could be linked with an "Introduction to Graduate Studies" or another already existing course, preferably one taken after the first year of graduate work.

One part of such a practicum would introduce students to the administrative organization of various types of universities, helping students to ask and answer questions such as the following. What is the administrative organization in a particular type of university (i.e., who reports to whom)? Who has power, in terms of controlling budgets, policy, curricula, and hiring? How is policy formulated? What activities and values are rewarded? What is the writing program expected to accomplish, in the eyes of higher administrators, of students, of other faculty? On what basis are budgetary decisions made?

Such a practicum would provide a good forum for leading students in the reading and discussion of relevant books and articles dealing with writing program administration. Your practicum syllabus might include books, such as Connolly and Vilardi's *New Methods in College Writing*

Programs (MLA, 1986), Hartzog's *Composition in the Academy* (MLA, 1986), and White's *Developing Successful College Writing Programs* (Jossey-Bass, 1989). You could also include articles from CCC, WPA, *College English* and from journals outside English which deal with educational administration; for example, all aspiring WPAs should be familiar with the "Statement of Principles and Standards for the Postsecondary Teaching of Writing" published in the October 1989 issue of *College Composition and Communication*. You might also include more expansive studies of the profession, such as Berlin's *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985* (Southern Illinois University Press, 1987) and Ohmann's *English in America* (Oxford, 1976). On the practical side, readings in time management and personal organization could impress upon students the necessity for WPAs to be well-organized, adept at managing their time, efficient with paperwork, task-oriented, skilled in running a meeting, and good-humored.

If only a few students are interested in administration, perhaps you could link them up with opportunities to serve as student assistants or as liaisons to others directly concerned with the writing program. Can you hire student assistants to help with the planning and paperwork essential to running your writing program, such as a student assistant to the director of composition, or as an assistant director of a writing center? Work-study funds or graduate assistantships might help fund such positions. Can students be temporarily placed in positions as interim directors or assistants? One classmate of mine spent her last year in graduate school as an acting assistant director of the freshman English program while the English department conducted a search for a tenure-track assistant.

Another option would place students in internships where they could work as assistants for a term or more. You could link internships to a practicum or independent study in order to help student assistants process their experiences through discussion and seminar papers. A student might, for example, work as an assistant director of a writing center and at the same time enroll in an independent study course in writing program administration. Or graduate students might enroll in courses offered outside your department; one colleague of mine tells me he benefitted from education courses in "Methods and Curriculum" and "Educational Administration." Whether learning through a practicum, an assistant position, an internship, or specialized courses, students should be encouraged to document their experiences in anticipation of the time when they seek jobs; job candidates will be able to give search committees a clearer picture of their skills if they can present evidence of their adminis-

trative skills, either in their dossiers or in interviews. You might also guide them in assessing the value of prior administrative experience outside the university.

Finally, you can help your students in Composition and Rhetoric to acquire a sense of professionalism by encouraging them to attend conferences, to network with other WPAs, and to submit papers for presentation or publication. This is especially important for aspiring WPAs since they may soon be supervising other professionals, and therefore need to possess confidence and a sense of the field as a whole. Anson and Miller's article in *College Composition and Communication* (May 1988) provides a comprehensive list of journals in the field of writing instruction that should interest graduate students who want to become WPAs.

2. Encourage students to acquire a broad picture through service. As WPA, you need to help graduate students find opportunities for service in your department or university that will give them a wide-angle perspective on how an English department and a writing program function. In addition to initiating students into the power structure, reward system, jargon, and rituals of the profession, such service will provide a clearer picture of the part a writing program plays in the larger scheme of general education. Students can begin to understand firsthand the issues they may have discussed in your "administration practicum": administrative organization, how policy is made, expectations placed on the writing program.

Opportunities exist throughout the university for gaining a new perspective through service. Students might, for example, volunteer to serve as representatives on department and university committees. Serving on a steering committee, a search committee, a rank and tenure committee, a freshman English committee, or other ongoing or standing committees introduces students to the issues and problems faced by faculty members and administrators. While a graduate student, I sat on a few graduate faculty hiring committees that required me to take part in screening applications, interviewing candidates, and discussing their qualifications; this was an enlightening initiation into our profession.

Other avenues for service include interdepartmental or university-wide committees, such as a core curriculum or general education committee, a library committee, an interdepartmental search committee, a futures committee, or other committees that extend beyond the English department; even if not directly related to the writing program, such service may

help the student to better understand how the larger university operates and/or how others view the writing program (or English department). While serving on one committee may not in itself provide a broad picture, a few such experiences will; service also gives students the chance to move out of the "student" role and to begin to function as junior colleagues.

Students might also become active in graduate student organizations, preferably in leadership. If a university-wide graduate student association exists, prospective WPAs might volunteer to represent your department. You can also encourage students to get involved in their graduate English organization. If such a group does not yet exist, they can start one.

You can encourage students to learn how a curriculum is designed and how policy is made. If your school is developing new composition requirements, revising the present composition curriculum, or designing elective writing courses, involve graduate students in planning, implementing, and evaluating such innovations, perhaps as part of a task-force or special committee devoted to improving the writing curriculum.

Even if your university is not currently involved in curricular change, you as a WPA and others involved in departmental administration must continually make decisions about writing courses already in place: course goals, textbooks, policies, and teaching methods. Graduate students should assist in these decisions. If you have a method whereby teachers regularly visit one another's classrooms to enhance teaching quality, you might find ways for graduate students to accompany seasoned teachers on such visits. Students might, on their own, ask to sit in on the classes of more experienced teachers who are known to be especially skilled or innovative.

3. Help students to acquire varied teaching experience in writing courses. Naturally, graduate students preparing for the job market will want to gain as much varied teaching experience as possible. Because they may eventually supervise teachers of a wide range of writing courses, aspiring WPAs have a special need to teach as many different courses as possible while still in graduate school.

Many teaching assistantships routinely require that students teach a number of different courses in the freshman composition sequence, including basic or developmental writing, English as a Second Language, and Advanced Composition. If this is not the policy or design at your school,

you may try to promote such a policy, especially if you have control over scheduling TA teaching assignments or freshman writing courses. If someone else plans the schedule, encourage students to make sure that person knows of their desire to teach a variety of courses. Aspiring WPAs should find a way to teach every writing course offered in your program at least once, and to audit or observe the courses they cannot teach.

As WPA, you can also search out new opportunities for students to broaden their teaching experience. Perhaps you can involve students as instructors or assistants in courses in business or professional writing, in technical writing, in "popular writing," and/or in any other specialized writing courses your university offers. You might also help them to teach in a computer lab or to use Computer Assisted Instruction in some other teaching capacity, perhaps as a tutor. Students need to know that because educational work in this area is still so innovative, experience with teaching, writing, or tutoring with computers will improve their marketability.

You might arrange for students to have opportunities to work in a writing center as a tutor or as a trainer of peer tutors. If your university has no writing center, you could look into creating one. Encourage individual students to find ways to teach writing courses through a continuing education program, a local literacy program, or through a community education center. (One wonderful year I taught creative writing weekly to retirees at a local senior center!)

4. Involve students in faculty development/teacher training. Experienced WPAs are aware of the need to share new research in composition with their colleagues in English and in other departments through university-wide or intradepartmental faculty development workshops; such workshops might be offered as part of a program in Writing Across the Curriculum. You can help aspiring WPAs to gain experience in this area by involving them in existing programs and by encouraging them to exercise initiative in organizing new workshops. Involve experienced TAs in training programs for new teaching assistants and faculty (such as fall orientation or an ongoing teaching practicum for new teachers), perhaps by inviting outstanding teaching assistants to help plan the program, give guest lectures on some aspect of teaching at which they excel, or take part in a panel presentation.

A more formal way to help graduate students gain experience in faculty development is to involve them in the ongoing supervision or

mentoring of new graduate students. Does your department have some sort of mentor or "master teacher" program whereby professors or experienced TAs guide and supervise new teaching assistants? Or there may be such programs associated with Writing Across the Curriculum or the National Writing Project or community-based literacy programs. Your department might sponsor occasional workshops, perhaps organized by the graduate students themselves, designed to help update the faculty's methods of teaching writing. In graduate school, one classmate of mine organized a monthly brown-bag "Comp-Talk" that brought together writing teachers to discuss selected articles or to listen to presentations.

5. Help students gain experience in Testing/Assessment. Because accountability in writing programs is receiving greater and greater emphasis from administrators and legislators, you would be wise to help your students to understand the logistics, underlying assumptions, and relative merit of various methods for evaluating student writing, especially on a large scale. Encourage graduate students to read as much as they can about assessment, perhaps enrolling in courses in testing, experimental design, or statistics. (See the bibliography.)

You can also help your students find opportunities to gain hands-on testing experience. If your university requires either placement or exit examinations in composition, hire graduate students to administer and help grade them. Let your students know that the Educational Testing Service will pay graduate students to grade Advanced Placement exams. Encourage them to approach the principals or English department heads of local high schools to inquire about opportunities for involvement in their large-scale testing programs; high schools are sometimes more progressive than colleges in instituting assessment programs. Colleagues in the Education department at your own university might be able to offer students useful guidance.

By the time your graduate students complete their degrees, they should plan to have a working knowledge of the theory underlying writing assessment, as well as having some hands-on experience. Through your supervision and their own reading and experience, they will come to understand terms, such as holistic scoring, portfolio assessment, barrier exams, proficiency exams, and exit exams. Such knowledge and experience will prepare them for the time when they will be called upon to provide leadership in planning or updating assessment programs in their new schools.

Satisfactions

Helping graduate students to gain administrative experience aids our profession as well as the students themselves. It allows students to test their wings and to acquire skills beneficial for seeking full-time academic posts. A student unsuited to administration is better off to find that out now, before moving a thousand miles for a "permanent" position. And those who are well-suited to administration will be able to "hit the ground running" as new WPAs. When new faculty members serve competently and with a measure of satisfaction, their colleagues and the profession as a whole are enriched.

Writing program administration requires creativity, savvy, and hard work. As in any professional career, WPAs may grow so mired in day-to-day minutiae that they lose the passion that drew them to the profession in the first place. Moreover, students whose central desire is to teach literature should not choose this career path, since they could be permanently pigeonholed as WPAs. But for those genuinely committed to the field of writing instruction and temperamentally suited to administration, the job can be most rewarding. I informally polled several WPA colleagues as to what they found satisfying about their jobs. They responded that they enjoyed the opportunity to shape a program; working as a team with the department chair, dean, and others; influencing hundreds or thousands of students, not simply one classroom; the variety of tasks; the opportunity to network with other WPAs; having high-visibility on campus; the opportunities to develop one's talents; many chances to help students to "find a voice" and gain confidence; and being responsible for the most important course in the English department (some would say the university). In spite of all its aggravations and demands, writing program administration provides many of us with an avenue for making a satisfying and important contribution.

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A New Approach to Advanced ESL Placement Testing

Ilona Leki

Like 84% of college English programs for native speakers (Gordon 29), nearly all colleges and universities that enroll non-native speakers administer some type of commercially available or locally developed English placement exam to incoming non-native students. Despite the widespread use of placement exams, dissatisfied program administrators and teachers complain that those exams that can be evaluated quickly and "objectively" do not test the appropriate skills, while those that do test appropriate skills require a great deal of time and expertise to evaluate. Although literature on assessment abounds, the body of literature on placement testing is surprisingly small, presumably reflecting the special nature of placement tests. (See, however, J. D. Brown for an excellent discussion of reading placement exams.) First, placement exams reflect the content of particular programs and are therefore less generalizable than other types of tests. Second, the results of student performance on a placement test are not as consequential as the results of achievement or proficiency tests which can, on the one hand, cause a student to fail a course or, on the other, stand in the way of a student's graduation. A placement exam merely matches a student with an appropriate course. Third, if a student is incorrectly placed, the teacher or the WPA can presumably remedy the mistake. Thus, placement exams do not serve the same kind of gate-keeping function as other types of writing assessments, holding "unprepared" students back in their progress towards a degree. In fact, despite their deep concern about the political, social, psychological, and philosophical implications of all other forms of writing assessment, assessment researchers are generally comfortable with placement tests (Weaver 43). It is perhaps in this privileged arena, then, that innovations in testing are most appropriately explored.

However "safe" the placement test environment may be, placement exam designers are nonetheless confronted with several key decisions. Where will the placement exam fall on the continuum between objective, standardized grammar test and holistically rated writing sample, between global-skill and local-skill testing, between academically-oriented and personally oriented writing? (See Perkins for further discussion of writing

evaluation options.) This paper discusses these questions and one attempt to find innovative answers for ESL (English as a Second Language) writing placement testing.

Debate on Writing Assessment

Most central to the current debate on writing assessment is the question of whether to test students by means of writing samples or of objective, grammar-type tests (White; Leonhardt; Gordon; Carlson and Bridgeman; Homberg). This issue is of particular concern in the testing of ESL students since not only writing ability but general proficiency in English must be determined to place students in appropriate writing courses.

The argument against using objective, grammar-type tests to evaluate writing has always been that these tests lack validity since they do not directly test composing skills. Reppy and Adams have found, for example, that STEL (Structure Tests of the English Language) scores are poor predictors of students' writing abilities. Raimes describes the mismatch between student scores on the Michigan Test of English Language Proficiency (testing grammar, vocabulary, and reading) and a holistically evaluated writing sample, and comments: "The lack of correspondence between language proficiency score and placement in a writing course assessed according to a writing sample points to the limitations of standardized testing for the evaluation of writing" (448). An informal study at the University of Tennessee revealed very little correlation between scores on the TOEFL (Test of English as a Foreign Language) and ratings on an inhouse placement exam. While many institutions rely on TOEFL for basic admissions information on second-language students, few trust TOEFL scores for placing of students in writing courses. Even if we disregard the lack of correlation between standarized tests and writing ability, for many, writing samples simply have a great deal more face validity as tests of writing than do standarized objective tests; that is, writing samples appear to be valid tests of writing ability.

However, as Gordon notes, "face validity is the least sophisticated kind of validity and psychologists are not satisfied with a measure if it meets this criterion alone" (31). Furthermore, several recent studies do seem to show high correlation between results of objective tests and holistically rated essay exams. Leonhardt found that composite scores on TOEFL for a hundred locally tested students tested correlated well with

scores given essays written by these same students and rated holistically using the Newbury House ESL Composition Profile (Hughey *et al.*), a commercially produced and widely used, holistic scoring guide. The producers of TOEFL itself resisted developing their long-awaited writing test, despite pressure from ESL writing teachers, because they too have claimed a high correlation between TOEFL and holistically-scored writing samples.¹ Furthermore, arguing for a return to standardized placement testing for native speakers, Gordon points out the many problems inherent in one-shot essay exams. Appropriate topics are difficult to come up with; students have varying degrees of familiarity with any given topic; students have only one opportunity to show their skills; students who are heavy revisers are at a disadvantage because of time limits; the wording of the prompt affects students ability to comprehend and respond to what is being asked of them; and finally, evaluating essays holistically requires a great deal of time, care, and preparation of the raters.

The issue of whether or not to use a writing sample is further complicated in the case of second-language students. For a variety of reasons, including simple lack of motor fluency in writing English script, second-language students typically write much more slowly than native speakers. Producing only 250 words in a hour may prove difficult even for students fairly fluent in English and skilled in writing. Thus, the writing sample obtained may be rather small. Furthermore, since the student is in control of the language used in the writing sample, the student may simply avoid those structures he/she is unsure of. (See Schachter, for a discussion of avoiding problematic features of a second language.) An objective, grammar-type test of sentence level skills might require students to show familiarity with a greater variety of structures.

