

Writing
Program
Administration

Journal of the Council of Writing Program Administrators
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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 and the Modern Language Association.

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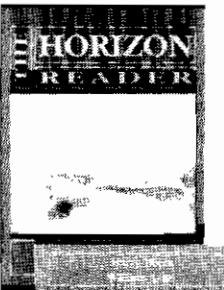




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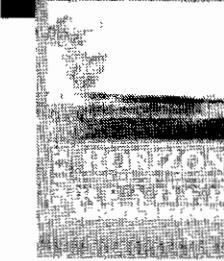
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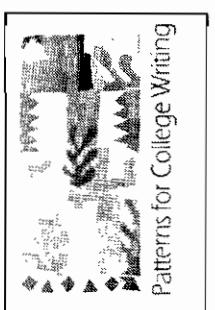


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Contents

Responding to Plagiarism: The Role of the WPA

Susan H. McLeod _____ 7

Speaking-Writing Curricula: New Designs on an Old Idea

Bennett A. Rafoth and Donald L. Rubin _____ 17

Finding Out What They are Writing: A Method, Rationale and Sample for Writing-Across-the-Curriculum Research

Brian Huot _____ 31

Competency Testing and the Writing Center

Richard Leahy _____ 41

WPA on Campus

Parallel Academic Lives: Affinities of Teaching Assistants and Freshman Writers

Thomas E. Recchio _____ 57

A New Crop of Teaching Assistants and How They Grew

Geraldine L. McBroom _____ 62

Helping TAs Across the Curriculum Teach Writing: An Additional Use for the TA Handbook

Ellen Strenski _____ 68

Notes on Contributors _____ 74

Bibliography of Writing Textbooks

Suzanne S. Webb _____ 78

Announcements

Membership Form _____ 99

103

Responding to Plagiarism: The Role of the WPA

Susan H. McLeod

WPAs don't like to talk about plagiarism. There is little serious study of the subject in our professional literature; the few who have written about plagiarism either bemoan its persistence (see, for example, Brown, Kolich, McCormick) or discuss how individual teachers respond--or should respond--to it (see, for example, Drum, Brooks, Murphy). This distaste for the subject is not surprising. The job of writing program administrator is usually conceived of by the WPA as an extension of process-oriented writing pedagogy--i.e., student-centered and supportive; such a conception sometimes makes it difficult to admit that there are always a few students who need reprimands, not support. Moreover, as Kolich has observed, most of us would like to believe that when students are fully engaged in writing as an intellectual process, they will not feel the need to cheat (141). But in spite of our reluctance to talk about the subject, it remains an issue; sooner or later, those of us who step into administrative roles find ourselves trying to calm an incensed teacher who is certain that a student who has shown dramatic improvement in his writing has done so by plagiarizing. Furthermore, how the WPA should proceed in such cases is not always clear, because it is not always clear (to teachers or to students) exactly what is meant by the term plagiarism. I would like to look at two definitions of that term, definitions that suggest two different roles for the WPA: that of disciplinarian/guardian of program integrity, and that of facilitator of communication between student and teacher.

First, however, I want to argue that the WPA should handle all cases of plagiarism in his or her program, for the good of the program, the students, and the teachers. A breach of academic integrity guidelines can be a legal issue; to protect the writing program from accusations of unequal treatment (and perhaps from resulting lawsuits), cases of plagiarism in writing classes should be handled not by individual teachers but by a WPA who knows the procedures to follow and who can work closely with the campus legal advisors if necessary. Plagiarism is also a moral, and therefore a highly emotional, issue. (Some of the articles that deal with plagiarism use the following terms to describe it: "the worm of reason" [Kolich 144], "a disease" [Drum 241], "intellectual larceny" [Mawdsley 55]). Because it challenges some of their most deeply-held values, teachers

tend to personalize a case of suspected plagiarism; their first impulse is often to lash out at the student. WPAs must in some cases protect the student in question, since even the most experienced teacher, blinded by moral indignation, can make terrible mistakes. Witness Richard Murphy's touching story about one of his students. Suspicious of her use of sources, he confronted her and forced her to admit that her essay detailing her battle with anorexia was not her own; later, when he read her journal, he discovered entries that convinced him that the illness and her descriptions of it were in fact very much hers. In his zeal to pursue what he thought was cheating, he realized he had used his teacherly authority to pressure the student into denying her own experience:

What must she...have thought about it all--the course, me, the whole project of learning in school? What calculation, what weariness with it all, must have led her to deny her own paper? "Is this paper about you?" I asked her.

"No," she said.

I had not meant for it to come to this. (903)

Taking suspected cases to the WPA first can provide a cooling-off period for the teacher, as well as a second opinion on the paper, to help prevent such an impulsive and potentially harmful confrontation. Having the WPA handle plagiarism cases also protects teachers from irate cheaters who have been caught red-handed (and perhaps also, as in one case I handled, from equally irate parents who couldn't understand what the fuss was about). Teachers should be free to focus on pedagogy rather than on disciplinary action; a confrontation between a surly plagiarist and even the most experienced teacher is usually not good for that teacher's morale.

Let us look, then, at the legal definition of plagiarism, which may surprise some readers. It is as follows: "intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise" (Kibler et al. 70). The key words here are "intentionally or knowingly"; according to Kibler and others, a student must be bent on cheating in order to be legally prosecuted as a plagiarist, or must be so well-versed in documentation practices that intent to deceive is implied because of this knowledge. (A librarian whose master's thesis was lifted almost verbatim from an earlier thesis on the subject would be expected to understand the wrongness of what he/she was doing, for example. Undergraduates, as all teachers of writing know, could not be considered experts in documentation practices.) This legal definition is especially important for the WPA to know in light of the much broader one used in

our professional literature, a definition which I will discuss later. The WPA must first decide whether the case in question is intentional plagiarism. If the answer is "yes," he or she must then be prepared to act as disciplinarian and as guardian of program integrity. This role must be handled carefully, since lawsuits can be brought against universities for improper handling of disciplinary action.

To discipline a student for an intentional breach of academic integrity in a way that would withstand close legal scrutiny, a WPA needs what the courts term "clear and convincing evidence" (Kibler et al. 49). It is not enough that the teacher suspects the student's sudden improvement to be the result of cheating. To substantiate the accusation, one needs a witness to the fact that the student didn't write the paper, or needs to have in hand the source from which the student copied. Evidence is usually scarce, however, because hard-core cheaters (and alas, some of these do go to college) are hard to catch. Such students often get a good deal of satisfaction out of figuring out and then beating any given system; trying to track down their sources is time-consuming and usually fruitless.

The best way for a WPA to deal with such cheating, then, is to try to prevent it through good pedagogy and common sense. Experienced teachers know how to do this, but if your program uses teachers who are new to the classroom, it would be worthwhile (in your role as guardian of the program's integrity) going over some of the obvious ways with them:

1. Control and monitor topic selection for papers.
2. Don't allow last-minute topic changes.
3. Establish precise criteria for papers and don't accept those that deviate.
4. Assign the paper in stages (tentative bibliography, outline, drafts).
5. Require rough drafts to be turned in with the final draft and don't accept papers without the rough copies.
6. Require substantial changes between the rough and final drafts.
7. Require original copies rather than photocopies.
8. Keep papers on file if you assign similar topics year after year. (adapted from Kibler et al. 28).

9. Above all, establish a classroom atmosphere where these practices are understood as part of the discipline of learning to write (numbers 5 and 6 encourage multiple drafts and real revision, for example), not as a rather paranoid attempt to catch one or two plagiarists.

Occasionally, however, you do get enough evidence to confront a confirmed cheater. Schools that have gone to a portfolio system for establishing competence in freshman composition have found identical papers in different portfolios. Recently at our institution a student using our computer lab bragged to the lab monitor that the paper he was writing was in fact for someone else, a young man who was paying him rather handsomely for his work; all the while he was helpfully saving the evidence of his cheating on the hard disk for us, under his user number. In such cases, when the evidence is in hand, the WPA then needs to ensure due process—in other words, that the student understands and has an opportunity to respond to the accusation of cheating, that the proposed disciplinary action fits the severity of the infraction, and that guilty students are treated equally.