A second issue particularly important in testing non-native speakers of English involves the distinction between global and discrete point testing. A writing sample draws on global language skills, calling for students to produce text by making use of everything they have acquired of English, morphology, syntax, lexicon, discourse features, register, etc. Discrete point testing, on the other hand, pulls one piece of language at a time out of the whole fabric of a language and tests students' masteries of that individual bit. To know the answer to a discrete point test item, the student needs only to focus attention locally: *a* item or *an* item; believe *in* or believe *to*; they *was* or they *were*. A language context no broader than one word is necessary to make these local decisions. Discrete point testing implies a view of language as consisting of discrete, bite-sized units, each of which can be mastered individually and added to previously learned bits to

result in full mastery of the language. If such a view of language informs a curriculum, its language students know the rules but cannot use the language, score extremely well on discrete point grammar tests but have great difficulty writing English (and reading, speaking, and comprehending spoken English, as well), a phenomenon not at all uncommon among ESL students. While this kind of knowledge of rules is obviously not to be disdained, since it can be applied in editing tasks, this type of knowledge does not generate language (Krashen) and constitutes only a small part of the knowledge and skill students need to survive in a second-language academic environment.

If global skills—that is, those skills more central to success in a second-language environment—are to be tested, a writing sample seems an appropriate way to learn how well a student writes. However, a third issue test developers must then consider is the nature of the writing prompt, not only the topic the students will write on but also the framing and wording of the topic. In order not to discriminate against any particular group of students, the topic should be one all students can write on with some familiarity. This issue is especially pertinent for ESL students, who may be graduates or undergraduates, with widely varying ages and world experience, coming from all parts of the world, and representing a variety of academic disciplines. The question also arises whether the topic should be personal or academic. Personal subjects may be relatively easy to write on for students who have been educated in the U.S. school system with its emphasis on individual introspection. However, writing on personal topics may be unfamiliar to some ESL students and may cause discomfort. Furthermore, more academic topics better reflect what these students' actual writing tasks will be at the university. (See Carlson and Bridgeman, and Horowitz for testing and teaching academic English).

Once general topics are determined, the question of framing and wording the essay-exam prompt arises. This question has been the subject of several recent investigations. First-language researchers (Hoetker and Brossell) and second language reading researchers (Carrell and Eisterhold) cite the current perception that meaning does not reside in a text but rather is constructed by the reader. Even in written texts, meaning is negotiated and therefore not stable but open to interpretation. Conlan (in Gordon), for example, reports that native speakers misinterpreted a prompt mentioning "waste" in American society (that is, wastefulness) to mean bodily waste. To prevent misinterpretation Hoetker and Brossell advise minimizing "opportunities for miscommunication by keeping the topics as brief as possible, as simply phrased as possible" (328). However, Hi-

rokawa and Swales find that ESL graduate students prefer longer, more academic prompts to prompts worded simply and personally. Presumably, these graduate students, being experienced writers in their native languages, are able to transfer some of their first-language writing strategies into the second-language context and are, therefore, able to profit from greater rhetorical specificity. Going even farther, Hult argues for including a rhetorical frame in the prompt that provides students with a first sentence (a theorem) and a choice of follow-up second sentences, each of which indicates a different direction for developing the essay, and all of which serve to provide a focus for the essay. To further orient students in writing the exam, some exam prompts have been written specifying the audience and purpose. However, several researchers note that students writing essay exams tend to ignore these designated audiences and purposes and instead consistently construe the writing context as exactly what it is, an essay exam written for an audience of exam evaluators, regardless of what the prompt may indicate (Hult, Greenberg).

For second-language writers, the question of misinterpretation of the prompt is again particularly at issue. If a prompt is potentially confusing to a native speaker, the problem is exacerbated when a non-native speaker interprets the prompt. But for second-language students, misinterpretation may be a clue to the students' level of English proficiency. Although test designers warn against making a writing test into a test of reading the writing prompt (Carlson and Bridgeman), with second language students, an ability to read and interpret a prompt forms part of a student's general ability to function in English. For this reason, a test of that general ability is arguably not inappropriate. Here again the special nature of placement exams comes into play. Trouble with reading may indicate the student's need for additional help to function in an English language educational institution.

ESL Writing Placement Exam: Old and New

The placement exam formerly used to place ESL students in writing classes on this campus consisted of a writing sample and a grammar test. The first part was an essay exam on general topics, such as, compare the training you received at home to the training you received at school or describe a tradition in your country that is disappearing. The students had one hour to write about 250 words. Each essay was holistically rated. The second part of the exam consisted of a locally prepared sixty-item grammar test.

Like most standardized objective tests, each item tested a different grammatical structure, and none of the sentences was related in content. The test covered verb use (fill in the blank with the correct form of the verb); word order, question formation, adjective-clause formation through sentence combining, logical sentence completions using cohesion words like "therefore" and adverbial clause markers, noun clause formation through sentence combining, reported speech, and preposition use. The exam ended with a forty-item multiple-choice section in which students selected the correct sentence completion from among three possible completions.

We were unhappy with this exam for several reasons. While the essays did give us a look at some of our students' global writing skills, the topics suffered from a flaw that plagues nearly all writing sample tests and yet which is rarely mentioned in the debate on essay exams. This test required students to write on a surprise subject, not one they had been thinking about, but one they were coming to completely cold. The artificiality of this type of writing situation is obvious; it is only during these types of exams that anyone is ever required to write on a subject essentially pulled from a hat.

The objective parts of the old placement exam also seemed unfair. The grammar items tested appeared with no context and with no content continuity from sentence to sentence. This forced the student to re-determine the context for each item, an added, and presumably disruptive, burden.

The worst problem with the exam, however, was that students were misplaced. Our courses had long since de-emphasized grammar in favor of communicative skills, yet the emphasis on the placement exam was still on grammar. As a result, students whose grammar skills were strong, as is often the case with ESL students, but who had difficulty applying those skills in actual language use, would be placed into courses they were unable to handle (another example, if one is needed, of how little impact grammar skills can have on writing ability). We thus faced the need to create a new placement exam for incoming international students.

In constructing a new placement test we took into account the various issues surrounding writing assessment and hoped to create an exam that would correctly place students in courses, that would be quick and easy to score with a fair degree of inter-rater reliability, and that would reflect current views in the profession that de-emphasize passive, discrete point

grammar exams and lean toward proficiency-based exams, that test active, global skills —students' ability to *use* the language.

Attempting to compensate for the problems of both discrete point grammar tests and single-shot essay exams, we hoped to construct a new placement exam that would reflect the skills students would need in their work at the university. This meant more emphasis on reading and incorporating in the writing task information from printed texts. It also meant emphasizing grammar differently and less. Totally de-contextualized, grammar-exercise-type sentences would be avoided. To reflect better what students would be asked to do with English at the university, editing would replace such artificial activities as combining sentences and filling in blanks.

Although face validity, that is, the appearance of validity, may be the least sophisticated of validities, the intuitive appeal of a writing sample to test writing ability is a very powerful one for teachers and students alike. Because we felt that students would do better on an exam that seemed valid to them, and despite the problems inherent in one-shot writing samples, we felt committed to require an essay as part of the placement exam to give us an idea of the students' ability to write a sustained piece of English. Since we have neither the time nor the staff to allow us to take several writing samples, we hoped to minimize the negative features of the single-shot writing sample by creating a writing context that would permit students to consider the topic before having to organize and express their own thoughts on the subject. The topic for the writing sample would be more academic than personal, and the prompt would require students to address the topic in a manner that reflects typical academic writing assignments (Horowitz).

The new exam consists of three parts. The first part tests reading, the second writing, and the third grammar. The test begins with a reading passage about a thousand words long on a subject related to education, in this case, home schooling as an alternative to classroom schooling. While possibly a new concept to some of these international students, the topic of home schooling would certainly draw on the students' experience with their own educational systems. The text is an adaptation of an article from a campus publication, a magazine directed at college students and therefore presumably at a level and on a topic appropriate for students. The reading is followed by eight comprehension questions that call for inferring meanings of words and inferring information, as well as testing simple comprehension. This part takes twenty-five minutes. (See Appendix)

The second part of the exam is the essay. Students choose from one of two subjects. The first choice is directly related to the article the students have just read. Since they have spent almost half an hour reading and answering questions on the reading passage, ideas on the subject are still fresh in their minds. The prompt calls for a summary of the information in the article and an analysis of some kind. Students may, for example, discuss advantages and/or disadvantages of home schooling or they may describe instances of home schooling with which they are familiar and comment on the results of that form of education.

Fearing that students might grow tired of the subject of home schooling, we provide a second possible topic for the essay that approaches the general subject from a different point of view. In this instance, for example, since the article on home schooling briefly discusses the function of grades, the second choice of subjects for the placement exam deals with grades: should grades be eliminated because they cause students to study only for grades or, on the other hand, are grades important motivators for students?

Since the students may incorporate information from a written source in their own essay, a clearer picture of their academic skills emerges. We have found, in fact, that the generally more academically prepared students (though not necessarily more proficient in English)—for example, the graduate students—tend to select the topic directly related to the article they have just read, while the younger students seem to feel more comfortable with the second, broader subject, which makes less specific cognitive and academic demands. However, the point of giving students the option of writing on a subject they have just read about is not to test their ability to incorporate that material but rather to make available additional ideas, support, even vocabulary. The reading passage activates networks of memory and information in the students' minds which they may then draw upon for either essay, since both of these essay topics maintain continuity with the rest of the exam. (See Carrell and Eisterhold for a discussion of schema theory and ESL reading pedagogy.)

Evaluating this section of the exam is certainly more time-consuming than evaluating an objective exam, and this essay is still a single-shot writing sample, but since the content of the essay is prompted by the reading, the panic of finding no ideas to write on is virtually eliminated. Students can use in their own essays the ideas they have just read about. Instead of testing students' abilities to think fast on the spot, this approach

provides the students an opportunity to show their ability to synthesize new information from a written source with any information or experience they may already have on the subject and to discuss this knowledge in a way which communicates effectively to English-speaking readers.

Since one of the language subskills ESL students will need in their work at the university is the ability to recognize and correct errors in a text, the last thirty minutes of the placement exam are devoted to grammar and editing. Every item on this part of the test has as its subject matter the topic of the reading. The section testing verb tenses, for example, consists of a cloze passage in which only verbs have been deleted and which repeats or elaborates on information from the reading. Although this cloze tests only one feature of English, it is unlike discrete point grammar tests since cloze tests draw on global rather than local skills, requiring students to examine the linguistic context in order to fill in the blanks (J. D. Brown "Cloze").

The cloze is followed by an editing test of about twenty-five items in individual sentences with one error per sentence. The sentences are grouped by errors; that is, there is a group of sentences which contains an error in the formation of the adjective clause in the sentence, another group with errors in reported speech patterns, and so on. The groups are labeled with traditional grammatical terms, like "adjective clause," to help students who know those terms focus quickly on the flawed part of the sentence, but students are directed to ignore those labels if they are not helpful. The topic of each sentence is again taken from the reading passage. Thus, the subject matter of the sentences is continuous, providing a context for the sentences, reducing the workload, and therefore allowing students to concentrate on the detailed concerns of editing. Furthermore, in this editing test, students are called upon, not to perform such artificial maneuvers as combining two simple sentences into a complex sentence, but to comb sentences for editing errors, an important skill for college students to develop. Yet since there is only one error per sentence, marking this exam admits a negligible risk of ambiguity, requires no particular training, and is as fast and easy as marking multiple-choice items. (See Appendix)

Placement of Students

The writing sample of this exam gives us a holistically scored measure of student writing proficiency. Essay raters are all teachers in the ESL writing program who use their individual familiarity with the courses available in

the curriculum to rate the essays and place the students in the courses which will most benefit them. But these placements are also informed by objective measures of student ability in reading and grammar. In many cases, all three measures place the student in the same course level. In a significant number, however, the measures do not match, not a surprising or disturbing outcome since different measures are intended to measure different skills. For these cases, we have built into the evaluation a gray area, or an area of flexible placement. When the measures do not match—that is, when one measure places a student into one course and another measure places the student into another course, the raters reevaluate the writing sample, rereading the essay, but this time focusing primarily on the writer's fluency and proficiency in English, the second-language writer's whole language skills. We look at this writing, in a sense, as a picture of the students' acquired abilities to produce English rather than as a picture of their abilities to construct an essay. If this reevaluation indicates, for example, that the writer's fluency and proficiency in English are weak despite strength in the ability to construct an essay, the student is placed into a language proficiency course rather than into an academic writing course.

This type of placement exam combines the advantages of both a proficiency exam, displaying students' global skills in using English, and an achievement test, focusing on more discrete, local formal features of English. In the essay, students have nearly total control of the language they will use, thus giving us a picture of their English writing proficiency as it is enhanced by the prompting of the reading passage. To help us evaluate more precisely the range of their abilities in English, the editing section tests students' abilities to recognize and correct structures they might have avoided in their essays. Although it is difficult to document statistically the assertion that this placement exam serves students better than the previous one did, anecdotal evidence from both teachers and students indicates that students are now being more appropriately placed. We no longer have the problem of students in writing courses who can cite grammar rules and apply them in single sentences but who cannot use the language for their own purposes or who cannot use the rules they know to edit their writing.

Limitations

One of the problems in constructing an exam for ESL students is the enormous diversity of the population to be tested: both graduate students and undergraduates, students who have lived in the U.S. for some time

and those who arrived the day before the placement exam, people with limited experience of the industrialized world, and people from sophisticated world capitals. Thus, the degree to which the topic of an essay exam is culture bound is always an issue in ESL testing. However, by providing the students with a reading that anchors the rest of the exam, we feel that the disparity in student experience with the world and with U.S. culture is reduced and that we are less likely merely to be identifying students who are able to "discourse about current events, ethical conundrums, American politics, literary quotations or whatever" (Hoetker and Brossell 328).

A second problem is related to the editing portion of the exam. As with any test focused on discrete features of language, it is possible that a student otherwise proficient in English retains fossilized errors in specific features of English grammar and will therefore not recognize as errors those same features if they appear in the editing portion of the exam. Nevertheless, since editing is a skill which is taught in our classes, and one which students will need in an academic context, a focus on editing skills does not seem out of place.

Conclusions

Many questions in writing assessment remain unresolved. Furthermore, in her review of three important books on writing assessment, Weaver warns that "WPAs hopeful of finding a reliable writing test to import into their programs will be advised by these authors to develop their own, involving local faculty and clarifying local criteria" (41). White encourages classroom teachers to involve themselves in the creation, administration, and evaluation of writing tests in order not only to maintain some degree of control over the fates of their students rather than leaving test construction to administrators but also to take back to their writing classes new insights on the problems of constructing writing assignments and evaluating written work.

An appropriate placement exam "typically includes a sampling of material to be covered in the curriculum" (H. D. Brown 216) of a given institution. In developing this placement exam, we tried to take into account current thinking on writing assessment, and we hoped the exam would reflect the work students are called upon to do in our particular

setting. Our solutions may not be feasible or even desirable in other settings, but we hope they offer WPAs another perspective from which to view their own placement requirements.

Notes

1. The Test of Written English (TWE), which TOEFL did develop to provide writing samples, admits to limited usefulness with advanced second language writers.

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Appendix: Excerpts from New Placement Exam

READING

DIRECTIONS:

Read the following short article and then answer the questions which follow. You have 10 minutes to read the article.

The Home-Schooling Alternative

Dissatisfied with public schools, thousands of families are learning that home schools can do a better job.

...

3. Colfax and his three brothers, who were also educated at home, combined ranch chores with learning. The children helped their parents build a redwood house, and developed a first-hand understanding of geometry as a result. Grant learned economics by recording the financial transactions concerning the buying and selling of pedigreed dairy goats. He studied at the kitchen table at night with kerosene lamps, and kept up with such extra reading as *The New York Review of Books* and *The New Republic*.

QUESTIONS:

1. Which of the following best expresses the main idea of paragraph 3. Circle the correct answer.
 - a. All four of the Colfax children were educated at home.
 - b. Grant Colfax's education was combined with practical work around his home.
 - c. Even though he might have been tired from doing ranch chores, Grant Colfax worked hard for his education.

...

GRAMMATICAL STRUCTURE TEST

You have 30 minutes to complete both Part I and Part II of this test. The test goes to page 11.

PART I: VERBS

DIRECTIONS:

Read the following passage through. Then fill in the blanks with the correct form of the verb in parentheses. Give only one answer per blank. Each blank is worth 1 point (11 points total).

... When the Parshleys began educating their son Jason at home, he had been attending school for only a year, yet he (16) _____ (already, learn) to be passive about school and uninterested in learning. However, since leaving school, he (17) _____ (become) excited about learning again.

...

PART II: EDITING

DIRECTIONS:

Each sentence below has one error. Your task is to find the one error and to correct it as in the example.

EXAMPLE: This exam ~~are~~ easy. ^{is}

Do not rewrite the whole sentence. You will be given occasional hints about where the error is located. If you do not understand the hints ignore them. Each sentence is worth 1 point (23 points total).

...

(Hint for #12, #13, #14, #15: Adverb clause errors)

12. Although most children go to public schools, but the schools do not do a good job of educating them.
13. Good students are sometimes frustrated because of the pace of regular classes is too slow for them.

...

(Hint for #16–#23: The error may be in any part of the sentence.)

...
17. Despite Holt's criticisms of schools, most parents still sending their children to public schools.

...
19. Parents might be doing their children a favor by educate them at home.

...
23. The Parsley children are intelligents, and now they are also excited about learning.



WPA on Campus

With this issue of *WPA* we are beginning a new section of the journal devoted to short articles of a practical nature. "WPA On Campus" will provide a forum for discussing issues that are important to WPAs but not readily suitable for publication as full-length, scholarly articles. What follows is a discussion of the WPA Consultation-Evaluation program from the point of view of those involved in two recently conducted campus visits.

The WPA Evaluation: A Recent Case History

Peter G. Beidler

"What I really want to know is whether there is some way we can do this thing more cheaply." That is what Lehigh University's provost David Sanchez said when he called Ed White, head of the Council of Writing Program Administrators' consultant-evaluator team. "This thing" was freshman English, and I was newly in charge of it.

All I knew on July 1, 1989, my first day as the department's new WPA, was that (a) the provost wanted our writing program reviewed before the next budget cycle began, (b) I was responsible for gathering answers to ten pages of questions called "Guidelines for Self-Study to Precede a Writing Program Evaluation," (c) my deadline for getting the report finished and in the hands of the evaluators was mid-August, (d) a two-person team would come to campus in mid-September, talk with lots of people, and turn their report in within two weeks after their visit.

When Lehigh's provost calls for an outside review to be completed just before budget time, the troops get moving. The Chair of the English Department, the Assistant Chair, the Learning Center Director, the ESL Director, and I mobilized ourselves to start the frenzied and hasty collection of data and descriptions that the report called for. Although the task seemed impossible, one by one we answered all the questions as best we could.

Meanwhile, as the Lehigh "point man," I had made a call to Ed White, head of the WPA consultant-evaluator team. He and I agreed on the names of two consultants who would be appropriate for our situation and our kind of university, a private doctorate-granting university that enrolls some 4000 undergraduates. I called them to arrange an appropriate time for a campus visit in mid-September and to discuss the nature of the visit and the people they would see: the Dean, the Provost, the Department Chair, the Director of the Writing Center, the ESL person, our graduate teaching assistants, our adjunct professors, our Director of Departmental Graduate Studies, and virtually all of our faculty.

By the time we had finished, revised, and then revised again our twenty-five-page, single-spaced report, I was convinced that—provost or not—we needed a

program evaluation. Even as an insider, I could see the value of compiling the information that went into the answers. Merely by trying to answer the questions, I could begin to see the strengths and weaknesses of our program. I had a far better sense than I had before of our needs, and I began to welcome the kind of advice and support that a team of outside consultants could give us.

The actual visit seemed to go well enough. Although I did not attend most of the meetings I had set up for the consultants, I was their escort as they moved around campus on their two-day visit, and I chatted with them between appointments. I slowly grew hopeful. The consultants were knowledgeable and friendly. They saw needs that I had not seen. They observed excesses that I had not noticed. They had ideas for redistributing funds in ways that would make our whole program more efficient. They saw, more boldly than I did, the need for new funds. My vaguely paranoid sense that I, not the writing program, was under review gradually gave way to a sense that these consultants could really make a difference. As outsiders they saw things I did not see, and they were to have the ear of the dean and the provost. Unlike me, they could make suggestions without sounding like empire-builders.

Two weeks after the consultants left they sent in their written report to the provost. I received a copy. The report was eight single-spaced pages long and contained many recommendations. To give readers of this journal a sense of the kinds of recommendations WPA consultants make, I list below, in bold face, six of their recommendations. After each recommendation I give a brief history of the problem that led the consultants to make it. Then I review the progress we made by the following year—the early fall of 1990.

Consultants' Recommendations

1. Regularize funding of the freshman English program. The major problem our writing program had faced in the past twenty years was irregular funding. In that two-decade period, we had never been able to count on a sufficient number of regular (that is, budgeted) slots to cover the freshman program. Accordingly, the Department Chair had to scrounge, pillage, and beg each semester for enough people to run the program. Always, one way or another, we succeeded in funding the freshman program, but always it was a time-consuming, and sometimes harrowing, experience. The irregular funding, of course, prevented effective long-range planning in our graduate program. *Progress:* In a very tight budget year, the university administration granted to the department of English an additional ten slots for graduate teaching assistants. This was virtually the only significant new budget allocation in the university for the 1990-91 academic year.

2. Develop staffing patterns for the freshman English courses in accordance with the guidelines set by the CCCC Committee on Professional Standards for Quality Education. In the spring of 1989, 45% of the freshman sections were taught by adjunct faculty. Although the instruction given by these faculty was almost always excellent (virtually all of our adjunct faculty were graduates of our own

Ph.D. program, and we hired only those we knew to be good teachers), the situation was not a good one. There were problems of morale because the pay for adjunct faculty was on a per-course basis, without benefits. Besides, we knew that the percentage of our courses taught by adjunct faculty was far higher than recommended by the Conference on College Composition and Communication. *Progress:* In the fall of 1990 only 26% of our freshman sections are taught by adjunct faculty.

3. Appoint a senior faculty member in rhetoric and composition to give the developing writing program national visibility and stature. In all but the most recent past, the Department of English had staffed the writing program and appointed its leadership from among faculty trained in literature. Even Ed Lotto, our Learning Center Director, a relatively recent appointee, had done a dissertation in medieval literature, though his professional work since then had been almost entirely in writing. Two years ago, faced with a retirement, we decided to shift a slot in Renaissance literature to a writing position, and in the fall of 1989 we brought on board Richard Jenseeth, a PhD in writing, to fill that slot. We could scarcely be said to have a nationally visible program in rhetoric and composition. *Progress:* Although some members of the department preferred the adjective "rising" or "established" to the term "senior," we were eager to give our writing program more scope and wider reputation. Where would we find the new slot? The dean urged us to discuss with the staff of our development office how to match our needs with those of an interested donor. We have done so, but to date no donor has been located.

4. Establish a university-wide committee to coordinate the various components of the writing program. Considered broadly, Lehigh's writing program was unfocused, decentralized, and uncoordinated. The various parts of the university that dealt directly with writing worked in virtual isolation: the Freshman program, the writing minor, the Learning Center, the Rauch Center for Business Communications, the writing across the curriculum program, the program in English as a second language, teacher training in the College of Education, the Journalism Department, the communications studies program. *Progress:* The dean endorsed this recommendation and proposed to the provost's council that a university-wide committee be set up, to be chaired by a senior faculty member who would report to the provost. Acting on his recommendation, the provost appointed a committee with a faculty member from each of the four colleges. I was asked to act as initial chair of the committee. We had a series of meetings and made a set of initial recommendations to the provost about the nature and function of the committee. Alan Pense, our new provost, has not yet acted on our recommendations.

5. Establish a graduate student organization. Our graduate students did not have an active organization. Previous attempts to involve them in departmental colloquia and committee assignments had not met with enthusiastic support. *Progress:* Due primarily to their own efforts, the graduate students of our department began a series of colloquia in which they presented papers on various topics related to teaching, writing theory, literary studies, and the profession. The organization belongs to the graduate students. It has no regular charter, bylaws, funding, or faculty adviser. The graduate students seem to prefer it that way.

6. Reconceive the writing minor as a sequence rather than as a collection of courses. When we instituted our departmental writing minor several years earlier, we merely listed several of our courses in writing and told students wanting a minor in writing to take any five of them. The rationale for the program was uncertain and the advising inconsistent. *Progress:* The writing committee rewrote the departmental writing minor so that it consisted of three introductory courses in any of several areas (creative writing, practical writing, business writing, journalism, etc.), and followed them with two required upper-level capstone courses, one on theories of writing, the other on intensive writing for publication. The program encouraged serious students to prepare a writing portfolio at the end of the minor program.

So You Want a Program Evaluation?

I close with some advice for WPAs who are thinking of doing a program self-study or asking for a visit from consultants from the Council of Writing Program Administrators:

1. Go ahead, do it. You have nothing to lose and a great deal to gain. The self-study will take you some time, but even if you stop with that, you will have learned something. As for the on-campus visit, well, you will find it to be rigorous but stimulating.

2. Adapt the self-study questions. I began answering the self-study questions as if it were an examination and I was the humble examinee. As my confidence grew, however, I discovered that some of those questions on the ten-page list did not apply to Lehigh. I discovered that a couple of other questions that did apply to Lehigh were not on the list. I decided to think of the questions not as "exam questions" but as part of a dialogue. I silently deleted a few questions, silently added a few more. Feel free. It is your program, your self-study. The questions are wonderfully well-thought-out, but if they are not quite right for your program, adapt the list.

3. Consult. Get help from as many people as you can as you prepare your self-study. Show copies of your self-study to as many people as you can before you send it out to the consultants. Include the dean and provost. Make this a program self-study, not a program director's self-study.

4. Be confident. Remember that as WPA you are probably the best writer around. You can explain the history and the deficiencies of your program with great subtlety. Eventually armed with a consultant's report that you will have helped to shape, you will have what most other programs at your university will not have: a responsible outside review, with responsible recommendations. That makes tough competition for other programs on your campus.

5. Respect your administrators. If you go into this process thinking your dean and provost are closed-minded dummies, you will not only be wrong, but you will not

get very far. Think of them as just what they are: bright, caring people who have to disperse limited budgets to more good programs than there are funds for. What you have to do is explain your needs, show that your needs are important to students, and show that you are aware that many other programs also have needs. I began the self-study convinced that our provost was out to get us. By doing a careful self-study and by taking the whole review process seriously, we persuaded him that we had real needs, that our needs were as important as anyone else's, and that by making certain changes we would not only change our writing program, but improve the education of every Lehigh undergraduate. I am not sure whether the provost ever really was "out to get us." I am sure that by the end of the process he was one of the staunchest advocates of our writing program, and of the budgetary needs associated with it. Because of a long and careful process, by the end, he was less concerned with making our writing program cheaper than he was with making it better.

Requesting a Consultant-Evaluation Visit

Susan H. McLeod

Many outside evaluations of writing programs are requested by deans or provosts rather than by writing program administrators. There are situations, however, in which program administrators request an evaluation themselves. A case in point is my own: I negotiated for a Council of Writing Program Administrators' Consultant-Evaluation visit when I took my present position as the Director of Composition at Washington State University. What made me do such a thing? Let me describe the institutional and programmatic context in which the evaluation was requested, my reasons for asking, and the evaluators' recommendations and subsequent changes that have taken place. My sub-text, which I shall here reveal, is to get readers to think about whether or not they should request a WPA evaluation for their programs.

Washington State University is a public research institution (the state's land-grant school), enrolling about 17,000 students each year. I joined WSU's faculty in 1986, during a time of transition in departmental and division leadership. The Division of Humanities and Social Sciences had an acting dean and was beginning a national search for a permanent dean. The English Department was conducting a national search for an outside chair to replace the incumbent, who was retiring after sixteen years in the position. There was an air of anticipation about these changes in leadership, and also some apprehension among the composition faculty. Would the new people in these positions understand and support the department's writing program? There were also two university-wide initiatives afoot: a reform of the general education program and an initiative to establish a comprehensive writing-across-the-curriculum program. Both of these initiatives promised sweeping change in the way the institution delivered its undergraduate education. How would these programs look in their final stages of development, and how would they affect the department's writing program?

The writing program was already a strong one.¹ Developed under the leadership of two senior members of the department (who were still on the faculty), it boasted an undergraduate curriculum based on current theories of composition and a thriving graduate program in composition and rhetoric originally funded by a grant from the National Endowment for the Humanities. Furthermore, there had been two previous evaluations: the introductory composition course was evaluated internally in 1981 by Rich Haswell, who was then Director of Composition, and the graduate program had been evaluated as part of the NEH grant project in 1983. Both evaluations were very positive. But even with a strong program and previous positive evaluations, there can be good reasons for requesting an evaluation; my reasons were as follows.

1. **To highlight the strengths of the existing program.** Understandably enough, the writing program at WSU was accepted by department members and the university community as the norm; many did not know just how good it was. (Compared to the program at the institution I was leaving, it was a WPA's dream.) I wanted attention paid and recognition given where it was due. In particular, I wanted to document for the new departmental and division administrators the fact that others besides myself thought the program was a good one.

2. **To give the changes I hoped to make some external sanction.** As long as I was a candidate for Director of Composition, I was an expert (i.e., someone more than fifty miles from home), but I knew that once I was hired I would quickly dwindle into just another faculty member; I wanted the collective weight of the Council of Writing Program Administrators behind the changes I hoped to make. I knew, for example, that the planned writing-across-the-curriculum program needed a strong writing lab for faculty support if the program were to succeed, and I knew that the present lab (given its departmental funding and the fact that its director was on a temporary, half-time appointment) would not serve. I was sure that the consultant-evaluators would agree that we needed a full-time, permanent writing lab director and some funding from outside the department for tutors. I also felt the need for a reality check. I wanted to make sure that the needs for change that I saw were the same needs seen by trained consultant-evaluators and to find out whether there were needs that they could spot where I was blinded by enthusiasm for my new position and department.

3. **To learn my new job as quickly as possible.** Administrative lore has it that it takes a year to learn a new job, or to learn the same job at a new institution. The outside evaluation was a vehicle for speeding up my learning process. I could ask for information that was not otherwise readily available to me or that might be awkward to request (budget data usually seen only by the department chair, for example). I could ask for such information without seeming to be a nosy newcomer, because I had a self-study to write before the consultant-evaluators could come to campus.

4. **To document how things worked—or didn't.** Like many programs, the writing program at WSU had evolved over a number of years, relying on procedures that were more a matter of custom than of policy. I wanted to document the procedures that worked well, for the benefit of future WPAs who would sit in my office, and document how other things were not working well, so that they could be changed.