To help ensure due process, WPAs should have a clear written policy on plagiarism, a policy which spells out not only what plagiarism is but also the procedures by which cases will be handled. Such a policy should be made available to students, either as a class handout or as part of a student handbook, so that students have been told ahead of time what constitutes academic cheating and what the consequences of such cheating will be. The policy should be in concert with campus-wide policies on academic integrity; if there is not already such a policy, the WPA, in consultation with other faculty and with the campus legal office or legal advisor, should write one. If teachers find clear evidence of cheating, the WPA should confront the student with that evidence, give the student a chance to respond, take proper disciplinary measures, and document the case with clear paper trail which can be picked up later if the student becomes a repeat offender. (First-time offenders in our department get an F on the assignment with a warning that a second offence will require that they fail the class; I send a stern letter to their advisors for their file with a copy to the office of student affairs, which keeps a master file on such cases.) Although due process does not require a formal right to appeal, students should still be told of appeals procedures in order to give them every opportunity to learn that what they have done is not acceptable. I often find, as in the case of our young man in the computer lab, that students who cheat regularly have figured out the rudiments of the university's chain of command, and will try to bluff their

way up the line. Letting these students know ahead of time what their options are (and alerting the appropriate people that such students are on their way to see them) can save all involved some time and effort.

So far I have discussed only the legal definition of plagiarism, which focuses on intent. I have defined the role of WPA as that of disciplinarian in such cases, since it is part of our job to encourage the learning process—and students who cheat certainly have something important to learn about taking responsibility for their own education. But there is a second and much broader definition of plagiarism, one that appears to be the operative definition in most journal articles on the subject: that is, *any* copying from sources without proper documentation, whether the student intends to deceive or not (see Brooks, Brown, Dant, Drum, Kolich, Malloch). Some of our most respected reference books define the term just as broadly; *The St. Martin's Handbook*, for example, defines the act as "the use of someone else's words as your own without crediting the original writer for those words" (566). There is no mention of intent. The revised edition of the venerable *Harbrace College Handbook* states that intent doesn't matter: "Failure to cite a source, deliberately or accidentally, is plagiarism--presenting as your own work the words or ideas of another" (424). In its discussion of plagiarism the *MLA Handbook* goes so far as to imply that whether unintentional or not, the act can be penalized by failure of the course or expulsion from school (22). A university that expelled a student for unintentional plagiarism would seem to be on shaky legal ground, and certainly in questionable moral territory. Unintentional plagiarism is not cheating at all, but a simple lack of understanding about the conventions of documentation.

Looking at the disparity between our rather loose professional definition of plagiarism and the legal definition of the same term, it would seem that we need to rethink how our profession defines the term, separating out the intentional from the unintentional cases and shaping our role as WPA accordingly. In cases of unintentional plagiarism WPAs should play a very different administrative role—not that of disciplinarian, but facilitator of communication between teacher and student. We should view this inadvertent plagiarism as a pedagogical rather than as a legal and moral issue, working with both teacher and student to ensure learning of a different sort--about documentation practices.

The majority of the plagiarism cases I handle as a WPA are in fact of this second kind; they stem not from the student's desire to deceive but from a lack of familiarity with or an understanding of how to acknowledge

sources. As academics, we are so familiar with these conventions that we may forget how strange they actually are. The very notion of being able to "own" words or ideas is after all a relatively recent one. Classical notions of art involved mimesis, or imitation: originality was not valued, nor was the individual artist; writers borrowed freely from one another. Few of Shakespeare's plots were his own. A book of scholarship on one of Shakespeare's contemporaries is entitled euphemistically *John Webster's Borrowings*; Webster's plays are in fact a patchwork of quotations from other sources. It is perhaps not by accident that our modern notion of plagiarism was born at about the same time as two other ideas: the romantic notion of the single, original author expressing his innermost feelings through art, and the capitalist notion of private property. Ideas, words, and phrases are now (in what is surely a curious phrase) "intellectual property," to be trespassed upon only with permission of the owner.

The notion of stealing ideas or words is not only modern, it is also profoundly Western. Students from certain Middle Eastern, Asian, and African cultures are baffled by the the notion that one can "own" ideas, since their cultures regard words and ideas as the property of all rather than as individual property. (As theories of the social construction of knowledge, applied to composition theory by Kenneth Bruffee, begin to move our Western notion of individual ownership of ideas toward a more collective, collaborative model, we may need to change our Western stance on the owning and sharing of ideas.) Furthermore, how one treats authoritative texts is very different in different cultures. Chinese student Fan Shen tells us that he was confused when his writing teacher in this country told him to "be yourself," when his culture's political and literary tradition required modesty, self-effacement, and deference to authority. "I remember in China I had even committed what I can call 'reversed plagiarism'—here, I suppose, it would be called 'forgery'—when I was in middle school: willfully attributing some of my thoughts to 'experts' when I needed some arguments but could not find a suitable quotation from a literary or political 'giant'" (460).

International students are not the only ones who get into trouble over documentation conventions. Students often come to us from high schools where they have written papers by carefully copying information from encyclopedias, as Dant points out. But that strategy no longer works for them in college, and students not only have to learn new strategies, they have to un-learn the old. When students like this are accused of plagiarism, they become confused, hurt, and discouraged; sometimes they even drop out of school. In *Lives on the Boundary*, Mike Rose describes such a student,

a young woman he calls Marita. In freshman English her class had read a discussion of creativity by Jacob Bronowski and were supposed to write papers in which they agreed or disagreed with the scientist. Unsure that her own views on creativity were of any worth, Rose tells us, and wanting to do well on the assignment, Marita went to her local library and looked up "creativity" in the encyclopedia. She found helpful information, some of which she used, and she listed at the end of her paper her composition textbook and the encyclopedia as sources.

What had she done wrong? "They're saying I cheated. I didn't cheat." She paused and thought.

"You're supposed to use other people, and I did, and I put the name of the book I used on the back of the paper."

The counselor handed me the paper. It was clear by the third sentence that the writing was not all hers. She had incorporated stretches of old encyclopedia prose into her paper and had quoted only some of it. I couldn't know if she had lifted directly or paraphrased the rest, but it was formal and dated and sprinkled with high-cultural references, just not what you'd find in freshman writing. I imagined that it had pleased her previous teachers that she cared enough about her work to go find sources, to rely on experts . . . [H]er conscientiousness and diligence, her commitment to the academic way, must have been a great joy to those who taught her. She shifted, hoisting herself back up from the recesses of the counselor's chair. "Are they going to dismiss me? Are they going to kick me out?" (179-180)

Students like the young woman Rose describes and our international students with different cultural notions about sources do not need admonitions and disciplinary action; they need further help with their learning, further instruction in the social behavior of those engaged in scholarly conversation. In some cases, they also need our sympathy and our intervention with their teachers. To help students like these, we need to establish policies that allow the appropriate learning to take place--that allow students a chance to rewrite the patchwork paper, learning through revision how to document correctly.

When a paper that seems to consist of unacknowledged quotations is brought to us, how can we tell that the student didn't really mean to plagiarize? We cannot completely understand students' intentions, of course, any more than we can always understand our own. But we can come close in our role as facilitator of communication by simply talking to

students as well as to their teachers. I always begin by telling students that there have been some questions raised about their paper and then (very kindly) asking them to tell me how they wrote the paper; the process tells much about the final product. I usually find that the intentional plagiarist has almost nothing to say about the process of writing the paper, since he or she didn't really write it. Then I ask the student (sometimes less kindly and more insistently) to explain specific parts of the paper to me; at this point the real cheaters react either with belligerent non-compliance or--less often--sheepish admission. But when I talk to students who have not plagiarized intentionally, they tell me readily about their sources and about the process of researching as well as writing the paper. They are not belligerent so much as hesitant and uncertain. In these conversations, I usually find what others have found (Brown, McCormick): even when these students have received intensive instruction in how to document sources, they are still confused about how and where to document. In cases like these, the WPA meets with the student and the teacher, facilitating the conversation and helping them decide together how a required rewrite of the paper should proceed.

But sometimes when I talk to a student like the one mentioned in the opening paragraph, a student whose writing shows dramatic improvement, I find something quite different. I find that the student became very interested in the topic while researching it and now wants to discuss it endlessly with me; or I discover he went to the writing lab for help with organizing his ideas and found a tutor who helped him think about the paper in a new light; or he tells me that in our computer lab he was taught how to revise his papers, something he had never done before, and revised this one five times. In short, I find that the student learned something about the writing process in his composition class, and on the paper in question he was putting that learning to use. His writing really did improve as a result. What does one do in a case like that? In the role of facilitator, the WPA congratulates both the teacher and the student for a job well done, and quietly celebrates.

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Speaking-Writing Curricula: New Designs on an Old Idea

Bennett A. Rafoth and Donald L. Rubin

Relationships between speaking and writing have interested, and puzzled, educators for a long time. We say that good writing projects "voice" and good writers have an "ear," and we encourage students to read their papers aloud when revising. Perceived similarities between speech and writing can quickly dissolve into differences, however: The writer who says, "My problem is that I write the way I talk" usually doesn't, and the speaker who talks the way he writes usually shouldn't. When speaking and writing instruction is constrained by separate assignments, courses, and departments, as it is in many institutions, students do not experience the complementary nature of oral and written language. The reasons for this separation, along with current trends which argue for greater integration, deserve more attention from program administrators.

There is now a sizeable body of research on relationships between oral and written language, but the impact on writing programs is hard to discern. For example, recent composition textbooks show little indication of a trend toward integrated speaking-writing instruction. Elsewhere, though, there is interest and activity. Two recent titles published by NCTE, *Perspectives on Talk and Learning* (1990) and *Talking to Learn* (1989), show an abiding professional interest. In addition, the annual CCCC call for proposals frequently lists relationships between speaking and writing, and evidence of innovative speaking-writing assignments, courses, and programs in schools and colleges is not hard to find, as we will show in the results from a national survey we conducted. For program administrators who have developed or perhaps only pondered ways of relating speaking and writing, we examine forces that separate speaking and writing instruction, purposes for integration, and finally, options in assignments, courses, and programs based on our survey of writing program administrators.

Forces of Separation

At the college level, the division of instruction between speech and writing has tended to follow departmental boundaries. This division appeared in

the split between NCTE and its speech contingent in 1914, but its roots go much deeper. In "Where Do English Departments Come From?" William Riley Parker noted that modern-day English departments trace their origins to the ancient study of rhetoric. In the nineteenth century, rhetoric became associated with oratory and then elocution. This thinning of the curriculum led eventually to the demise of elocution and speech training in American colleges and a flight of teachers away from oratory toward imaginative literature. Eager to disassociate themselves from elocution yet unhappy about their lack of representation in the NCTE, the founders of the Speech Association of America in 1914 left composition--rhetoric not intended for oral delivery--to English, which was consolidating its identity in literature. By the early part of this century, English had relegated composition and whatever speech instruction it retained to orphan status. Right or wrong, a perceived separation of speaking and writing persists, as reflected in the Engineering Accreditation Code, which states that speech courses are considered skill-centered and cannot count toward graduation. The Code requires nine hours of composition, though, which is listed as a humanities rather than a skills course.

Over the years, curricula for introductory speech courses have evolved differently from those for freshman composition. As Russell Long has explained, speech retains its classical focus on agonistic discourse, which operates in a world of competing theses and antitheses (222). The result is often an adversarial model for discourse that teaches students how to structure arguments, identify fallacies, and refute counterarguments.

Composition studies have, of course, brought renewed interest in rhetoric, including speech (for example, Elbow, 1985). In her 1985 CCCC convention address, Maxine Hairston urged composition faculty to reaffirm connections with speech departments in order to forge alliances for the teaching of composition. Composition has adopted rhetoric on its own terms, however, and so the typical speech curriculum may be seen as out of step with contemporary college writing (Tchudi and Mitchell 283-4). Not surprisingly, most current textbooks in speech and in writing--rough gauges of prevailing practices--pay little attention to speaking-writing relationships, though notable exceptions have been Bruffee's *A Short Course* and Katula, Schultz, and Schwegler's *Communication*. Introductory speech texts typically concentrate on platform speeches delivered from formal outlines prepared as homework, while freshman composition texts now promote a multitude of planning strategies and publishing alternatives.

Perhaps the greatest differences between speech and composition curricula lie in different approaches to intervention and evaluation. It would be wrong to suppose that the field of speech communication is unfamiliar with the notion of process. Process models of communication revolutionized that field in the 1960's (Berlo) and are well represented in the theory chapters that begin many speech textbooks (see Lucas, for example, as one of the most widely used texts). Nor would it be correct to imagine that speech teachers are unfamiliar with the conferencing roles that many writing teachers use; many speech teachers use face-to-face meetings with students in selecting topics and providing feedback. Still, speech teachers have a single, fast-fading performance to observe, and speech classes often become preoccupied with performance-*cum*-product and with a single summative evaluation. (Perhaps as a partial antidote to this problem many speech instructors religiously require written outlines, often submitted days in advance.)

Writing teachers, by contrast, are privy to students' notes, jot lists, journal entries, and drafts, often relying more on in-process evaluations than on summative evaluations of final products. In fifty hours of class time, the composition class spends much time forming text, the speech class in performing text. In a class of twenty-four students, it takes about four one-hour periods to complete a single round of seven-minute speeches. And that crucial difference implies a wide gulf separating the in-class roles of writing teachers and speech teachers.

Purposes for Integration

At the pre-collegiate level, integrated language arts curricula have been important for decades. According to Arthur Applebee, in 1940 the NCTE committee on Basic Aims for English Instruction in American Schools emphasized the four fundamental language arts of reading, writing, speaking, and listening, noting that language "is a basic instrument in the maintenance of the democratic way of life" (159). Today, many states now mandate instruction in speaking and listening as part of the language arts curriculum. In NCTE's 1986 *Recommended English Language Arts Curriculum Guides K-12*, sixty percent of the recommended guides involve speaking and writing, and forty percent explicitly mention integrated speaking and writing.

Interest in speaking-writing curricula at the college level may be growing, often now as part of theoretical developments and the general thrust toward literacy education. Writing researchers have recognized that traditional separations between speaking and writing instruction undermine vital connections. As Richard Stack has noted, the essence of good writing, both in its form and process, is conversation: "As writing moves away from conversation, as it ceases to be aware of being listened to, as it ceases to incorporate the responses of the other..., it moves away from its center and origin" (377). To this could be added the idea that speech, in its various manifestations, is essential to thought. As Kenneth Bruffee observes,

our task must involve engaging students in conversations among themselves at as many points in both the writing and reading process as possible.... The way they talk with each other determines the way they will think and the way they will write. (641-2)

The potential instructional uses of ordinary conversation in the classroom (NCTE's *Talking to Learn*, for example) and in teacher-student conferences and peer tutoring (Harris's *Teaching One-to-One* and Reigstad & McAndrew's *Training Tutors*, for example) have been illustrated in detail. In addition, Ernest Boyer's Carnegie Commission report *College: The Undergraduate Experience in America* calls for more resources directed at instruction in writing and speaking, while alumni and employer surveys regularly show that the ability to think on one's feet and to articulate ideas in a clear and cogent manner are highly valued. Some campuses have recognized the need. At the University of Minnesota, for example, the Robinett Committee wrote in 1982 that "writing and speaking professors must coordinate their instruction with disciplinary departments and share their special knowledge of language skills with faculty interested in incorporating speaking and writing into their classrooms."

For years, at teachers' meetings, workshops, and conferences, as well as in literature reviews of ERIC (we counted 87 "hits" in our ERIC search of speaking-writing theory and practices covering 1976 to 1985) and teaching-oriented journals,¹ a surprising number of instructors regularly claim to use speech activities and to be aware of important theoretical links between speech and writing. Several decades ago, the Rhetoric program at the University of Iowa gained distinction for combining speech and writing into a freshman rhetoric program. For the past 25 years at the University of Illinois at Urbana-Champaign, students have been able to fulfill their composition requirement by taking either the English

department's composition course (Rhetoric) or the Speech department's integrated speaking-writing course (Verbal Communication); the speaking-writing course enrolls about one-third of freshman students (Rafoth).

While most instructors understand the benefits of teaching both oral and written language, they may lack a sense of how to apply this understanding in their own courses much beyond involving students in discussion sessions or requiring a speech. Indeed, it can be difficult for course planners and program administrators in composition or elsewhere to locate any practical, rational framework for extending writing into speech. Existing speaking-writing courses have a relatively low profile in our profession. Moreover, it is sometimes hard to recognize, in the absence of familiar models, just how one's courses or programs are already engaged in speaking-writing instruction, or how to achieve greater influence over the naturally-occurring relationships between talk and writing that students are already immersed in.

Options for Organizing Courses

Any serious attempt to integrate oral and written communication must consider how factors like assigned work and its evaluation crystallize the roles of speech and writing. For example, if students are assigned an interview as part of a research paper, then the interview becomes a focus for instruction, such as scripting and role-playing an interview schedule.

These innovations require course restructuring, which may range from minor tinkering with course requirements to more radical design.

1. *Tacking speech assignments onto the composition course.* A superficial way of incorporating oral communication into composition courses is to replace an essay assignment with an informal speech. A better idea is to link the speech to an essay, as when, for example, a persuasive speech follows a persuasive or a deliberative essay. But because speech in this type of plan is plainly an add-on activity with little time given to the process of developing the speech, students can be expected to have many delivery problems, including stage fright, and to question why a writing course requires them to do speeches. The problem is similar to the kind of stilted, error-filled essays produced by inexperienced writers. Requiring students to give a speech without providing process-oriented instruction is likely to be as counterproductive as traditional writing curricula that simply require

them to produce essays. In short, it is likely that a tack-on approach will do more harm than good.