An example of the latter was the way the composition program was overloading the support staff. Over the years the program (and the accompanying paperwork) had grown, but no extra secretarial help had been added; secretaries routinely worked overtime at certain times of the year, often coming in on weekends and after hours. Such an overload, which the support staff handled in a remarkably cheerful way, could not continue as a matter of course.

5. **To start a faculty conversation that went beyond matters of procedure to matters of curriculum and articulation of courses.** As at many institutions, our undergraduate writing program grew to fit specific needs; it was more a collection of courses than a carefully crafted program. The outside evaluation—in particular, the self-study—gave those of us involved with the composition program an opportunity to step back from the day-to-day pressures of running it and discuss it in a focused, holistic way. It also gave me, as the new WPA, a chance to learn in a relatively structured setting from my colleagues who had been involved in the program for some time. This process of discussion and consensus-building before the consultant-evaluators ever arrived was, I believe, one of the most important parts of the evaluation.

Once the self-study was done, the consultant-evaluators arrived and spent two days asking probing, important questions. They met with the Composition Committee, the English Department Chair, the Dean and Associate Dean of the division, the Vice Provost for Instruction, the university committee that was working on the writing-across-the-curriculum initiative, the Writing Lab Director, the graduate teaching assistants, and of course, with me. Their professionalism and expertise were impressive; it was clear that their purpose was to help us in our efforts to think through and then try to improve the program.

The consultant-evaluators' subsequent report began by emphasizing the strengths of the program, in particular the graduate program in composition. Such documentation was useful when discussing the program's needs with administrators; we could show that we wanted to make a good program even better. The report also made a number of recommendations for change, all of which centered around making the writing program what they termed one of "real distinction." Let me detail here what their recommendations were, and what has happened since their visit.

The first recommendation had to do with placing students in our introductory writing courses and then certifying (both for ourselves and for the university community) that they were capable writers. Our method of placing students in freshman composition or in basic writing was workable but rough and ready—based on the verbal portion of a standardized multiple-choice examination and/or self-placement. We compensated for the lack of a direct measure by administering a diagnostic essay the first week of class, but by then it was too late for many students to change their schedules. As a result, a small but significant number of students found themselves in a writing class that did not meet their particular needs. The consultant-evaluators recommended that we institute a placement essay for all entering freshmen. The logistics for this placement instrument are complicated (we have about 2500 entering freshmen each year, close to half of whom do not register until the week before classes start), but we are close to

implementation. The consultant-evaluators also discussed other forms of assessment with us, endorsing the idea of a portfolio system to establish proficiency at the end of freshman composition. The portfolio system was piloted the year after the evaluation and has been in place for all classes since 1988. We have found that this system not only establishes students' writing proficiency, it also helps build collegiality among those teaching the course, and normalizes grading standards across sections (student complaints about grades—that staple of the WPA's diet—have dwindled remarkably since we instituted portfolio assessment).

The consultant-evaluators also recommended that we review the articulation of our writing courses. When our new chair was hired, he instituted an internal review of the department's entire undergraduate program, a review that provided the context for the review of our writing courses. We spent two semesters discussing the curricula of those courses and designing a sequence that was really a sequence: a basic writing course that helps students develop fluency and control over their writing; a freshman composition course that introduces students to writing in the university (this course is, thanks to a grant from the National Endowment for the Humanities, tied to our new general education core course in World Civilizations); a sophomore-level course that focuses on writing research, both primary and secondary; an upper-division course in writing argument; an upper-division course in writing about literature for our majors; and an upper-division course in technical and professional writing for students outside as well as inside the department. The consultant-evaluators recommended that we look carefully at our ESL classes, which were organized in "separate but equal" tracks to our basic writing and freshman composition courses. We have revised our program to track ESL students into the regular freshman composition classes when they are ready. We also hired an Associate Director of Composition to help with the coordination of all courses, most particularly basic writing, and now have extra secretarial help to handle this coordination.

One of the consultant-evaluators' recommendations had to do with TA training. We had, compared to other institutions, a relatively light teaching load for TAs (three classes a year); we ran a training session for new TAs the week before classes started, and held once-a-week meetings with them to discuss their teaching. But the consultant-evaluators encouraged us to think about what a model program would look like, one that would thoroughly ground our graduate students in composition theory and pedagogy rather than just helping them stay afloat during their first year of teaching. Thanks to our provost, we now have funding so that we can release our TAs from teaching their first semester with us so that they can take graduate seminars in composition theory and pedagogy. During this first semester they also work as tutors in the Writing Lab, and they observe a freshman composition class taught by a Mentor TA, keeping an observation journal for their own reference when they teach themselves. The TAs' first year thus combines theory, observation, and practice in what we hope will become a model training program for teachers of college-level writing courses.

Finally, the consultant-evaluators had a series of recommendations about our proposed writing-across-the-curriculum program. They endorsed a proposed faculty seminar; I was able to set up and run one the following summer, with overflow attendance. They also pointed out far more eloquently than I could the

fact that the proposed revisions to the general education program and the new WAC program would give the Writing Lab a significant new role. The Director of the Lab is now a full-time permanent member of the staff, and there is now funding to support tutorials for students in all university classes, not just English courses. As I write, we are working on expanding the physical space for the lab, so that tutorials do not have to spill out into the hallways during peak hours.

In sum, we have made some far-reaching changes in the four years since the evaluation. I do not mean to suggest that there was a direct cause-effect relationship between the recommendations from the WPA consultant-evaluators' visit and all the changes we have made since that time. Change was in the air when the visitors came to campus, and we were lucky enough to hire a dean and department chair who were both responsive to our proposals for change in the writing program. We also had a good biennial budget, without which we would not have had the resources to fund many of these changes. But the visit did serve as a catalyst, as a means of singling out and focusing on the writing program so that its strengths were highlighted and its needs documented. We used, and continue to use, the sensible advice upon which the recommendations of the report were based. For example, some difficulties have recently arisen involving our proposed "rising junior" examination to establish proficiency; it looked as if the examination might be instituted before the curricular elements of our writing-across-the-curriculum program were in place. The report from the consultant-evaluators' visit recommended a rising junior instrument only after the placement instrument and curricular requirements for writing were instituted (in other words, only after students are properly prepared for a proficiency examination). Just this week I dusted off the report and used this recommendation to back a case for delaying the announcement of a rising junior exam.

I would like to close with a few words about program evaluation in general. Often, program directors see an outside evaluation as a threat—something like being graded when you are not sure exactly what the grading system is or what decisions will be made about you based on those grades. On the contrary, program review is an essential part of any university's ongoing self-assessment; it should be treated not as a threat, but as a process we should respect, one we should learn about and then learn from. In my experience with a program review at another institution, the writing program was examined (read, slighted) as just one part of a larger (read, more important) review of the English Department. The strength of the Consultant-Evaluator's program is that it focuses entirely on the writing program, whether that program is confined to one department or extends beyond departmental boundaries. It can highlight the program's strengths as well as recommend changes to address its needs, and it can give WPAs the documentation they need to ask for improvement. It can, in short, help make a difference.

¹An interesting historical footnote: Washington State University's undergraduate writing program as it is presently constituted was pioneered in part by Albert Kitzhaber, who received his MA at WSU and taught on the faculty for a time after World War II.



Developmental Texts

grammar, usage, diction, spelling, punctuation, and paragraph writing in an easy-to-use format. Instructor's Manual with tests.

I. B. Rhetorics

Adams, W. Royce. *Think, Read, React, Plan, Write, Rewrite*, 5/e. Holt, Rinehart, and Winston. 1990. Presents sound, step-by-step procedures for writing the expository essay using the writing process.

Barnwell, William, and Robert Dees. *The Resourceful Writer: A Basic Writing Course*, 2/e. Houghton Mifflin; 544 pp. Through a six-step approach to the writing process, students learn to create paragraphs and essays as they move from personal expressive writing to more formal academic writing. Includes a comprehensive grammar workbook and Instructor's Manual.

Carino, Peter A. *Basic Writing: A First Course*. Harper Collins. Companion to Carino's freshman writing text starts with the whole essay before moving to paragraphs and sentences to refine students' work. Sample student essays help convey the connection between reading and writing. Contains topic coverage of writing timed essays and of general and specific writing.

Donald, Robert B., James D. Moore, Betty Richmond Morrow, Lillian Griffith Wargetz, and Kathleen Werner. *Writing Clear Paragraphs*, 4/e. Prentice Hall. Emphasizing paragraph organization and development, this text features a tripartite structure which covers sentences, word choice, and paragraph writing.

Eppley, George, and Anita D. Eppley. *Discovery: Writing About Your World*. Holt, Rinehart, and Winston. 1990. A developmental rhetoric/reader/handbook that helps students discover uniqueness and their ability to write.

Fazio, Gene, Judy Pearch, Pamela Lear, and Gwen Rowley. *Practicing Paragraphs*. Holt, Rinehart, and Winston. 1990. A learn-by-doing approach to teaching sentence and paragraph structure.

Fitzgerald, Kathryn R., and Mamie McBeth Smith. *The Student Writer*. Harper Collins. Process writing text integrates topical coverage with rhetorical strategies to help students produce full-length essays. Journal writing, peer editing, and essay evaluation criteria are discussed in each chapter.

Knott, Ellen Andrews. *Making Progress: From Paragraphs to Essays*. Harper Collins. Process-oriented basic writing text presents a sequence of steps—generating ideas, understanding purpose and audience, writing and revising—to draft each piece of writing. Grammar section.

Langan, John. *English Skills with Readings*, 2/e. McGraw-Hill; 592 pp. Combines composition and grammar skills to show students how to write effective paragraphs using Langan's four principles of writing—unity, support, coherence, and sentence skills. Features clear explanations, friendly tone, and motivating activities with 15 readings as rhetorical models and as sources of writing assignments.

Bibliography of Writing Textbooks

Suzanne S. Webb

This year's list of texts includes new texts or new editions of previously published texts carrying a 1991 copyright date. Books published by companies that did not send information do not appear. All texts should be available by March 1991. The 1991 list has essentially the same format as previous lists with the addition of "software" in the Computer Assisted Instruction category. Annotations were provided by the publishers; some have been edited for brevity and/or objectivity.

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

IV. Professional Texts

V. Software and Computer Assisted Instruction

I. Developmental and ESL Writing/Reading Texts

I. A. Handbooks

Sheehan, Michael, and Nancy Sheehan. *Handbook for Basic Writers*. Prentice Hall. Designed specifically for use by developmental students, this handbook covers

Developmental Texts

Mlynarczyk, Rebecca, and Steven B. Haber. *In Our Own Words*. St. Martin's; 304 pp. Uses the best writing of former ESL students to introduce the process of writing, both personal and academic, as a social rather than solitary activity.

Pemberton, Carol. *Writing Paragraphs*. Allyn & Bacon; 300 pp. Develops skills in critical and analytical reading and writing of paragraphs. Emphasizes audience and purpose throughout. Inductive approach provides abundant student examples and applications. Instructor's Manual.

Pickering, Deborah. *Putting Process into Practice*. Harper Collins. Distinctively organized 3-part developmental text offers a complete rhetoric, a collection of thematic writing assignments, and a reader for instructors to organize however they choose. The reader features 33 essay models, most student-written.

Platt, Geoffrey. *A Writer's Journey*. D.C. Heath; 330 pp. Contains a range of writing activities and a thorough guide to grammar and editing. Stresses ways of discovering ideas, rewriting, and collaborative learning. Instructor's edition.

Reynolds, Ed, and Marcia Mixdorf. *Confidence in Writing: A Basic Text*, 2/e. Process approach core text focuses on paragraphs, reading skills, summaries, short essays, in- and out-of-class writing assignments and concludes with a handbook. Students begin writing immediately and are asked to produce and evaluate their own writing as they work through the text. Instructor's Manual.

Robertson, William, and Stephanie Tucker. *Texts and Contexts: A Contemporary Approach to College Writing*. Wadsworth; 350 pp. A college writing text at the essay level. It gives students practice in reading academic materials and opportunities to respond in writing built around challenging high-interest assignments. Includes sentence combining and an end-of-text workbook. Instructor's Manual.

Rogers, Glenn, and Judy Rodgers. *Variations: A Rhetoric and Reader for College Writing*. Wadsworth; 350 pp. Essay-level combined rhetoric/reader presents composition strategies in the context of critical thinking. Including a section linking composing to critical reading, the authors base the writing assignments in the thematic anthology. Instructor's Manual.

Salomone, William, Stephen McDonald, and Mark Edelstein. *Inside Writing: A Writer's Workbook*. Wadsworth. 1990; 482 pp. Developmental writing text at the sentence to paragraph level instructs by using a combination of sentence combining and extensive paragraph work. The primary focus is on writing. Instructor's Manual.

Sotiriou, Peter Elias. *Composing Through Reading: An Integrated Approach to Writing*. Wadsworth; 300 pp. Challenging readings grouped around various topics across the disciplines focus students' interest in this developmental reading/writing text. Students write about what they read in several different ways. Instructor's edition available.

Spangler, Mary S., and Rita R. Werner. *Paragraph Strategies: A Writing Guide*. Holt, Rinehart, and Winston. 1990. A concise presentation of writing strategies for the

Developmental Texts

paragraph and essay level, this text includes rhetorical modes and student and professional essays.

Starr, Alvin J. *The Writer's Tools: Building Paragraphs and Essays*. Holt, Rinehart, and Winston; 400 pp. Emphasizing writing across the curriculum, this text teaches students to write paragraphs and essays that communicate to an audience.

Troiano, Edna M., and Julia A. Draus. *Write To Know: A Cross-Disciplinary Approach to Composition*. Holt, Rinehart, and Winston. 1990. Multidisciplinary examples give comprehensive instruction and practice in composition and language skills.

Tyner, Thomas. *Writing Voyage: An Integrated, Process Approach to Basic Writing*, 3/e. Wadsworth; 312 pp. This text is written so that students can see how the elements of writing fit into the process of writing. Approach integrates progressive skills building and shows the significance of sentence structure, grammar, punctuation, and spelling as they apply to developing writing. Instructor's Manual.

Vivian, Steven D. *Writing with Authority*. Holt, Rinehart, and Winston. 1990. Focusing on the writer's authority, this easy to read developmental rhetoric takes students through each phase of the writing process.

I. C. Readers

Conlin, Mary Lou. *Patterns: A Short Prose Reader*, 3/e. Houghton Mifflin; 448 pp. A rhetorically organized reader consisting of selections ranging from simple paragraphs to short essays by students and professional writers. Includes chapter introductions and full apparatus for each selection that progress from comprehension to analytical questions. Instructor's Manual.

Moseley, Ann, and Jeanette Harris. *Interactions: A Thematic Reader*. Houghton Mifflin; 448 pp. Focusing on the connections between reading and writing, this thematically organized reader guides students on an exploration of the self and its relationship to the world. Includes diverse selections that enable students to develop critical thinking, reading, and writing skills. Instructor's Manual.

I. D. Workbooks

Butler, Eugenia, Mary Ann Hickman, and Lalla Overby. *Correct Writing*, 5/e. D.C. Heath; 420 pp. Combination textbook, workbook, and handbook takes the basic writer through every step of essay writing. The revision includes a more synthesized view of writing as communication in discourse communities, and explores the virtues of efficient, engaging writing.

Emery, Donald, John Kierzek, and Peter Lindblow. *English Fundamentals*, 9/e, Form B. Macmillan; 416 pp. Workbook addresses the upper-level developmental composition course or may be used as a supplement in college level courses. Answer key and test packet available.