2. *Identifying oral communication activities that support composition.* Many oral activities are useful in promoting academic writing. Some use speech as an adjunct to writing, such as reading aloud to detect errors or conducting interviews to gather information. Some use speech to supplant parts of the composing process, such as peer questioning (for instance, How is your first sentence related to your second?) Some oral activities encourage what Peter Elbow describes as "live mental events" (298), which help students to get their meaning integrated more into their words and help readers to feel more involved in the transaction of meaning. Much of this sort of talking-to-write is already being done in composition classes. What's yet to be done, as Elbow makes clear, is to find ways of highlighting the importance of these activities and making them occasions for critical, reflective thinking about composing.

3. *Teaching discourse functions and processes across oral and written modes.* The most radical restructuring results when instruction is organized around the ways language functions: for example, to recount observations (reporting), to recount patterns of events (narrative, history), to unite individuals (audience appeal and identification), to argue for change (persuading), and so on. When functions become the focus, then the choice of speaking or writing depends not upon whether the course title is Speech or Composition, but upon the situation: Is it better to call or write, to meet or memo? How does one prepare for a meeting by orienting others with written materials provided in advance?

What makes this approach most radical, however, is the potential effect on thinking and learning at the level of process (Rubin). From the early stages of writing to final revision, speech gives verbal substance to fleeting thoughts without committing them to paper, while drafting gives permanence without having to go public. As Elbow ("Shifting") points out, writing and speaking can be both ephemeral and permanent, depending on when and how we use them.

It is not only students who must become adept at moving between speech and writing, though. Instructors must also attend to how learning functions in one mode or the other. Depending on the student, some things may be easier to learn in one modality than another, such as learning to argue first in speech and then in writing. In courses organized in this manner, students would sometimes write-to-speak and sometimes speak-

to-write. The point to be emphasized in all this is the developmental process one undergoes either in speech or in writing to draw out the best ideas, manifest them in a channel that is best for the situation, and understand ways of revising in both channels--through self-reflection, response, and learning from experience.

Examples of Programs and Resources

Curricula that incorporate speaking and writing must be tailored to local needs and resources. There may be no single, ideal way of going about it. In order to entertain alternatives, however, it may help to think about two dimensions for curriculum planning: the extent or scope of change and the specialized needs of particular fields of study. We describe below examples of both, based on materials we solicited in our survey. Our purpose is simply to report examples which seemed illustrative or otherwise interesting. (We use past tense in our descriptions because changes may have occurred since our survey.)

1. *Extent of change.* Speaking and writing may enter the curriculum through one assignment, one course, or an entire program. Consider one example of an assignment that integrated various kinds of speaking and writing. In an industrial psychology course taught by Henry E. Klugh at Alma College in Alma, Michigan, students were required to write abstracts of journal articles and then to make oral presentations that explain the research and answer questions. In the first two oral presentations, each student gave an informal presentation to a small group, followed by question-answer discussion. In the final two, the student stood before the class in a formal presentation with hand-held notes for a ten-minute delivery with handouts.

A course at J. Sargeant Reynolds Community College in Richmond, Virginia, taught by John Fugate, shows how an entire course drew together speaking-writing relationships. The course, "Communications for the Justice System," was designed for prospective police officers and involved student-directed discussion, instructor lectures, report writing, watching films and taking observational notes, and role playing for testimony in a moot court. In these activities, students used written notes and documents to support speaking events, and speaking events to produce written notes and documents.

In some rare but notable cases, entire programs have been designed to embrace the synergy of speaking-writing. At the University of Pennsylvania in Philadelphia, the Writing-Across-the-University Program, directed by Peshe Kuriloff, offered a number of courses under the rubric of Problem-Solving in a Human Context. One example was a course entitled Communications and Engineering Technology, where students participated in informal writing and speaking activities such as conferences, discussions of readings, responses to classmates' writing and speaking, collaborative writing and speaking, and compiling portfolios. The assigned readings in this course spanned a range of approaches, from James Adams' *Conceptual Blockbusting* to Robert Pirsig's *Zen and the Art of Motorcycle Maintenance* and Alan Trachtenberg's *Brooklyn Bridge: Fact and Symbol*.

2. *The second dimension for curriculum planning involves specialized needs in particular fields of study.* The professional practices in any field often have conventions for speaking and writing different from those in other fields. As a result, faculty and students in majors courses often have difficulty transferring skills learned in freshman composition or introductory speech courses to the specialized writing and speaking in a given discipline. Moreover, atrophy occurs when there is too little practice after the introductory course.

This was the reasoning behind the establishment at DePauw University in Greencastle, Indiana, of a discipline-based instructional plan for writing, quantitative reasoning, and oral communication. The intent was to give students opportunities to demonstrate ability in these areas during their four years. DePauw's Economics department, for example, developed specially-targeted courses for each of the abilities. Once students took or tested out of two developmental English courses, freshman and sophomores could enter an Economics writing course, where they would use prewriting activities like brainstorming and then write essays to reexamine their beliefs about economic practices. To enter the oral communication course in Economics, juniors and seniors first had to pass an informal screening procedure that involved instructors' recommendations combined with students' self-reports of their speaking and listening abilities; those who did not pass the screening were directed to an oral communication workshop or lower-level speech course.

Economics of Human Resources was one course where students who passed the eligibility screening could become "certified" in their discipline-specific oral communication requirement. The course had three oral

activities required for each student: an oral presentation based on an assigned reading, one based on a research paper, and class participation.

Survey of Writing Program Administrators

In a national survey of college-level writing program administrators, we gathered data which indicates that speaking-writing curricula at the college level are not rare, and that they involve a range of communication activities--monologic, dyadic, small- and large-group. The results showed a variety of undergraduate courses or programs aimed at cultivating the intellectual, social, and aesthetic qualities that administrators believe that integrated speaking and writing instruction can promote. The survey also offered some sense of how far theories relating oral and written language have made their way into undergraduate curricula: the notion of inner speech as integral to the thinking required for writing (Vygotsky), the role of peer response groups for writing (Bruffee; Elbow), the enhancement of perspective-taking (Kroll; Rubin and Dodd), and so on.

The survey was mailed to the 410 writing program administrators who in 1988 belonged to the Council of Writing Program Administrators; fifty-nine percent responded ($n=241$). The purpose of the survey was to gain some sense of the kinds of speaking-writing activities that students are taught, to gather sample syllabi and course materials which describe these activities, and to identify obstacles which program administrators perceived in developing speaking-writing curricula. Respondents held a variety of administrative roles in writing or freshman writing (60%), writing centers (22%), writing across the curriculum (8%), developmental programs (3%), or "other" (e.g., creative writing, argumentation and debate, problem-solving) (7%).

Forty-two percent of the respondents indicated that their institutions offered courses in which at least ten percent of instructional time was devoted to speaking and writing activities integrated in a deliberate, theory-based manner. Another forty-three percent reported no such courses, and the remaining fifteen percent indicated insufficient knowledge to answer the question.

Respondents listed specific courses or programs which integrate writing and speaking. These included freshman and non-freshman writing courses (including advanced composition), technical writing, speech or

communications, and a variety of "other" (literature, seminars, persuasion, ESL, history, management, engineering). They also named writing center, tutorial, or workshop programs.

When asked about the kinds of speaking-writing activities students engaged in, *Group discussion for invention or revision* was the most frequent response, followed by *Oral presentations that also involve a writing assignment*. Other common responses among the options surveyed included *Peer tutorials, Interviews, and Reading essays aloud*. The least common responses included *Role-playing leading to writing* and *Lectures which compare/contrast speaking and writing*.

Conclusion

Administrators in our survey identified actual or potential obstacles for integrated speaking-writing instruction as involving too much class time, too much instructor resistance, too many problems of "turf," and too little know-how for designing such courses. With the exception of "turf," it may be worth noting that new-paradigm approaches to the teaching of composition once struggled against similar obstacles.

Ultimately, the question is not whether it is easy to change a curriculum but whether it is desirable to do so. No doubt integrating speaking and writing is one of many worthwhile innovations, and good composition courses require more than integration. We have tried to show that both theoretical and practical interest in this area is greater than might be expected, and that there are good reasons for further exploration.

Note

1. See, for example, Rafoth, Saunders, Klugh, Field et al., Meyers, Glassman and Farley.

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Finding Out What They Are Writing: A Method, Rationale and Sample for Writing-Across-the-Curriculum Research

Brian Huot

Typically in our composition classes we are told by freshmen or sophomores that they do little or no writing for their other courses. From conversation, anecdote, and writing-across-the-curriculum literature, we know that these statements about the dearth of writing in other disciplines is unfounded. However, English teachers' knowledge about the kinds of writing demands and expectations students face in various disciplines is sketchy at best. Most English faculty have little or no idea what kind of writing engineering, biology, or social work students are asked to do. To bolster this knowledge about writing in other disciplines, I propose a systematic means for talking to faculty and administrators across campus about what their students are writing, what purpose this writing has, and what expectations students are asked to meet as they write across the disciplines. Such a discussion assumes that there is a hidden writing curriculum in each department, college, or school. The purpose of this article is to detail a method and rationale for unearthing these hidden curricula to provide the information necessary for informed decisions about the teaching of writing throughout the university.

Rationale

Reasons for gathering information about the writing students complete in their disciplines can be related to the general mission of a writing-across-the-curriculum (WAC) program. The growth and popularity of WAC programs are well known to writing program administrators. Using writing as a tool for learning and emphasizing writing skills through writing-intensive courses are answers to those who lament the lack of writing skills in college students. WAC programs assume that we cannot separate form and content in language any more than we can isolate learning from the language used to communicate or display it.

The movement known as WAC has been organized at the college level for over ten years, and schools with such programs number over 100 (Griffin; Haring-Smith and Stern). The literature available in scholarly articles on WAC is fairly extensive (Anson, "Writing Across the Curriculum"). However, much of the work merely describes what has been done at other colleges or is "discursive and testimonial" (Anson, "Toward a Multidimensional Model" 3). Nevertheless, WAC literature does cover a wide range of topics and concerns. There are articles about the role of a writing center within a WAC program (Griffin), and articles detailing the importance of using writing to learn across the discipline (Fulwiler, "Writing"; Emig; Cooper). Griffin describes the many WAC programs that are in place and outlines the essential components of a successful WAC program. Fulwiler ("Showing not Telling") and Herrington ("Writing to Learn") write about the most effective ways to conduct faculty workshops, and Eblen reports research concerning the resistance of content-area faculty to WAC programs. There is also some interesting research describing the use of writing within specific disciplines (Herrington, "Teaching Writing and Learning"; Johnstone; Williamson). However, scant information exists about the types of writing students are expected to complete within various disciplines, nor are there detailed methods for gathering such information.

To establish WAC programs sensitive to the needs of a specific college or university, we should not rely on the descriptions and testimonials of programs established elsewhere. We should base decisions on information about the role of writing within specific disciplines at particular institutions. No catch-all plan of action is appropriate for all disciplines, schools, and students. Before we can begin to build courses sensitive to the needs of various disciplines or to advise schools or colleges about writing in their areas, we first need to know what writing skills students are expected to possess, what skills faculty across the disciplines are attempting to teach, and how successful students are in learning to write for their chosen disciplines. This information involves knowing what assignments students are writing, in what sequence, and for what purposes. To conceptualize the writing demands of various areas requires first determining what writing tasks are part of a school or college's curriculum, how these tasks become progressively more difficult, and what skills students should possess in order to be successful writers within their respective disciplines.

The reasons for conducting such research are simple. English faculty and administrators seek to prepare students in composition courses for the writing demands they will face in their disciplines. To serve the needs of

faculty and students across a university campus, a WAC program needs information about the curriculum its students are being prepared for. WAC program planning and development can and should be informed by input from all schools and colleges, so that decisions are based upon the needs of the entire university community.

In addition to providing an inventory of writing activities for each school, college or department, this research details faculty expectations and student performance, creating the beginning of a dialogue between disciplines and the WAC program. In previous experiences with invento-
rying writing tasks, I learned a great deal about the students, mission, and goals of each discipline. As well, college or school representatives gathered much information about the WAC program and the English Department. All involved in this conversation discovered that we had much in common with our colleagues throughout the disciplines. We shared our assessment of students and our vision for better student writing through cooperation and increased attention to the reading, writing, and thinking skills necessary to produce effective academic texts.

Not only did this research begin dialogues between the disciplines and the WAC Program that we hoped would continue, we also saw the beginning of a new dialogue within the colleges and schools themselves. As faculty members talked about courses, writing assignments, and students, other faculty heard such information for the first time. We witnessed faculty talking to each other and being surprised at the activities that were taking place in other areas of the curriculum. Teachers were supportive of each other and genuinely impressed with the wealth of writing activity. In at least two instances, faculty initially critical of our desire to talk to them later admitted how informative the session had been and how much they had learned about what others were doing in their school or college. These conversations among faculty fostered interest and participation throughout the university, strengthening the role of writing in their respective disciplines.

Methodology

Good WAC programs recognize and celebrate the diversity of university communication. To get at the "hidden writing curriculum" in a department, school, or college, a measure that preserves the individual nature of each discipline's curriculum had to be devised. The method "focused

“dialogues” refers to a group interview conducted with informants knowledgeable about a specific subject. This research technique combines the direction and control of an interview with the openness, flexibility, and conversational quality that characterizes a dialogue and encourages informants to volunteer unsolicited information, usually considered to be valuable and insightful (Miles and Huberman). The group of informants for focused dialogues on writing usually consists of four to six faculty members and administrators from a particular college or school. These interviewees are chosen for their curricular knowledge and expertise. The interview focuses on the writing tasks assigned within a curriculum. The questions are designed to ascertain what tasks students are being asked to complete, in what order these tasks are assigned within the curriculum, and what skills students need to complete the writing assignments.

The research team consists of three members. A primary interviewer gives instructions and asks the majority of the questions. A secondary interviewer records the writing tasks and descriptive information on a flip chart or chalkboard, so it can be seen by the informants (a flip chart allows the research team a portable record). Interviewees provide feedback as to the accuracy of the information written down. The secondary interviewer also assists in asking questions and getting clarifying information when necessary. A third member of the team takes notes during the interview (preferably in shorthand), so that the other two team members can focus on interviewing and interacting. The three members of the research team meet immediately after the interviews to compile a comprehensive and consensual record of the meeting.

After the team agrees on the accuracy and completeness of the list of writing tasks, the list is sent to individual interviewees, who are asked to amend or correct it. After getting feedback from the informants, the research team can conclude that they have a representative picture of the “hidden writing curriculum” within a particular discipline. Collecting information about writing within the disciplines allows an institution to contextualize its WAC program and create courses, workshops, and agendas relevant to particular institutions, departments, faculty, and students. To provide a clearer idea of the kinds of information an inventory of writing tasks can furnish, I will focus on the data collected from one specific school. I have decided to use information gathered from the School of Social Work because it represents an area about which English faculty and writing program administrators typically have little knowledge and because the data clearly show a “hidden writing curriculum.” The writing tasks outlined by the interview with Social Work faculty and administra-

tors depict a strong developmental theme, wherein freshmen and sophomores are introduced to the writing, thinking, and research skills they will be expected to use in tasks of greater complexity and sophistication.

School of Social Work

The School of Social Work scheduled its focused dialogue for one of its normal curriculum committee meetings. Five faculty members and the school’s dean attended. From previous experience, I was aware of the importance of having at least one administrator for each dialogue, since he or she seemed able to provide information across the curriculum and beyond the scope of most faculty members. The interviewees presented their material by classes, and they made a point of showing the connections from one class to another, not only in terms of the writing that students complete but in all class requirements and activities.

Freshmen social work students take a limited number of social work courses, and consequently they have a limited number of writing tasks. They are assigned a ten-to-twelve-page paper on a social issue or problem, must have their topic approved and use library sources and APA format. Students are expected to explore the topic and connect it to the profession by using scholarly sources. The emphasis is on having students discover ways to address problems in social work. Freshmen also make a presentation to the class based on interviews with professional social workers, sometimes including written handouts. Finally, freshmen write essay examinations with short answers based on field experience and observations.

Sophomores are given a much wider range of assignments and a variety of essay examinations. In one type of essay exam, they display knowledge about historical facts and their application to the development of the discipline. In another, students write an exam in response to a video interview, drafting short answers to specific questions. Sophomores also keep a journal or log of their experiences in a practicum lab course. Their experiences can take the form of interviews, observations, group processing or comments about the agency or organization where they conduct their fieldwork. These journal or log entries report what happened and also include a student’s reflections in preparation for summarizing their experiences at the end of the course. Sophomores also complete a census assignment, examining numerical data for the purpose of interpreting it for

clients and community. Students are expected to move from graphs to tabulations and to describe the overall trends from the census data. Lastly, sophomores write two kinds of papers. The first is a social problem paper requiring them to describe an issue and to compare specifics within the context of the problem. The second paper entails the analysis of a major social policy. Students must use outside sources and show an understanding of theoretical policy. In this paper, they must move from simply describing a situation to offering a viable analysis of the social context portrayed. This paper also marks students' introduction to the conceptual framework that will be an important part of the writing they do as social work majors. The conceptual framework is a standard set of straightforward guidelines used to organize social work analyses and to solve problems.