Developmental Texts**Developmental Texts**

Fawcett, Susan, and Alvin Sandberg. *Grassroots: The Writer's Workbook*, 4/e. Houghton Mifflin. A developmental grammar/writing workbook that features step-by-step inductive lessons that emphasize writing. Instructor's Annotated Edition, Test Package, Transparency Masters, Student Answer Key, Computerized Diagnostic and Mastery Tests, Computerized Unit and Chapter Tests, Grassroots Exercises and Review (interactive software program).

Fitzpatrick, Carolyn H., Marybeth Ruscica, and Vince Fitzpatrick. *The Complete Sentence Workout Book*. Alternate 2/e. D.C. Heath; 446 pp. Covers the basics of sentence grammar, parts of speech, mechanics, and some paragraph applications in a workbook format. Spiral bound, the text includes proofreading and sentence combining exercises. Instructor's guide with diagnostic tests, chapter tests, and answer key.

Gallo, Joseph, and Henry Rink. *Shaping College Writing*, 5/e. Harcourt Brace Jovanovich; 170 pp. Viewing a concise paragraph as an essay in microcosm, this text uses "I-beam" diagrams to demonstrate the relationship of a paragraph's beginning, middle and end. Student and professional writing used throughout. Instructor's Manual.

Holschuh, Louis W. *The Elements of English Grammar*. St. Martin's; 308 pp. An introduction to the basic structures and forms of English grammar, specifically designed for adult academics. Each grammatical structure covered includes brief notes about uses and meanings. A wide variety of exercises guide students in using the structure correctly in both speaking and writing.

Holschuh, Louis W. *The Functions of English Grammar*. St. Martin's; 416 pp. Reviews the basic structures and forms of English grammar, expands upon them, and provides extensive explanatory notes about their uses and meaning. Text follows the same method of presentation as the lower-level book in exploring grammatical structures of increasing difficulty to the student.

Hook, J. N., William Evans, and Vivian Davis. *Portable Writing Lab*. Harcourt Brace Jovanovich; 352 pp. Self-paced workbook opens with a brief section on simple exposition providing the context for the study of grammar, punctuation, and usage. Each lesson provides opportunities for application. Instructor's Manual with tests.

Immel, Constance, and Florence Sacks. *Sentence Dynamics: An English Skills Workbook*, 3/e. Harper Collins. Begins with writing a paragraph. Expository writing assignments accompany explanations and sentence-combining exercises. Format features 8 1/2 by 11 three-hole punched perforated pages with plenty of space.

Langan, John. *Sentence Skills*, 4/e, Form C. McGraw-Hill; 496 pp. Offers comprehensive instruction and practice in grammar, mechanics, punctuation, and usage, focusing on the sentence level but including short essay writing. Provides alternative practice materials to forms A and B to make classes more interesting for students who are repeating.

Malia, Kathleen, and Sharon Warycka. *Read. Write. Relate*. Harcourt Brace Jovanovich; 220 pp. Workbook/reader begins with the simplest reading and writing skills and concludes with more complex logical issues such as making assumptions, organizing evidence, and planning an essay. Lessons feature vocabulary, comprehension questions, mechanics, and writing assignments. Instructor's Manual.

Mapp, Larry G. *Harbrace College Workbook*, Form IIB [The Natural World]. Harcourt Brace Jovanovich; 360 pp. Exercise workbook is keyed to the Harbrace College Handbook and contains varied exercises which provide drill and practice in grammar and writing. May be used without handbook. Instructor's Edition.

Moses, Carole. *Process, Purpose, Practice: A Basic Writer's Guide*. D.C. Heath; 496 pp. Contains exercises on writing paragraphs and essays as well as on grammar and word usage. Many exercises teach grammar through original composition instead of rote memorization. Both formal grammatical terminology and explanatory alternatives are provided. Workbook format. Instructor's edition.

Selby, Norwood. *Essential College English*, 3/e. Harper Collins. Sentence-level grammar and punctuation text offers a grammar review for students who need to brush up on skills and includes plenty of exercises for intensive grammar usage practice. Can be used as a supplementary text in freshman writing courses.

I. E. Special Texts

Adams, W. Royce. *Reading Beyond Words*, 4/e. Holt, Rinehart, and Winston. Comprehensive text/workbook moves from understanding sentences to reading advertisements, textbooks, newspapers, and short stories.

Avery, Lois Young. *A Basic Writer's Reference*. Holt, Rinehart, and Winston. 1990. This quick reference guide focuses on academic skills.

Barnwell, Tom, and Leah McCraney. *Introduction to Critical Reading*. Holt, Rinehart, and Winston. 1990. Critical thinking/reading is emphasized throughout this text. Selections include poetry, short stories, essays, and textbook chapters.

Bennett, J. Michael. *Four Powers of Communication: Skills for Effective Learning*. McGraw-Hill; 192 pp. Focusing on the higher order cognitive skills, this text provides a brief but thorough grounding in the most important principles of effective reading, listening, writing, speaking, study, time management, and testtaking.

Feinstein, George W. *Programmed Spelling Demons*. Prentice Hall. Designed for independent use by students, this text focuses on everyday words that account for the majority of all spelling errors. Uses humor to maintain interest. Instructor's Manual.

Gilbert, Doris W., and M. Cecile Forte. *Breaking the Reading Barrier*, 3/e. Prentice Hall. Provides instruction and practice opportunities to help students improve their reading of sentences, paragraphs, and longer selections. Each chapter provides numerous exercises in vocabulary building, sentence and paragraph reading, and rapid reading.

Glazier, Theresa Ferster. *The Least You Should Know About Vocabulary Building: Word Roots*, 3/e. Holt, Rinehart, and Winston. 1990. Supplementary text focuses on word roots to help students increase their vocabulary.

Gordon, Helen Heightsman. *Wordforms: Context, Strategies, and Practice*, Book I, 2/e. Wadsworth; 256 pp. Vocabulary text addresses the 7th to 9th grade reading level. It stresses learning vocabulary in context and teaches strategies for future learning rather than teaching simple word lists. Provides opportunities for students to write original sentences using new vocabulary.

Gordon, Helen Heightsman. *Wordforms: Context, Strategies, and Practice*, Book II, 2/e. Wadsworth; 256 pp. Vocabulary text addresses the 9th to 12th grade reading level. Organized into two major parts, it offers not only a variety of methods for vocabulary building and a range of practice reading selections from textbooks across the curriculum but also many opportunities for students to write using new vocabulary.

Hancock, Ophelia H. *Reading Skills for College Students*, 2/e. Prentice Hall. Text with practice selections covers all major reading skills: vocabulary reading for main idea and details, graphics, and more. Emphasizes developing skills for a successful career in many areas from construction technology to retail sales. Instructor's Manual with tests.

Jacobus, Lee. *Developing College Reading*, 4/e. Harcourt Brace Jovanovich; 386 pp. Beginning level reading text includes 33 readings and 5 textbook selections increasing in level of difficulty from 4th grade to college. Extensive reading skill apparatus added to part one; part two includes critical thinking; part three focuses on the SQ3R technique. Instructor's Manual.

Lenier, Minette, and Janet Maker. *Keys to a Powerful Vocabulary*, Level 2, 2/e. Prentice Hall. Each of the twelve chapters on methods of acquiring vocabulary has 10 review words at approximately 10th grade level and 20 new words at approximately 12th grade level, and 10 advanced words at college level. All words are reviewed in practice exercises. Instructor's Manual.

Milan, Deanne. *Developing Reading Skills*, 3/e. McGraw-Hill; 496 pp. Using a highly structured format to teach students to improve their reading comprehension skills and accuracy, this book is directed at students testing between 9th and 12th grade reading levels. Using practice prose similar to the kind they will encounter in the classroom, students are encouraged to analyze, interpret, question, and even challenge the words of the writer.

Quinn, Shirley, and Susan Irvings. *Active Reading in the Arts and Sciences*. Allyn & Bacon; 500 pp. Designed to develop critical thinking abilities as applied to

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academic reading, this text emphasizes the art of questioning, active reading, and critical thinking skills. All readings are drawn from academic material frequently encountered by first year college students. Instructor's Manual.

Rubin, Dorothy. *Vocabulary Expansion*, 2/e. Macmillan; 352 pp. In perforated 8 1/2 X 11 format, this text teaches vocabulary through the system of combining forms emphasizing overlearning for reinforcement and retention. Instructor's Manual.

Smith, Brenda D. *Breaking Through*, 3/e. Harper Collins Reading skills worktext helps students reading on a 6th to 10th grade level prepare for college-level work. Utilizing only textbook selections, Smith concentrates on one skill per chapter and offers three readings on different levels for students to practice on. New chapters include reading narrative literature and test-taking strategies.

Spelling Improvement: A Program for Self-Instruction, 5/e. McGraw-Hill; 287 pp. This text treats spelling as a multisensory process relating sound, word origin, meaning, and spelling principles.

Twining, James E. *Strategies for Active Learning*. Allyn & Bacon; 350 pp. Presents a systematic approach to all aspects of active learning by emphasizing a meta-cognitive framework of planning, monitoring, and evaluating. Each chapter develops specific learning skills while providing students with study and thinking strategies. Instructor's Manual.

Wilf, Selma. *Reading Skill for Career Success*. Prentice Hall. Basic text for college reading courses covers all standard reading skills and content-area reading and contains many exercises. Instructor's Manual.

Wood, Nancy. *College Reading and Study Skills*, 4/e. Holt, Rinehart, and Winston. Reading and study skills text teaches basic communication skills as they are used in an academic setting.

Wood, Nancy V. *Strategies for College Reading and Thinking*. McGraw-Hill; 352 pp. Developed for students testing between the 6th and 9th grade reading levels, this text teaches students to read, analyze, criticize, and retain using holistic principles.

II. Freshman Writing Texts

II. A. Handbooks

Carter, Bonnie E., and Craig Skates. *The Rinehart Guide to Grammar and Usage*, 2/e. Holt, Rinehart, and Winston. 1990; 460 pp. Covering the conventions of grammar, common sentence errors, punctuation, and mechanics, this guide can serve as a reference or as a textbook for both basic and advanced writing courses.

Carter, Bonnie E., and Craig Skates. *The Rinehart Handbook for Writers*, 2/e. Holt, Rinehart, and Winston. 1990; 800 pp. Grammar-first handbook provides students

Freshman Texts

with a back-to-basics approach to grammar and offers a complete guide to the writing process and research papers.

Dempsey, K. Ann, and Susan Lagunoff. *College Writing: A Survival Guide*. Holt, Rinehart, and Winston. 1990; 400 pp. Brief, spiral-bound handbook covers English essentials.

Funk, Robert, Elizabeth McMahan, and Susan Day. *Elements of Grammar for Writers*. Macmillan; 144 pp. This brief, inexpensive paperback reference handbook of grammar and usage contains no rhetoric.

Guth, Hans. *New Concise Handbook*, 2/e. Wadsworth; 544 pp. Brief and practical handbook translates the goals of the current writing movement into an easy reference with practice exercises. The second edition provides more attention to the global writing process and contains an up-to-date guide to documentation. Instructor's Manual, Workbook and Answer Key, Diagnostic Tests, Software, English Essentials Kit.

Hacker, Diana. *The Bedford Handbook for Writers*, 3/e. Bedford Books; 680 pp. Expanded revision of *Rules for Writers*, 2/e, retains the hand-edited sentences and design of its predecessor. New features include innovative troubleshooting charts, material on ESL and dialect problems, five chapters on research, wide array of ancillaries, distinctive Instructor's Edition.

Hairston, Maxine, and John J. Ruszkiewicz. *The Scott, Foresman Handbook for Writers*, 2/e. Harper Collins. Using a personable writing style, a trouble-shooting format, and design elements this handbook sets out to help students prioritize and solve writing, grammar, and mechanics problems.

Hairston, Maxine, and John J. Ruszkiewicz. *The Scott, Foresman Handbook with Writing Guide*. Harper Collins. All new text combines a more detailed version of the grammar and mechanics portion of the original handbook with seven new writing chapters for those who want more rhetorical coverage in their handbook.

Harris, Muriel. *Prentice Hall Reference Guide to Grammar and Usage*. Prentice Hall. A brief handbook covering grammar, punctuation, mechanics, and usage only. Focuses on essential questions and problems writers commonly have. Spiral bound with thumb-cut tabs. Instructor's Manual.

Kirzner, Laurie, and Stephen R. Mandell. *The Holt Handbook*, 2/e. Holt, Rinehart, and Winston. 1990; 800 pp. Writing-first handbook combines a process approach to composition with a comprehensive guide to grammar, punctuation, and mechanics.

Leggett, Glenn, C. David Mead, and Malinda Kramer. *Prentice Hall Handbook for Writers*, 11th ed. Prentice Hall. Comprehensive handbook covers the writing process and research writing as well as grammar, mechanics, and usage. Emphasizes revision.

Lester, J. D. *A Writer's Handbook: Style and Grammar*. Harcourt Brace Jovanovich; 600 pp. Comprehensive paperback handbook teaches grammar, punctuation as

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conventions used for rhetorical goals. Begins with a thorough discussion of the writing process and includes coverage of style, nonstandard English, biased language, and the research paper. Instructor's Manual, workbook, software, videos.

Levin, Gerald. *Macmillan College Handbook*, 2/e. Macmillan; 720 pp. Comprehensive handbook functions as a student's reference as well as an in-class teaching tool. Computerized test bank, correction chart, Instructor's Annotated Edition, Macmillan Electronic Handbook, Teaching Guide, test bank, transparencies.

McKernan, John. *The Writer's Handbook*, 2/e. Holt, Rinehart, and Winston; 544pp. Concise, process-oriented handbook emphasizes the thinking required for writing.

Marius, Richard, and Harvey S. Wiener. *The McGraw-Hill College Handbook*, 3/e. McGraw-Hill; 704 pp. Streamlined for easier reference, this edition focuses on maintaining a comprehensive and student-oriented guide to the writing process, style, rules, and applications with emphasis on revision.

Schiffhorst, Gerald, and John F. Schell. *The Short Handbook for Writers*. McGraw-Hill; 480 pp. Compact, direct, and student oriented, this concise guide to the essentials of college composition encompasses the contemporary techniques of the writing cycle in the first seven chapters and clarifies stylistic principles, form, persuasive writing, grammar, mechanics, and usage.

II. B. Rhetorics

Axelrod, Rose B., and Charles R. Cooper. *The St. Martin's Guide to Writing*, 3/e. St. Martin's; 720 pp. A comprehensive rhetoric, reader, and handbook built around nine Guides to Writing. New to this edition are activities for discussion and inquiry; 20 new essays; a brief anthology of stories; an appendix on writing with a word processor; and a new three-color design. Instructor's Resource Manual and complete exercise software.

Baker, Sheridan. *The Practical Stylist with Readings*, 7/e. Harper Collins. Classic rhetoric with readings (40% new) emphasizes developing a personal style and the importance of structuring an effective argument in putting together any piece of writing.

Bates, Patricia Teel. *Write for a Reason*. St. Martin's. This text offers five carefully focused reading/writing assignments that take the student from personal to transactional writing and cover all stages of the writing process concluding with a brief handbook. Instructor's Manual.

Booth, Wayne C., and Marshal W. Gregory. *Harper and Row Rhetoric: Thinking as Writing, Writing as Thinking*, 2/e. Harper Collins. This rhetoric de-emphasizes rules and encourages students to reason out their own writing strategy. The new edition has been rewritten for clearer presentation of the writing process and the six basic questions faced by all writers concerning audience, invention, structure and design, coherence, argumentation, and voice and tone.