Juniors also write the analysis of a social problem paper using the conceptual framework as well as essay exams applying theory to specific cases. Using a one-page summary of a case with particular problems, students choose one of the problems and describe what they would do and why. Juniors write a two-to-three-page social interview paper using supporting data, such as quotations, to tease out themes they can identify. Students are furnished with outlines and review models. In these papers, instructors ask for problem solving not reporting. Student groups of ten to twelve also keep field-work journals in which they review what is going on in their field work assignments. Students are asked to pick one or two concepts and enter their thoughts in their journals, connecting the discussion with their own field work experience. The purpose of the assignment is to integrate course work, field work, and discussion with their personal and professional selves. Lastly, juniors write two critical reviews of existing literature in social work. Based on course material, students are given guided questions about a particular article, asking, for example, whether the article tests a hypothesis or whether its data warrants the presented conclusions. Sometimes an entire class will write on the same article, and sometimes students are instructed to choose their own articles, which requires them to use library and research skills. This assignment promotes the ability to read and understand professional research.

Seniors write case assignments of twelve to fifteen pages containing full citations. They are expected to know what information is necessary and how to collect it and to produce a clear statement of the problem. Using the appropriate concepts from the scholarly literature, students analyze the problem and propose a viable solution. This writing task requires that students assess the situation, recognizing and coping with complexity.

Students use the conceptual framework learned and practiced in earlier assignments to organize and focus their thinking. This writing assignment furnishes a way for students to bring together their experiences and to apply theory to a practical problem. Seniors also write a critique and assessment of a field case in which they describe the treatment and assess the outcome. They are expected to evaluate their use of the model rather than the success of the treatment. Seniors analyze the process of working in the field by articulating the theoretical background for professional decisions. Seniors are also required to write field placement notes. The format of the notes varies according to the agency at which students are doing their field placement work. Students have to write measurable goal statements and practice professional record keeping, which demands concise style and the avoidance of evaluative or value-laden language. Seniors are expected to articulate their assessment, application, follow through, decision making, and planning. They are supposed to record their process of thinking and to document why they made specific decisions. Students produce treatment plans and assess the risk to the client or clients. Finally, students are given a follow up of the census assignment first assigned in the sophomore year. Using the library, students review census information and choose the track they wish to research. Seniors use this information to produce a fifteen-page written and verbal presentation for a specific audience, usually a community board or other pertinent agency. In this presentation, students synthesize data (so that the audience can make social work decisions based upon their presentations) and analyze their demographic description with the help of computer-supported graphics and overheads.

The Social Work School's list of writing tasks exhibits a fairly clear sense of the role of writing within the social work profession as well as within the school itself. Writing is used as a professional tool for the observation, assessment, and solution of social work problems. Students learn how to record relevant information and how to use their theoretical knowledge of the profession in application to practical situations. Writing is also used to initiate the student into the profession's scholarly activity. Social Work students learn how to read and write the academic prose that reports on the research and develops the theory practitioners depend upon.

The school's inventory of writing tasks displays a strong developmental thread, first teaching students to understand and describe social phenomenon. Early on, students are given the opportunity to practice the type of writing they must master as professionals. Many of the assignments given to sophomores and juniors harness writing as a learning tool,

encouraging students to reflect on the process of their decision making. In the junior and especially the senior years, students utilize their ability to describe as they become responsible for analyzing and solving social work cases. Throughout the curriculum in the School of Social Work, writing is used as a vehicle for discovery and exploration, not just as a product to display knowledge. The senior year contains many opportunities for students to use writing as a professional tool. The wealth of writing tasks and the varied role of writing within the school's curriculum reflect not only the importance of writing in educating Social Work professionals but also in the Social Work profession itself.

Summary

In terms of a WAC Program's mission to the university, the data the team gathered affirm the initial assumptions that the schools and colleges across a university campus have a firm commitment to fostering their student's writing skills. More importantly, I was impressed with the integral role writing plays in all the curricula examined, and especially in the School of Social Work. This knowledge will not only help an institution to design basic and upper-division courses taught within the university, but can also help us to impress upon students that they will face a complicated set of writing requirements no matter which discipline they choose. I would hope that a partnership grounded in sharing information across programs could foster a comprehensive approach to writing that will enrich our students and our programs.

In addition to the inventory of writing assignments described above, it seems logical to include an examination of course syllabi, individual interviews with faculty and students, and perhaps a questionnaire to a large-scale student and faculty audience. This additional information could confirm and enhance the data gathered with the focused dialogues. The information generated by this research clearly indicates that there is, indeed, "a hidden writing curriculum" in departments, schools, and colleges beyond English or liberal arts.

Note

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Competency Testing and the Writing Center

Richard Leahy

Competency testing as part of a writing program makes many writing-center personnel uneasy. Used to helping with work-in-progress, they dislike the idea of having to work with students whose main reason for visiting the writing center is that they have failed an exam. I want to argue that writing centers need not be concerned that an exam will "contaminate" the center's work. The liability can easily be turned into an asset.

During the freshman English sequence at Boise State University, students must complete two competency exams. The first, given in E-101, is a six-part, 60-question multiple-choice exam, scored by computer, covering matters of sentence structure and usage. Its main purpose is to test for editing and proofreading skills connected with grammar and usage. The second exam, given in E-102, is an essay, scored holistically by the English faculty and representatives from other departments. Both exams are limited to 50 minutes.

On the first attempt, given in class, roughly half the students fail one or more parts of the 101 exam, and about a third fail the 102 exam. Students in 101 get two chances at retesting on the sections they have not yet passed, and 102 students get one chance. All students must retest on their own time during scheduled test dates. By the end of the semester about 70% have passed the 101 and about 80% have passed the 102. Students who have not completed the competency exam by the end of the semester are given incompletes until they do pass. The university has now made the exams mandatory for everyone graduating from BSU, even transfer students and students returning after several years. These students pay a \$10 exam fee for each attempt. They are examined separately during the in-class exams in a room set aside for the purpose.

ESL students take the same exams. On the essay they are given 2½ hours. They have relatively little trouble with the 101 exam, but the 102 exam often requires multiple retests before they pass.

The job of preparing students for these exams, particularly the retests, falls to the Writing Center.

Some writing center directors I've talked with are appalled that we spend a large part of our time helping students prepare for the exams. Others have been approving, even enthusiastic: "What a great idea! We need that at our school." And I can tell them, yes, competency testing does do a certain amount of good as a screening and teaching instrument, and it has certainly brought material benefits to our writing center.¹

Indeed, we owe our very beginnings to the exam. Because the administration approved of the tests so strongly, we have a decent space and hard money to pay writing assistants. I was given one course of release time per semester as director. And, since the writing center has in a sense grown up with the exams, we have faced most of the possible tensions and contradictions implicit in being a support center for them. My writing assistants and I have learned to take old ideas about testing and apply modern approaches to the writing and editing processes. In doing so, we have learned to do a better job in all our tutoring.

The E-101 exam and the Writing Center

The E-101 MCE tests for "minimal competency" in recognizing errors in sentence boundaries (fragments and run-ons), subject-verb agreement, verb form and tense, pronoun reference, words that sound alike (homophones), and conventions of commas and apostrophes.

When helping students with these six sections, we avoid whenever possible teaching by means of traditional, prescriptive grammar. To pick a painfully familiar example, but the one we deal with far more than any other, we learned early on that telling students a complete sentence has a subject and a verb is so abstract, it gives rise to a whole branching tree of subsequent definitions. And the old saw that a sentence is a complete thought, still perpetuated in the handbooks on our shelves, just doesn't wash when a tutor is working one-to-one trying to help a client recognize fragments and complete sentences.

Our experience has led us to understand the wisdom of scholars such as Patrick Hartwell and Glynda Hull, both of whom argue forcefully against formal grammar instruction. Hull advocates replacing the traditional taxonomies of error with a taxonomy based on "what happens when a writer, acting as an editor, perceives an error in a text" (234). On this

principle, we start by giving our clients a chance to see how they function as editors. This is in keeping with our goal of helping students become more independent as writers.