Freshman Texts

Cox, Don, and Elizabeth Giddens. *Crafting Prose*. Harcourt Brace Jovanovich; 512 pp. Rhetoric/reader organized around the aims of writing, this textbook includes 68 prose pieces that demonstrate to students how they can draft their prose to fit their communicative aim. Offers a full introduction to the writing process, critical thinking exercises, strong research coverage, and fresh readings. Instructor's Manual.

Gage, John. *The Shape of Reason: Argumentative Writing in College*, 2/e. Macmillan; 156 pp. Distinguished by its use of the enthymeme as the central link between the writer's thinking about issues and structuring a reasoned response, this text combines coverage of argumentative writing with critical reading, revision, and research. Instructor's Manual.

Gordon, Helen Heightsman. *Interplay: Sentence Skills in Context*. St. Martin's; 448 pp. Integrates the study of sentence skills with the writing process as a whole through the use of sentence-level exercises, rhetorical instruction, example paragraphs, and short essays. Spiral-bound. Instructor's Manual and exercise software.

Gorrell, Donna. *The Purposeful Writer: A Rhetoric with Readings*. Allyn & Bacon; 500 pp. With chapters arranged by the common purposes for writing, this rhetoric establishes that all writing is done for specific purposes. Rhetorical strategies are covered within discussions of reading and writing throughout the book. Instructor's Manual.

Hall, Donald, and Sven Birkerts. *Writing Well*, 7/e. Harper Collins. Introducing a new co-author (Sven Birkerts) this rhetoric aims to teach the basics of good writing with style and wit and abundant writing samples. Features narrative passages tracing a student's writing process.

Hunt, Douglas. *The Riverside Guide to Writing*. Houghton- Mifflin; 704 pp. hardcover, 544 pp. paperbound. A new rhetoric based on the premise that effective writing must combine interpretation and advocacy. Includes 43 assignments adapted from multiple disciplines and a reading program featuring the work of thirty writers through analyzed passages within chapters and full-length essays at the ends. Instructor's Manual.

Lauer, Janice M., Gene Montague, Andrea Lunsford, and Janet Emig. *Four Worlds of Writing*, 3/e. Harper Collins. Focusing on the aims of writing, this process rhetoric helps students define different purposes and strategies for writing in different worlds: the private, the public, the academic, and the professional. The new edition has been rewritten for more focus and includes new student papers.

Marius, Richard. *A Writer's Companion*, 2/e. McGraw-Hill; 256 pp. True to its title, this brief rhetoric accompanies and gently guides the reader through every step of essay writing from invention through the final draft. The revision includes a more synthesized view of writing as communication and emphasizes the virtues of efficient, engaging writing.

Freshman Texts

Murray, Donald M. *The Craft of Revision*. Holt, Rinehart, and Winston; 150 pp. Brief writer's guide to the revision process emphasizes techniques for meaning, audience, order, evidence, and voice.

Murray, Donald M. *Write to Learn*, 3/e. Holt, Rinehart, and Winston. 1990; 272 pp. Brief, process rhetoric describes and demonstrates the writing process.

Nadell, Judith. *The Macmillan Writer: Rhetoric, Reader, and Handbook*. Macmillan; 640 pp. Comprehensive all-in-one rhetoric, reader, and handbook integrates instruction in reading and writing. The flexible, process-oriented rhetoric emphasizes the recursive nature of writing with especially helpful coverage of prewriting and revision. Instructor's Manual.

Nordquist, Richard. *Passages: A Beginning Writer's Guide*, 2/e. St. Martin's; 480 pp. Combined rhetoric and handbook provides a context in which the student can learn incremental skills through specific writing assignments. Instructor's Manual and exercise software.

O'Keefe, Jack. *Reading to Writing: Process and Form*. Harcourt Brace Jovanovich; 432 pp. Rhetoric/reader moves from an overview of the writing process to individual chapters on the rhetorical modes and provides coverage of simple strategies for improving reading comprehension. Case studies of student papers are included as well as exercises on grammar, mechanics, and collaborative learning. Instructor's Manual.

Parks, Franklin A., James A. Levernier, and Ida Masters Hollowell. *Structuring Paragraphs*, 3/e. St. Martin's; 256 pp. This comprehensive, carefully structured approach to the planning, organization, writing and revising of paragraphs offers many new models, a new chapter on argument, and a concise guide to editing sentences. Instructor's Manual.

Rackham, Jeff, and Olivia Bertagnoli. *From Sight to Insight: Stages in the Writing Process*, 4/e. Holt, Rinehart, and Winston; 700 pp. Guides students through the complete writing process for eight different types of writing.

Reinking, James, and Andrew Hart. *Strategies for Successful Writing: A Rhetoric, Reader, and Handbook*, 2/e. Prentice Hall. Comprehensive rhetoric proceeds from larger to smaller elements of writing and contains complete discussion of the writing process. Annotated Instructor's Edition. Supplementary exercises.

Reinking, James, and Andrew Hart. *Strategies for Successful Writing: A Rhetoric and Reader*, 2/e. Prentice Hall. Comprehensive rhetoric contains complete discussion of the writing process and the rhetorical modes.

Seyler, Dorothy U. *Read, Reason, Write*, 3/e. McGraw-Hill; 512 pp. The new edition of this rhetoric/reader continues to focus on developing writing skills by working with sources to create critical analyses of readings. Readings encompass literary and non-literary selections and are accompanied by clear instruction on argumentation and full coverage of research techniques.

Freshman Texts

Shultz, John. *Writing from Start to Finish: The "Story Workshop" Basic Forms Rhetoric/Reader*. Concise Edition. Boynton/Cook. 1990; 268 pp. A shortened version of the author's Basic Forms approach that bridges oral and written language, enabling student writers to tap familiar resources of speech and voice.

Strong, William. *Writing Incisively: Do-It-Yourself Prose Surgery*. McGraw-Hill; 256 pp. Supplemental text for developmental and freshman composition classes focuses solely on revision and editing. While emphasizing sentence-combining skills, it gives students practice and advice for becoming adept readers/editors of their writing.

Thaiss, Christopher. *Write to the Limit*. Holt, Rinehart, and Winston; 384 pp. Rhetoric contains step-by-step techniques to help beginning writers take charge and deal confidently with any writing task.

Tibbetts, Arnold, and Charlene Tibbetts. *Strategies of Rhetoric with Handbook*, 6/e. Harper Collins. Traditional rhetoric presents tested techniques for helping students understand and apply rhetorical strategies; a new Part V on "Special Problems" offers advice on avoiding writer's block, using a word processor, writing essay exams, and writing on the job.

Wyrick, Jean. *Steps to Writing Well: A Concise Guide to Composition*, 4/e. Holt, Rinehart, and Winston. Brief, process rhetoric describes and demonstrates the writing process.

II. C. Readers

75 Readings: An Anthology, 3/e. McGraw-Hill; 448 pp. Rhetorically arranged, this edition was developed to publish 75 of the most frequently anthologized essays at a low price. Selections vary in length and reading level and represent a variety of authors. Apparatus to accompany the readings is provided in the Instructor's Manual.

Anderson, Nancy G. *The Writer's Audience: A Reader for Composition*. Holt, Rinehart, and Winston; 544 pp. Rhetoric reader emphasizes the importance of knowing the audience.

Ashton-Jones, Evelyn, and Gary Olson. *The Gender Reader*. Allyn & Bacon; 600 pp. Anthology offers 61 readings all relating to issues and questions of gender. Organized into seven parts which explore sub-themes, readings represent a balanced view of genderrelated topics and provide a background for class discussion and student essays. Instructor's Manual.

Atwan, Robert. *Our Times/2: Readings from Recent Periodicals*. Bedford; 672 pp. Arranges 70 very contemporary selections from 52 recent periodicals into 27 tightly-focused thematic units addressing topics of immediate personal and social concern. Designed to spark lively classroom debate and engaging student writing.

Freshman Texts

Behrens, Laurence, and Leonard J. Rosen. *Writing and Reading Across the Curriculum*, 4/e. Harper Collins. The original crosscurricular reader, this text gives detailed coverage to the three skills necessary for research-based writing in any discipline: summary, critique, and synthesis. It features eight chapters containing high-interest readings to which students may apply reading skills.

Bloom, Lynn Z. *The Essay Connection*, 3/e. D.C. Heath; 612 pp. 75 essays, arranged by rhetorical mode, include both classic and contemporary selections. Features 23 examples of student writing and a section of essays on the topic of the writing process. Instructor's edition with rhetorical analysis of each selection and teaching suggestions.

Bradbury, Nancy, and Arthur Quinn. *Audiences and Intentions: A Book of Arguments*. Macmillan; 544 pp. An argument reader which stresses critical reading and writing in response to arguments, ethical evaluation of arguments, and the participation in dialogues about issues of longstanding concern. Instructor's Manual.

Carter, Bonnie, and Craig Skates. *The Winston Reader*. Holt, Rinehart, and Winston; 700 pp. Thematically organized reader features 100 selections, 50 by women authors. Each theme is divided into two or more specific sub-themes, allowing students to compare different points of view in discussion and writing.

Clegg, Cyndia, and Michael Wheeler. *Students Writing Across the Disciplines*. Holt, Rinehart, and Winston. Thematically organized across-the-curriculum reader consists of student papers that reflect the type of interdisciplinary writing students are expected to produce in other courses.

Day, Susan, and Elizabeth McMahan. *The Writer's Resource: Readings for Composition*, 3/e. McGraw-Hill. Rhetorically organized reader features 62 essays, 14 short stories, and 27 poems selected to capture students' interest and provide a solid resource of writings. Provides generous pedagogical support in the form of extensive reading and writing apparatus and abundant short selections.

Dornan, Edward A., and Charles W. Dawe. *The Longwood Reader*. Allyn & Bacon; 700 pp. Organized by rhetorical patterns, 56 readings balance male and female authors, classic and contemporary pieces, and academic and popular subjects. Introductory unit emphasizes the connection between sound reading and effective writing. Annotated Instructor's Edition.

Dowdley, Diane. *The Researching Reader: Source-Based Writings Across the Disciplines*. Holt, Rinehart, and Winston. 1990; 608 pp. Cross-disciplinary research reader offers 32 models from different disciplines and can be used as a main text or supplement.

Dunbar, Clement, Georgia Dunbar, and Louise E. Rorabacher. *Assignments in Exposition*, 10/e. Harper Collins. Rhetorically organized reader contains 72 professional essays and 44 student models (one in multiple drafts)—22 new to this edition. Chapters also cover drafting and revising, research papers, essay exams, and resumes.

Freshman Texts

Eschholz, Paul, and Alfred Rosa. *Outlooks and Insights*, 3/e. St. Martin's; 800 pp. Composition reader offers 98 selections organized into 8 thematic chapters. The text begins with personal experience and moves to broader concerns such as campus life, pop culture, and nature and science. This edition contains 57 new selections. Instructor's Manual.

Gere, Anne Ruggles, and Jeffrey Carroll. *The Active Reader: Composing in Reading and Writing*. Holt, Rinehart, and Winston. 1990; 399 pp. Innovative anthology has essay, poem, and short story selections as well as photos, ads, and paintings and focuses on critical thinking.

Gillespie, Sheena, and Robert Singleton. *Across Cultures: A Reader for Writers*. Allyn & Bacon; 450 pp. This anthology, intended to promote an understanding of diverse cultures among students, presents a diversity of voices and explores the interrelationships, correspondences, and mutual benefits of that diversity. Instructor's Manual.

Gunner, Jeanne, and Ed Frankel. *The Course of Ideas: College Reading and Writing*, 2/e. Harper Collins. Historically organized reader introduces students to Western intellectual thought. Introductory material and marginal glossaries make the readings accessible. The new edition includes critical essays that encourage discussion of cultural and gender issues and a questioning of the canon and Western traditions.

Hall, Donald, and D. L. Emblen. *A Writer's Reader*, 6/e. Harper Collins. Alphabetically-organized reader offers essays, poems, and journal entries chosen to illustrate good writing. 30 of the 88 selections are new.

Heffernan, William, and Mark Johnson. *The Harvest Reader*, 2/e. A rhetorically-arranged reader of 66 selections, this book contains classic and contemporary works as well as short stories. Essays by the authors on the process and modes of writing begin each section and essays are paired in part six to present opposing sides of three arguments. Instructor's Manual.

Jensen, George H. *From Texts to Text*. Harper Collins. Emphasizing close, critical reading of source material to produce quality academic papers, this new cross-curricular reader is comprised of six reading chapters each organized around a central theme from a different discipline. Brief writing coverage in the appendices provides additional writing help.

Kennedy, X. J., Dorothy M. Kennedy, and Jane E. Aaron. *The Bedford Reader*, 4/e. Bedford; 816 pp. Presents 69 selections (40 new) in 11 rhetorical chapters. Most selections are by well known authors and are accompanied by comments by the writer on writing. Includes chapter introductions; sample paragraphs illustrating rhetorical methods; headnotes, questions, and writing topics for each selection; a glossary of terms; and an alternate thematic listing of essays.

Kennedy, X. J., Dorothy M. Kennedy, and Jane E. Aaron. *The Bedford Reader*, Shorter 4/e. Bedford; 576 pp. Shorter edition offers 44 selections (23 new) and retains all the editorial features provided in the longer version.

Freshman Texts

Klein, Tom, Bruce Edwards, and Tom Wymer. *Great Ideas: Conversations Between Past and Present*. Holt, Rinehart, and Winston; 700 pp. Introduces students to the major ideas or intellectual revolutions that shaped Western civilization, historically organized by theme.

Knefel, Don. *Aims of the Essay: A Reader and Guide*. Allyn & Bacon; 450 pp. This reader provides an alternative to common rhetorical readers while maintaining the familiar structure. Approaches college writing in a practical way as part of the real world where all writing occurs for specific purposes. Instructor's Manual.

Knepler, Henry, and Myrna Knepler. *Crossing Cultures*, 3/e. Macmillan; 464 pp. A thematic anthology of 64 selections offering a cross-cultural approach. In later sections the focus shifts from perspectives on the diversity of American experience to a global perspective.

McCuen, Jo Ray, and Anthony Winkler. *Reading, Writing, and the Humanities*. Harcourt Brace Jovanovich; 750 pp. Thematically arranged reader is organized around eight classic, enduring themes and presents related readings grouped in each chapter. Extensive writing and reading apparatus accompanies the 76 readings and 16 works of art. Instructor's Manual.

McLeod, Susan, Stacia Bates, Alan Hunt, John Jarvis, and Shelley Spear. *Writing About the World*. Harcourt Brace Jovanovich; 600 pp. Offering many selections never before anthologized, this cross-cultural reader is arranged in four major sections: science and technology, government and politics, arts and literature, and religion and philosophy. Alternate thematic and rhetorical tables of contents included. Instructor's Manual.

McQuade, Donald, and Robert Atwan. *The Winchester Reader*. Bedford; 1040 pp. A new thematic reader with 124 selections (more than half by women and minorities) and 140 epigraphs arranged in 41 brief chapters within 7 larger parts. Contains no conventional apparatus. Comprehensive Instructor's Manual.

Madden, Janet, and Sara M. Blake. *Emerging Voices: A Cross-Cultural Reader*. Holt, Rinehart, and Winston. 1990; 544 pp. Cross-cultural reader is thematically organized.

Muller, Gilbert H., ed. *Major Modern Essayists*. Blair Press of Prentice Hall; 476 pp. In-depth essay reader presents twenty modern writers—ten women and ten men—each represented by three to five essays. The range of subjects and variety of purposes, styles, and strategies illustrate how writers respond to the issues and ideas of their times. Instructor's Manual.

Muller, Gilbert H. *The McGraw-Hill Reader: Themes in the Disciplines*, 4/e. McGraw-Hill; 752 pp. Continues the tradition of providing a variety of selections offering prose spanning the great expository and ideological works, classic and contemporary. Organized thematically, the essays vary in length and difficulty, allowing composition and reading courses to be tailored.

Freshman Texts

Muller, Gilbert H., and Harvey S. Wiener. *The Short Prose Reader*, 6/e. McGraw-Hill; 512 pp. Rhetorically organized, this reader for freshman composition offers short (3-4 pages) selections in a wide range of difficulty to help address problems many students have with reading and writing prose.

Murray, Donald M. *Read to Write: A Writing Process Reader*, 2/e. Holt, Rinehart, and Winston. 1990; 608 pp. Process-oriented reader articulates the connection between reading and writing. It includes paired selections and case studies.

Nicholas, J. Karl, and James R. Nicholl. *Effective Argument: A Writer's Guide with Readings*. Allyn & Bacon; 600 pp. Combined rhetoric and reader focuses on reading arguments critically and writing them effectively. Techniques are reinforced with examples and exercises, carefully paced instruction, and 64 accessible readings. Instructor's Manual.

Profitt, Edward. *Prose in Brief: Reading and Writing Essays*. Harcourt Brace Jovanovich; 512 pp. After introductory sections on reading and writing and working with the elements of the essay, this book presents an anthology of seven student and 94 brief professional essays arranged by author accompanied by questions and suggestions for writing. Instructor's Manual.

Reid, Stephen. *Purposes and Process Reader for Writers*. Prentice Hall. Approximately 60 essays by professional writers and students are organized around purposes for writing rather than rhetorical needs. Student essays are accompanied by prewriting notes and drafts. Annotated Instructor's Edition, Instructor's Resource Book.

Rico, Barbara, and Sandra Mano. *American Mosaic: Multicultural Readings in Context*. Houghton Mifflin; 736 pp. Exploration of American cultural pluralism brings together essays, stories, and poems by members of nearly twenty ethnic and national groups. Questions encourage students to develop the critical thinking skills that will enable them to evaluate and respond to what they read within the broad context of American literary, political, and cultural writing.

Rottenberg, Annette T. *Elements of Argument*, 3/e. Bedford; 647 pp. A combined text and reader specifically designed for argument-oriented composition courses. Employs Toulmin model of argumentation as well as traditional methods. Also includes 117 reading selections (85 new), 9 Opposing Viewpoint units (half of them new topics), and 8 Classic Arguments.

Rackham, Jeff, and Beverly J. Slaughter. *The Rinehart Reader, Volume II*. Holt, Rinehart, and Winston. 1990; 708 pp. Rhetorically organized reader containing classic essays and an entire section on fiction includes introductory chapters on writing and reading.

Rosa, Alfred, and Paul Eschholz. *Controversies: Contemporary Arguments for College Writers*. Macmillan; 480 pp. An accessible, high-interest reader of 88 contemporary argumentative essays, advertisements, and cartoons on 14 issues of current concern. Instructor's Manual.

Freshman Texts

Samovar, Larry A., and Richard E. Porter. *Intercultural Communication: A Reader*, 6/e. Wadsworth. Multi-cultural reader presents sound essays chosen to provide theoretical and usable knowledge about intercultural communication processes. Students will gain insight into the sociological and psychological influences upon communication among people of different cultures.

Selzer, Jack. *Conversations*. Macmillan; 1056 pp. An extraordinarily rich and diverse reader for freshman composition with over 150 contemporary selections organized around seven major themes: education, language, gender, media, civil liberties and civil rights, crime and punishment, science and society. Instructor's Manual.

Simon, Linda. *Contexts: A Thematic Reader*. St. Martin's; 480 pp. A collection of 52 essays linked by common emphasis on contexts that shape personal identity. Includes headnotes dealing with issues raised by the selections and discussion questions regarding the context, rhetorical strategies, and the student's response to the essays. Instructor's Manual.

Skwire, David revised by Sarah Harrison. *Writing with a Thesis*, 5/e. Holt, Rinehart, and Winston. 1990; 363 pp. Organized by rhetorical mode, this rhetorical reader emphasizes the thesis statement and the persuasive principle.

Smith-Layton, Marilyn. *Intercultural Journeys through Reading and Writing*. Harper Collins. Thematically-organized essays, stories, and two one-act plays represent the work of writers in 25 countries around the world and over 40 locales in the US. The text asks students to take a look at different people and ideas to better understand their own world.

Taylor, Ann. *Shaping the Short Essay*. Harper Collins. Part I of this reader, organized according to rhetorical modes, offers model paragraph and essay selections written by students as well as by professional writers. Part II provides instruction on the writing process from invention to editing.

Taylor, Sally T. *The Critical Eye: Thematic Readings for Writers*. Holt, Rinehart, and Winston. 1990; 711 pp. Reader emphasizes critical reading and expository writing and includes student and professional examples.

Verburg, Carol J. *Ourselves Among Others: Cross-Cultural Readings for Writers*, 2/e. Bedford; 704 pp. The 68 selections (33 new) are drawn from 37 countries and are arranged in seven thematic chapters which focus upon some universal aspect of human experience. Extensive editorial apparatus includes headnotes, detailed questions, and writing assignments for each selection.

Vesterman, William. *Readings for the 21st Century: Tomorrow's Issues for Today's Students*. Allyn & Bacon; 550 pp. Anthology of readings, both popular and academic, is unified by themes relating to the future. Units open with a classic reading which establishes a context for the chapter and conclude with detailed study questions—"Making Connections"—designed to encourage critical analysis of issues stated in two or more readings.

Wyrick, Jean. *Discovering Ideas: An Anthology for Writers*, 3/e. Holt, Rinehart, and Winston; 352 pp. Thematically organized reader contains 60 thought-provoking selections—predominantly essays but also short stories and poems.

II. D. Workbooks

Hacker, Diana, and Panda Van Goor. *Bedford Basics: A Workbook for Writers*. Bedford; 416 pp. For use as a reference and a workbook, this text contains many of the distinctive features of *The Bedford Handbook for Writers*. Exercise sets specifically designed for developmental students begin with "Guided Practice" exercises whose answers appear at the back of the book. Spiralbound format; generous size.

Kramer, Malinda, John Presley, Donald C. Rigg, and Peter Burton Ross. *Prentice Hall Workbook for Writers*, 6/e. Prentice Hall. Generative and revision exercises cover the major writing problems. Substantial text portions explaining and illustrating grammar/punctuation included in each section. Keyed to Handbook sections, workbook may also be used alone.

MacDonald, Alice. *The Macmillan College Workbook*, 2/e. Macmillan; 448 pp. A grammar and composition guide for use in class, in writing labs, for individual student assignments, or for self study, this text is suitable for freshman or for developmental classes. Answer key available.

II. E. Special Texts

Chaffee, John. *Thinking Critically*, 3/e. Houghton Mifflin; 608 pp. Expanded selection of interdisciplinary readings helps develop critical thinking skills and relate them to communication skills: writing, reading, listening, and speaking.

Corbett, Edward P. J. *Elements of Reasoning*. Macmillan; 90 pp. This brief introduction to the rhetoric of argument covers classical and modern theories of argument and their applications.

Mayfield, Marlys. *Thinking for Yourself: Developing Critical Thinking Skills through Writing*, 2/e. Wadsworth; 425 pp. This critical thinking text serves two purposes: to teach writing through emphasizing the thinking process and to teach critical thinking through writing applications. Instructor's Manual.

Metcalf, Allan. *Research to the Point*. Harcourt Brace Jovanovich; 224 pp. Research paper book that begins by helping students develop a point (thesis) for a paper. Each subsequent step in the process is then discussed in relation to investigating and proving or disproving the point. MLA and APA documentation are discussed.

Smith, Elliott. *Contemporary Vocabulary*, 3/e. St. Martin's; 384 pp. A systematic, easy-to-follow approach to the study of vocabulary. Includes a new chapter on acronyms, eponyms, neologisms, and portmanteau words; new supplemental root exercises on Latin and Greek roots; words from a greater variety of languages; and an introductory chapter on word composition. Instructor's Manual.

Advanced Texts

Spatt, Brenda. *Writing from Sources*, 3/e. St. Martin's; 526 pp. A detailed introduction to the basic skills essential to sourcebased and research writing. Techniques are taught in sequential order from diversified sources with accompanying exercises. Instructor's Manual and exercise software.

Sternglass, Marilyn S. *Reading, Writing, and Reasoning*, 2/e. Macmillan; 352 pp. Focused on development and integration of reading, writing, and reasoning skills, this writing text includes readings and covers the research paper and literary analysis as well as the student essay. Instructor's Manual.

III. Advanced Writing Texts

III. A. Rhetorics and Handbooks

Covino, William. *Forms of Wondering: A Dialogue on Writing for Writers*. Boynton/Cook. 1990; 320 pp. A distinctively different writing text that invites students into an extensive dialogue with the author built around a variety of professional and student writings that invite thoughtful and detailed response.

Miles, Robert, Marc Bertronasco, and William Karns. *Prose Style: A Contemporary Guide*, 2/e. Prentice Hall. Covers style at the word and sentence level including advanced topics like voice and figures of speech. Contains numerous exercises.

Woolever, Kristin R. *About Writing: A Rhetoric for Advanced Writers*. Wadsworth; 320 pp. Bridging the gap between "English major" books and popular trade books about good writing, this comprehensive text provides abundant examples from a variety of professions—including the hard and soft sciences.

Zinsser, William. *On Writing Well: An Informal Guide*, 4/e. Harper Collins. Classic style manual gives helpful advice for writing in a variety of forms and styles—interview, travel, science, business, humor, etc. Examples of good professional writing include increased representation of women. Brief handbook section is called "A Writer's Decisions."

III. B. Readers

Fakundiny, Linda. *The Art of the Essay*. Houghton Mifflin; 768 pp. Features exemplary essays in English that collectively and individually suggest the dimensions of the essay as an art form. Introduced by an essay exploring the essence of the form and its permutations over four centuries. Three appendices expand on our understanding of the essay as a literature of personality. Instructor's Manual.

III. C. Composition and Literature Texts

Hunt, Douglas. *The Riverside Anthology of Literature*, 2/e. Houghton Mifflin. A broad-ranging collection of short fiction, poetry, and drama with instruction on writing about literature and a handbook of literary terms. Instructor's Manual.

Lawn, Beverly. *Literature: 150 Masterpieces of Fiction, Poetry, and Drama*. St. Martin's; 896 pp. Anthology of 40 stories, 100 poems, and 10 plays chosen for enduring quality, teachability, and appeal to students includes a general introduction, introductions to the three genres, an essay on writing about literature, and a glossary of literary terms. Instructor's Manual.

Roberts, Edgar V. *Writing Themes About Literature*, 7/e. Prentice Hall. Appropriate as a main text or as a supplement with an anthology, this guide discusses the various elements of literature and types of literary analysis.

Roberts, Edgar V. *Writing Themes About Literature*, Brief 7/e. Prentice Hall. Brief edition includes 11 chapters from the full edition.

Singal, Daniel Joseph. *Modernist Culture in America*. Wadsworth; 173 pp. Providing ample opportunity for thought-provoking discussion and writing assignments, this collection of readings discusses modernism in American culture from a variety of perspectives: artistic, literary, feminist, African-American, and European-versus-American modernism.

III. D. Business and Technical Writing Texts

Anderson, Paul. *Technical Writing: A Reader-Centered Approach*, 2/e. Harcourt Brace Jovanovich; 848 pp. Winner of the NCTE award for technical writing books in its first edition, this book uses the process approach to teach students to deal creatively and effectively with the variety of job-related communication situations. New chapters on persuasion, collaborative writing, library research, and sexist and discriminating language are included. Instructor's Manual.

Blicq, Ron S. *Communication at Work: Creating Messages that Get Results*. Prentice Hall. This comprehensive guide to both oral and written business communications includes the latest information on communicating in the electronic office and on interpersonal communication skills as well as solid coverage of reports, memos, and so on.

Bloomfield, Carolyn, and Irene Fairley. *Business Communication: A Process Approach*. Harcourt Brace Jovanovich; 544pp. This book emphasizes the important elements of the writing process throughout and leads the student through the writer's thinking processes in actual case studies. It includes complete discussions of collaborative writing and oral communication. Instructor's Manual, Test Bank, Computerized Test Bank, Transparencies, Study Guide.

Driskill, Linda. *Business and Managerial Communication: New Perspectives*. Harcourt Brace Jovanovich; 650 pp. Representing a wide range of managerial specialties and perspectives, this book develops a model for interpreting what effective writers and speakers do by analyzing the communication context in writing. Two chapters on international communication include coverage of resume preferences in other countries. Instructor's Manual.

Hemphill, Phyllis D. *Business Communication with Writing Improvement Exercises*, 4/e. Prentice Hall. Annotated Instructor's Edition and Teacher's Edition.

Lannon, John M. *Technical Writing*, 5/e. Harper Collins. Comprehensive technical writing text includes practical advice on all aspects of technical writing and includes many real-life examples.

Mathes, J. C., and Dwight W. Stevenson. *Designing Technical Reports: Writing for Audiences in Organizations*, 2/e. Macmillan; 576 pp. This text focuses on adaptability rather than conventional formats as it stresses the process of writing a technical document. It emphasizes the communication function of reports and the organizational needs they meet.

Olsen, Leslie A., and Thomas N. Huckin. *Technical Writing and Professional Communication*, 2/e. McGraw-Hill; 608 pp. With a special emphasis on the writing cycle, from invention to revision, and the critical factors that influence professional communication, this text provides an array of contexts (including intercultural) in which students can learn the importance of effective technical writing.

Olsen, Leslie A., and Thomas N. Huckin. *Technical Writing and Professional Communication for Nonnative Speakers of English*, 2/e. McGraw-Hill; 768 pp. Specifically designed for ESL, this text examines the principles of effective writing and business communication within a realistic array of contexts (including intercultural). May be used concurrently with *Technical Writing and Professional Communication* for students who need more language support.

Pearsall, Thomas E., and Donald H. Cunningham. *How to Write for the World of Work*, 4/e. Holt, Rinehart, and Winston. 1990. Focuses on the kind of writing required by students in the professional world after college. Includes a new chapter on computer graphics.

Ruch, William V., and Maurice L. Crawford. *Business Communication*. Macmillan; 656 pp. Comprehensive introduction to the theory and practice of oral and written communication offers treatment of traditional topics including memos, letters, informal and formal reports, and proposals. Computerized test bank/IBM, instructor's manual, software, study guide, transparencies.

Rude, Carolyn. *Technical Editing*. Wadsworth; 320 pp. A new concept in technical communication, this text provides a comprehensive background to the field and distinctive coverage of "substantive editing." It covers, in detail, techniques for translating and organizing complex ideas for their intended audiences. Contains abundant exercises to illustrate principles and show applications of techniques. Instructor's Manual with transparency masters.

Wilkinson, Antoinette M. *The Scientist's Handbook for Writing Papers and Dissertations*. 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.

Professional Texts

III. E. Special Texts

DeMaria, Robert. *The College Handbook of Creative Writing*. Harcourt Brace Jovanovich; 384 pp. This book presents essential information in a numbered headline format common to handbooks. It presents definitions with examples and exercises for such key elements as theme, setting, dialogue, image, and tone. Full chapter on writing as a career.