Our strategy is to give clients practice tests on the sections of the 101 exam they have trouble passing, which they score for themselves with an answer key. We encourage them to figure out what they did wrong on the questions they missed. Usually they figure out at least half their mistakes on their own. We then can move on to the items they truly don't understand. The instructions we do give are based on the client's intuitive sense of how the language works. For example, in the section on sentence boundaries, we begin by saying, "Look at the sentence. Say it to yourself. *Gut sense*, now -- does it have a sense of completion, like a sentence? Or does it sound as if the audiotape broke before the sentence was finished? If it is a sentence, can it be split into two sentences?" (King 269-271). And so on. The "gut sense" approach still disturbs the more traditional among our composition faculty, but most of the time it works. (The material for this approach is taken from a book being developed by my colleague, Jay King. Jay kindly assented to let us use sections from the book in our MCE study packets.) For clients who insist on rules, we get out the handbooks and help them with rules. It is often more productive not to fight the client's wishes, but to offer both approaches and let the client choose.

If it weren't for the MCE, we might not have focused on the non-grammatical approach to errors as much as we have. It has taught us to deal with grammatical aspects of drafts-in-progress in a more sensible way, a way that helps clients learn to proofread their own writing more proficiently.

The 102 exam and the Writing Center

The 102 test, the essay, is a 50-minute exam which is holistically scored by faculty, mostly from English but also from other departments. In this exam, students respond to a simple prompt which allows them to draw upon personal experience.

Ten years ago, when the Writing Center started helping students prepare for the 102 essay, we would read a failing paper on the spot and compose an instant diagnosis, while the client sat watching and waiting. That proved unsatisfactory, not so much because we felt the diagnosis was

inadequate (though that was sometimes true) but because the clients were not taking the process seriously enough. They seemed uninterested in going over their papers to figure out how the writing might have been improved. They also tended to blame the prompt; many of them ended their tutoring sessions -- sometimes before the writing assistants were ready to end -- with the offhand remark, "Well, next time maybe I'll get a better topic." For the most part, they weren't interested in learning the strategies for writing a timed essay.

In response to the problem, we made three procedural changes. First, we consulted with the Director of Writing about cutting the number of 102 retests each semester from two to one, to encourage students to take the preparation more seriously. He readily agreed, because three tests and three scoring sessions per semester were becoming an administrative nightmare for him. Second, we began requiring all clients wishing diagnoses of their 102 essays to make appointments a day or two ahead, rather than taking them as drop-ins. We sign them up (with appointment slips, an idea I borrowed from my dentist) for the following day or later. This gave us time to pull the failing essays from the file and read them beforehand (see Appendix A for the complete procedure). Third, we developed an analysis form to use on the failing essays as an aid to the tutoring sessions (see Appendix B).

These changes have improved the situation considerably. Our clients, on the whole, have been taking exam preparation much more seriously. The analysis form has since gone through many revisions, becoming more concise and better tailored to the exam. An important addition was the set of blank lines at the end. Writing assistants are repeatedly reminded to write a paragraph of comments as well as circle strengths and weaknesses.

The form is organized to help a writing assistant set the agenda for a conference. As the discussion moves from column to column, it also moves from larger to smaller matters, which is the same procedure we use with drafts-in-progress. Our scheme is based on Reigstad and McAndrew's higher-order/lower-order concerns: Focus/Ideas, Development/Organization, Style, Correctness (115-119). Thus the client is made aware of the order of priorities scorers have in mind when reading the paper -- and of the priorities that should be set in other writing tasks as well.

Another purpose for requiring appointments is to "cool down" writers who expect to come in for a quick fix of their exam-writing skills -

- to be shown "everything I did wrong." We explain that it will take us time to do a careful analysis of both the strengths and weaknesses in their writing, and it may take time and practice to work through the problems they encountered while writing the previous exam. We also explain that if there are multiple problems, the client should return for more visits and probably write more than one practice exam before attempting the real exam again.

We try to bring to 102 tutoring many of the same principles we use on the writing our clients are doing for class assignments. The differences aside, we can do much the same kind of questioning:

How did you go about writing the essay?

What do you see in it that you think is good?

What potential do you see for making the essay better?

We aim to get writers to talk about the writing they did on the exam and find problems on their own with a minimum of instruction from us. It might seem that such talk would be difficult, with the analysis form lying right there all filled out. I worried about this at first, but is simply hasn't been a problem. We explain that the weaknesses identified on the analysis sheet are the ones the scorers probably found when they failed the paper. They saw the paper as a product. We distinguish between that and the process by which the paper was written and help the client make changes in the process that will lead to a higher-scoring product.

Our procedures on the 102 exam have given the 102-exam tutoring almost as much substance as the "regular" tutoring sessions in which we work on drafts in progress. Our clients benefit because their exam papers are treated as writing that matters, not just an empty exercise. When we teach them the process of writing to an exam prompt, we're also teaching them something of how to write essay exams and how to apply a process approach to other writing they do. The writing assistants benefit because they can perceive their exam work as part of the same web of skills and strategies they use in all their tutoring.

The procedures have also relieved considerable stress on the writing assistants, who now have time to look at the writing before meeting the writer. They can consult with each other over problem essays before writing responses on the diagnostic form -- which provides a valuable bit

of collegiality among the staff. They can sketch out strategies for the upcoming tutoring session. The "space" they gain from the procedure helps them form an overview of the patterns of problems students encounter in the essay exam, which further helps them develop strategies for the tutoring sessions.

We try to limit 102-exam appointments to about five a day, out of about twenty-five 50-minute appointment slots. This keeps the appointment schedule open for drafts in progress, which always have the time priority. Students preparing for the exam can afford to wait a bit, because testing dates are two months apart, whereas class assignments typically have one- or two-day deadlines. Besides, too much work with failed exams tends to get the WA's down. They need the tonic of working with developing drafts, successes in the making, rather than a steady stream of clients who have failed an exam -- no matter how upbeat they manage to keep the sessions.

Since our first big revision in procedure, we have made one more important change. To help the writing assistants feel more comfortable working with the 102 exam, we began to involve them in the behind-scenes process, from prompt design to scoring. At some of our weekly staff meetings they examine and discuss sets of rangefinders to get a feel for how the papers are scored. They try writing essays to new trial prompts. They even brainstorm for new prompts; some of those they have thought up have become actual exam prompts. They analyze papers at all levels, from 5 to 1, to understand how different kinds of problems affect scorers. After a semester of experience in the writing center, some writing assistants take part in the scoring sessions, as their class schedules allow.

When the writing assistants turn from exam scoring to tutoring, they find the 102 exam a perfect opportunity to hone their coaching skills. At least once a week, a client complains, "I'm getting A's on all my class papers, and I can't get a passing score on this dumb exam! I freeze up under the pressure." In the face of test anxiety, the writing assistants have to be even more supportive than usual. I overhear some of them rallying their clients like athletic coaches before the big gymnastics or swimming match. One of them, Tina, recorded a session in which she was attempting to buck up a client whose main problem was test anxiety. (All writing assistants are required to audiotape tutoring sessions periodically and confer with me about them.) The client had brought in a practice essay, which she did not feel good about. For the practice topic for which she had to describe "a possession of yours that owns you," she picked smoking, even though she

didn't smoke. She kept making negative statements like "I couldn't think of a possession. I tried an outline, but there's no way I can write 350 words on it. The paper is really stupid." Tina pointed out what good things the client had done in the essay, then demonstrated (drawing a scheme on paper as she talked) a strategy for writing the exam. The following dialog can't capture Tina's wonderful English accent, but I hope it conveys her upbeat tone.

Tina: Let me show you my little quick way to pass the MCE 102 for nervous people. You have a whole hour, and you're going to spend the whole hour advantageously. For the first two minutes you're going to read the questions, and you're going to underline and number the parts to the answer. Then for eight whole minutes you're going to write your outline. And when you're stuck, you can try clustering, listing, questioning . . . and next thing you know you have 350 words. Isn't that magic how it works? I can't believe God made it that way, but he did!

Client: You make it sound so easy.

Tina: It is easy. Look, you can take this sentence in your paper and turn it into a whole paragraph by . . .

Tina went on to demonstrate, then asked the client to try the same with another sentence in her paper. She then said, "You explain to me what you're going to do." The client repeated the strategy.

This is only one small part of the extended coaching Tina gave this client. Throughout, she maintained a "you can do it" tone, until the client herself was saying, "It shouldn't take that long to write." The athletic-coach analogy is appropriate, because the writers are preparing for a performance event, and they need just this kind of pep talk. The role of coach is one of the many that writing assistants must play; it is seen nowhere else in such a pure and enthusiastic form as when some of my writing assistants are preparing clients to go in and write the essay exam.