Kolln, Martha. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*. Macmillan; 224 pp. Stressing the practical implications of grammatical choices, this innovative text teaches students to apply a knowledge of grammar—of sentence structure and terminology—to writing; to understand all the grammatical structures and stylistic options available to them; and to understand the effects of those choices on their readers. Instructor's Manual.

Ruggiero, Vincent Ryan. *The Art of Thinking: Guide to Critical and Creative Thought*, 3/e. Harper Collins. Appropriate for use as a supplement in any course where instructors want to give students practice in how to think creatively/critically using a problem-solving approach. The material includes: free-writing, overcoming fear, stimulating the imagination, and using the library.

IV. Professional Texts

Adams, Katherine H., and John L. Adams. *Teaching Advanced Composition*. Boynton/Cook; 312 pp. Eighteen essays present historical, theoretical, and practical perspectives on helping students improve their writing and prepare for careers as writers.

Benesch, Sarah, ed. *ESL in America: Myths and Possibilities*. Boynton/Cook; 176 pp. This book offers a searching look at the social, economic, and political contexts of second language and bilingual education as well as at models of instruction that have taken these contexts into account.

Bertoff, Ann E. *The Sense of Learning*. Boynton/Cook. 1990; 160 pp. For those who claim an interest in the value of literacy or find they are being held accountable for fostering it, these essays can offer fresh perspectives and refreshing common sense.

Chiseri-Strater, Elizabeth. *Academic Literacies: The Public and Private Discourse of University Students*. Boynton/Cook; 256 pp. The author uses ethnographic field methods to uncover the multiple literacies that two college students bring to different disciplines and shows how factors such as gender, human development, and private talents are ignored in the college curriculum.

Daiker, Donald A., and Max Morenberg. *The Writing Teacher as Researcher: Essays in the Theory and Practice of Class-Based Research*. Boynton/Cook. 1990; 372 pp. Twenty-five essays by some of the most important scholars in the field range in application from kindergarten through graduate school.

Professional Texts

Elbow, Peter. *What is English?* MLA. 1990; 271 pp. In this "picture of a profession that cannot define what it is" Elbow identifies and tackles the major issues addressed by the 1987 English Coalition Conference—what "English" means, the place of theory, composition/literature conflict, canon questions, assessment.

Fulwiler, Toby, and Art Young, eds. *Programs That Work: Models and Methods for Writing Across the Curriculum*. Boynton/Cook. 1990; 336 pp. Describes in detail successful writing-across-the-curriculum programs in fourteen colleges and universities across the country.

Graves, Richard L., ed. *Rhetoric and Composition: A Sourcebook for Teachers and Writers*, 3/e. Boynton/Cook. 1990; 336 pp. Roughly 75% of the material in this edition is new, an indication of the rapid changes taking place in the discipline and of the unusual number of excellent articles currently being written.

Handa, Carolyn, ed. *Computers and Community: Teaching Composition in the Twenty-First Century*. Foreword by Richard Lanham. Boynton/Cook. 1990; 276 pp. In Lanham's words, the essays collected here "develop a common theme: the most profound changes wrought by computers in the composition classroom are social, political, and pedagogical, not technical."

Hashimoto, Irvin Y. *Thirteen Weeks: A Guide to Teaching College Writing*. Boynton/Cook; 278 pp. An irreverent but convincing guide to what shouldn't be done in the typical thirteen week first-year course and what can successfully be done to make the thirteen weeks useful and not baneful.

Holdstein, Deborah H., and Cynthia L. Selfe, eds. *Computers and Writing*. MLA. 1990; 150 pp. Discusses ethical and political considerations as well as theoretical and critical contexts regarding issues, concerns, and problems associated with the adoption of computers in college English classrooms and departments.

Lindemann, Erika, and Mary Beth Harding, eds. *CCCC Bibliography of Composition and Rhetoric, 1988*. Southern Illinois UP for CCCC; 192 pp. Annotated list of 1798 works grouped into five categories: bibliographies and checklists; theory and research; teacher education, administration, and social roles; curriculum; testing, measurements, and evaluation.

Lunsford, Andrea A., Helene Moglen, and James Slevin, eds. *The Right to Literacy*. MLA; 306 pp. Originally presented at the 1988 Right to Literacy Conference, the 29 essays collected in this book discuss what literacy is, what keeps people from attaining it, and how we can help them achieve it.

Murray, Donald M. *Shoptalk: Learning to Write with Writers*. Boynton/Cook. 1990; 208 pp. Professional writers offer copious testimony on the craft of writing organized into sixteen thematic categories with introductory essays by the author.

Nelson, Marie Wilson. *At the Point of Need: Teaching Basic and ESL Writers*. Boynton/Cook; 288 pp. A detailed analysis of an essentially successful five-year program in a university writing center that served mostly basic and ESL writers.

Robinson, Jay L. *Conversations on the Written Word: Essays on Language and Literacy*. Boynton/Cook. 1990; 352 pp. These essays treat language and literacy and their various uses, the social and ethical implications of language use, and the pragmatics and practicalities of language learning in secondary and college classrooms.

Ronald, Kate, and Hephzibah Roskelly. *Farther Along: Transforming Dichotomies in Rhetoric and Composition*. Boynton/Cook. 1990; 224 pp. Twelve essays suggest ways in which current damaging splits in composition theory and practice might be understood and made whole.

Schwartz, Mimi, ed. *Writer's Craft, Teacher's Art: Teaching What We Know*. Boynton/Cook; 192 pp. Here seventeen writer/teachers—poets, journalists, fiction writers, physicists, and English professors—describe the connections between how they write and how they teach.

Williams, James D. *Preparing to Teach Writing*. Wadsworth. 1989; 350 pp. This text surveys the major research, theories, and methodologies of teaching writing and examines their effectiveness based on empirical studies. Appropriate for graduate seminars which prepare teachers to teach composition as well as for the undergraduate teaching-methods courses.

V. Software and Computer Assisted Instruction

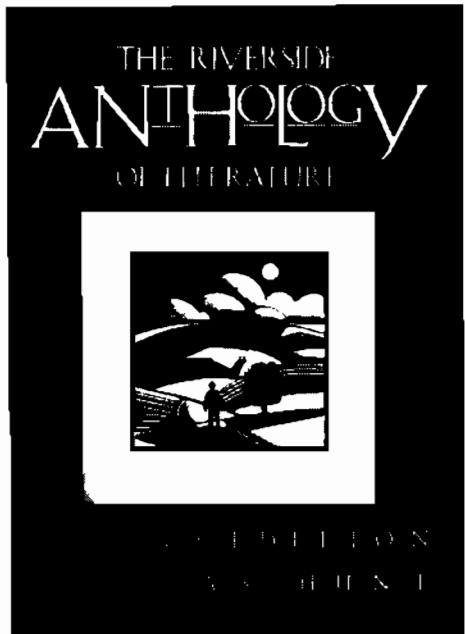
Thiesmeyer, Elaine C., and John E. Thiesmeyer. *Editor: A Style Checker for the Serious Writer*. MLA. 256K IBM PC and compatible systems. Editor helps writers eliminate problems such as wordiness, poor usage, punctuation errors, and inappropriately genderbased language—over 16,000 common writing problems in forty categories. Menu-driven, works with all popular word processing software.

Waldrep, Thomas, Robert Oakman, and Colin Baker. *Edit!* McGrawHill. 256K req. Program is designed specifically to be used in English writing classes, in the writing laboratory, or on home computers. Integrating a word processing system for composing papers with a style and grammar checker, *Edit!* will examine written text on the individual word, sentence, paragraph, and overall paper levels, featuring attention to audience, purpose, format, and style considerations.

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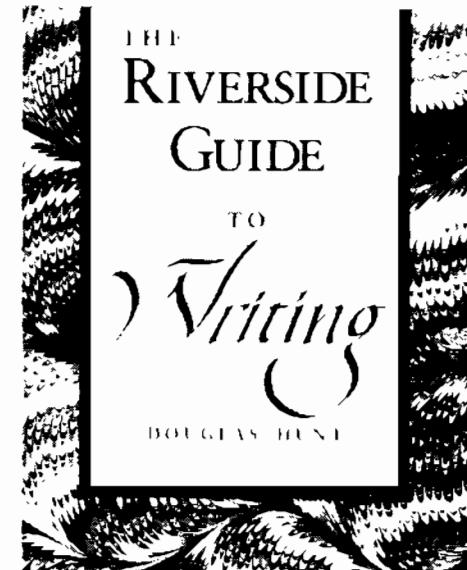
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Notes on Contributors

Peter G. Beidler is the Lucy G. Moses Professor of English at Lehigh University. He was a Fulbright Professor of American Literature at Sichuan University in Chengdu P.R.C. in 1987-88. His composition textbook, *Writing Matters*, will be published by Macmillan in Fall 1991.

Lynn Z. Bloom is past tribal chief of WPA, and Professor of English and Aetna Chair of Writing at the University of Connecticut. She has experienced more initiation rites than can be discretely identified here, particularly in directing writing programs at the University of New Mexico and the College of William and Mary. Her ritualistic publications include a variety of textbooks, notably *The Essay Connection* (Heath, 1982, 1991) and *Fact and Artifact: Writing Nonfiction* (Harcourt, 1985); and essays on writing anxiety, autobiography, and other nonfiction in various tribal journals.

Allene Cooper is the Assistant Director of First Year Composition at Arizona State University and a PhD Candidate. She has published on composition theory, TESL, and American literature. She has served as President of Arizona-TESOL and as a member of the Rhetoric and Composition Committee at ASU. Her dissertation researches through reader reception studies the aesthetics of postbellum American poetry. Her recent research examines the influence of the eighteenth-century doctrine of moral sentiment on nineteenth-century society verse and the parallels between genre, art and poetry. As Graduate TA, she implemented and was peer director of the Peer Coaching Program.

D. G. Kehl is a professor of English at Arizona State University, where he teaches courses in American literature, particularly the 20th-century American novel, contemporary American poetry, and literary humor. He has served as the Director of First Year Composition at ASU, as a member of the Rhetoric and Composition Committee, and as the Director of Graduate Studies in the Department of English. He has published widely on rhetoric and composition as well as on doublespeak, American literature, literature and popular culture, literature and theology, literature and the visual arts. He has been a research fellow at the Humanities Research Center at the University of Texas, at Yale, and at Princeton, and has also been a Visiting Scholar at Harvard. He is a member of the NCTE Committee on Public Doublespeak.

Ilona Leki is an associate professor of English and former director of ESL at the University of Tennessee. Co-editor of *Journal of Second Language Writing* and author of *Academic Writing: Techniques and Tasks* (St. Martin's Press), she is completing *Understanding ESL Writers: A Guide for Teachers* to appear with Boynton/Cook and co-editing *Reading in the Composition Classroom: Second Language Perspectives*. Her conference presentations and articles focus on second language writing and reading.

Joan Livingston-Webber is an Assistant Professor of English at Western Illinois University, teaching courses at all levels in writing and in linguistics. She has published an essay in *Plainswoman* and a short story in *North Country*. She is currently working on a study of formal genre in women's religious writing.

Susan McLeod is Director of Composition at Washington State University. She is editor of *Strengthening Programs for Writing Across the Curriculum* (Jossey-Bass, 1988), a multi-cultural reader for freshman composition. She has also published articles on composition, writing across the curriculum, and writing program administration.

Thomas E. Recchio is an Assistant Professor and the Director of Writing at the University of Connecticut at Storrs. Previously, he was the Associate Director of the Writing Program at Rutgers University, New Brunswick. He taught for four years as a visiting lecturer at a Japanese National University in Fukui, Japan. He has published articles on Milton (in Japan), on Elizabeth Gaskell (in Japan and in England) and on the essay and the teaching of writing (in the United States). He is currently working on an anthology for Bedford Books that brings together critical theory and composition studies.

Trudelle Thomas directs the Writing Program at Xavier, a Jesuit University in Cincinnati. Her work toward her forthcoming book, *Bridging Worlds Through Journals: A Sourcebook for Teachers*, has led to lively experimentation with journals among her colleagues. She has published in *CCC*, *New Directions for Women*, and elsewhere. She wishes to thank Lucy Schultz of the University of Cincinnati and Alison Young Homann of Xavier for their invaluable help with this article.

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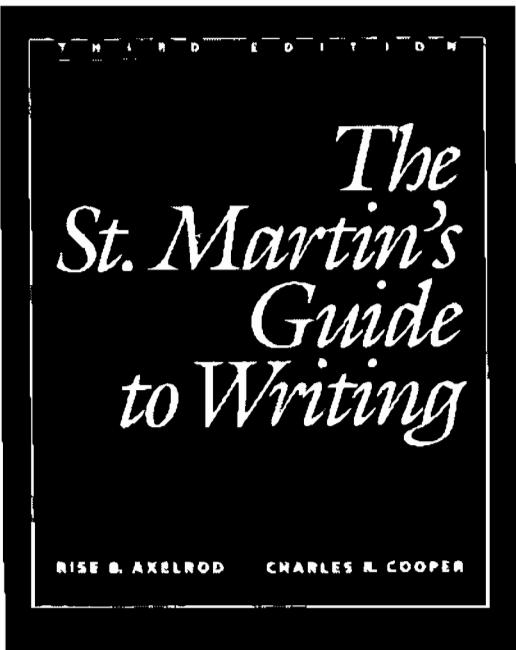
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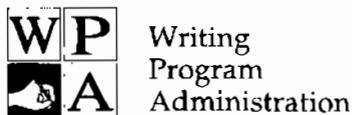
The Council of Writing Program Administrators' Summer Workshop and Conference will be held June 10-16, 1991, at Skidmore College in Saratoga Springs, NY. Portions of the conference will be held jointly with MLA's Association of Departments of English. Sessions will consist of formal presentations and panel discussions, as well as workshops, papers, and informal discussions on topics, such as the interplay between evaluating and rewarding teaching, various means of faculty development, the roles of politics in the classroom, the roles of theory in TA training, and so on. Proposals for WPA concurrent sessions are invited on these and other topics of interest to writing program administrators. For further information, write to Louise Z. Smith, Program Chair, WPA Annual Conference, Department of English, UMass/Boston, Boston, MA 02125 or call (617) 287-6700.

Southeastern Writing Centers Association Conference

The 11th annual conference of the Southeastern Writing Centers Association will be held in Birmingham, AL, April 11-13, 1991. The conference will be a gala celebration of the first decade of the SWCA, and the keynote speaker will be Elaine Maimon, Dean of Experimental Programs at Queens College, CUNY. The conference theme is "Writing Beyond the Curriculum: Approaching the 21st Century." The 1991 SWCA conference, co-hosted by Samford U and the U of Montevallo, will be held at the Embassy Suites in Birmingham. For additional information, contact one of the 1991 co-directors: Loretta Cobb, Harbart Writing Center, U of Montevallo, Montevallo, AL 35115; or David Roberts, U Writing Programs, Samford U, Birmingham, AL 35229.

Writing Lab Newsletter

The Writing Lab Newsletter is a monthly publication to promote interchange of information and ideas for those who work in writing centers and language arts centers or those who work with writing or tutorial settings. Articles discuss methods and goals of tutoring writing, describe specific programs and centers, consider administrative concerns of writing labs, offer research reports, etc. For subscription and manuscript information, please contact Muriel Harris, editor, *The Writing Lab Newsletter*, Department of English, Purdue University, West Lafayette, IN 47907.



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Membership in the Council of Writing Program Administrators includes a subscription to *WPA: Writing Program Administration*. The membership fee is \$15 a year in the United States and \$16.50 a year in other countries.

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