Some reflections: The up side and the down side

Even though we have worked out these *modi vivendi* for dealing with the competency exams, every now and then we still have to pause and consider

whether we're doing the right thing. Our inner critics ask, "Are we just teaching to the test?" I can't deny this is true, to an extent. Our study materials for the 101 exam deal only with the sound-alike words on the test and none of the others that are commonly confused. So we include, for instance, *its/it's* but not *lose/loose*. In tutoring sessions we tell clients not to worry about some kinds of error which in other circumstances they have good reason to worry about. In coaching for the 102 essay, we sometimes teach a formulaic structure rather like the five-paragraph theme, which we try to steer clients away from in their other writing. Thus we live rather ambivalently with Richard Lloyd-Jones's observation that "a writing sample is not real writing" (3). On one hand this is truth in packaging. We avoid giving the impression that there are more things being tested for than there really are. On the other, we worry about giving the impression that once one has mastered the formula for the test, there is nothing more to learn about timed writing. This is a tension we have learned to live with.

Still, we don't apologize for teaching to the test. For the 101 test, it helps students learn certain points about sentence boundaries, etc., that they need to know and hopefully will learn to apply to editing their own writing. For the 102 exam, teaching to the test does help prepare students for essay-exam situations. And it does give some students the confidence they need, knowing that a timed writing task need not be intimidating if they will just break it down into a series of steps, most of which they already know. Nor do we apologize for teaching a formulaic essay to clients who need a formula in order to feel at all competent. And the writing assistants, while teaching strategies for envisioning the overall essay in a timed writing situation, enhance their own ability to see the overall focus and structure of drafts-in-progress. We find support in the words of Daniel Fader: "Unlike the process of directing one's teaching to an SAT or ACT, the only way to teach to a writing test is to teach -- assign, evaluate, discuss, revise -- more writing" (80).

We take pleasure, moreover, in being a bit subversive. Certainly both tests are designed so that students must read directions carefully and follow them -- so that, in a minor way, the exams also test reading. We try to teach our clients how to beat the system by learning how to read the tests. For the 102, we tell them, "Look for these parts: 'Read and think about the following' and 'Your essay should . . .' The first part just sets the scene, but the second part is the actual assignment. The assignment in turn always has two parts; the first part usually asks you to describe, and the second part usually asks you to explain."

To beat the system on the 101 exam, we teach some specific strategies for the most troublesome sections. The sentence boundaries section, for instance, is a paragraph made up of ten sentences. Students are asked to distinguish sentences that are correct from those that are incorrect (fragments or run-ons). The paragraph form is intended to make the test more difficult; students have to be careful not to be distracted by the content. We tell our clients to get around that by simply doing question 10 first, then proceeding backward to question 1. That destroys the flow of the paragraph and helps them see the sentences as structures. On other parts of the exam, we teach clients how to recognize obviously wrong answers. By being slightly subversive, we are teaching some essential test-taking strategies. As we saw with Tina's client, anxiety and lack of test-taking strategy are impediments for some students.

By painting this positive picture of our Writing Center's involvement in competency testing, I don't mean to imply there aren't some problems we haven't solved. Even these problems, however, do bring us some indirect benefits. Some ESL students have to retest four or five times before passing the essay exam, even though raters tend to be more lenient with them. From helping these students we learn about dealing with clients' frustrations, to say nothing of the experience we gain helping ESL students with English grammar. Another problem is that we are caught up in administrative details concerning the exam. Matters have improved somewhat now that there is a part-time secretary in the Composition Office who manages the records. Still, when people want to find out exam dates, rules and regulations, and scores -- or when they want to complain -- they call us first. Usually one writing assistant handles the front desk, but that person also takes drop-in clients and must interrupt tutoring sessions to answer exam inquiries. Still, these students are making some direct contact with the Writing Center, and a friendly greeting (even over the phone) is one more PR opportunity for us. We make sure anyone who comes in person with an inquiry leaves with one of our brochures.

A third problem is that the exam bestows on us the image of a first-aid station for wounded exam-takers. Even many English faculty, who should know better, only recommend the writing center to their students for help with the exam. One consequence of this is that we have dropped all mention of the exam from our publicity, and instead vigorously promote our work with writing-in-progress. Enough MCE business comes our way without our advertising for it. The one exception is that we do offer workshops before each exam. The image problem is nothing new to writing centers; to judge from articles in *The Writing Lab Newsletter* and numerous

conference presentations, the majority of writing centers are perennially misunderstood as grammar fix-it shops anyway (North 433-435). Being linked with the exam doesn't make matters that much worse, and it does, as I mentioned, bring students in so that we can encourage them to come back under happier circumstances.

In ten years we have managed not just to put up with the problems inherent in competency testing, but to do much more. We're convinced that some real learning takes place -- both for clients and writing assistants -- as we prepare people for the exam. And we see many of them again with drafts of papers for many different classes. Most important, from our standpoint, is that by tutoring for the exams we continue to enhance our general tutoring knowledge and skill. These are compelling reasons for us to be gracious hosts to the MCE. I believe any writing center similarly involved in competency testing can make assets out of most of the liabilities.²

Notes

1. Readers may wonder what I *really* think of our competency exams, and I don't mind saying, I'd like to see the 101 multiple-choice exam eliminated, because its relatively small benefits are not worth the hassle and anxiety it causes. It also is based on the premise that students will carry the recognition of correct forms over into their own writing, which is a dubious premise at best. I'd like to see the 102 essay exam, if we keep it at all, changed from "minimal competency" to a more grown-up test of writing proficiency, either a junior-level essay exam or some form of portfolio assessment (see Belanoff). Plans are under way to re-examine BSU's core curriculum; perhaps exam reform can ride the coattails of curriculum reform.

2. I wish to thank Susan Hudson, Jay King, and Susan McLeod for their generous responses to various early versions of this article.

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Appendix A

Tutoring to the 102 Exam

The 102 exam is an essay of about 350 words, which is scored holistically by faculty. WAs are also included in the scoring when possible. This is beneficial for you as a WA because it gives you a sense of perspective on what scorers look for.

At certain times each semester, a large part of what we do is help clients prepare to pass the E 102 Competency Exam. There is a great deal

to know about the exam, too much for this introductory handbook. You will learn it gradually from experience and from observing and talking with the other WAs. This section will deal with the basics of our procedure.

1. When someone makes an appointment to go over a failed 102 paper, write 102 (be sure to circle it) on the appointment chart under the client's name. We try to do all our 102 exam work by appointment, so that we'll have time for a proper diagnosis of each paper before meeting with the client.
2. Pull the paper from the file -- preferably before the client leaves -- and write the appointment date and time on the back.
3. If you have time right then, read the paper and fill out a Diagnostic Chart (found in one of the handout pigeon holes). If another WA is also free, both of you should read and discuss the paper.
4. On the diagnostic chart, be sure to check off strengths as well as weaknesses. Add your own comments in the space on page 2 and sign the comments. Don't mark on the paper itself. Attach the chart to the paper and place it in the top tray on the desk.
5. When you have spare time, check the top tray for unread papers. WAs working evenings and early mornings should be especially careful to make sure all papers have been read for upcoming appointments.
6. If you have an appointment to go over a 102 paper, read it before the client arrives, along with the diagnostic sheet that has been filled out.
7. In tutoring clients on the 102 papers, it's helpful to start by asking how they went about writing the essays. Their responses might tell you a lot about what they did wrong and give you important clues for proceeding with the tutoring session. Another important thing to look for is whether the writer actually followed the assignment. It's always a good idea to pull a copy of the assignment from the file during the session.
8. When the session is over, refile the paper in the alphabetical file. Also refile papers of no-shows. Students are not allowed to take their papers out of the Writing Center. The only exception is when an instructor has specifically requested to borrow the student's paper for a private conference. Xerox copying of 102 papers is *never* allowed except for training purposes.

9. If you just can't figure out why a paper failed, ask another WA for help on it. If you have serious doubts that a paper should have failed at all, give it to the Writing Center Director or the Director of Writing.

Appendix B

E-102 Competency Exam - Analysis Chart BSU Writing Center

1. Focus/Ideas

Strengths

The essay follows the assignment and answers both parts.

The essay really says something. It gives the impression that the writer is going somewhere with the ideas.

The main idea is carried forward by a succession of relevant supporting ideas.

The writing shows an unusual or surprising perspective on the subject.

Weaknesses

The essay does not clearly address the assigned topic.

The essay does not answer both parts of the assignment.

The essay (or part of it) seems to be mainly filling paper rather than really saying something.

The reader must get past the introduction before knowing where the essay is going.

Lack of supporting ideas creates a bare-bones, unsatisfying effect.

2. Development/Organization

Strengths

Details and examples are appropriate and clearly related to the ideas they support.

The idea in each paragraph is finished out before the paper goes on to the next paragraph.

The essay has a clear order that is easy to follow.

Paragraph divisions clearly indicate changes in topic.

Weaknesses

The development is inconsistent; parts of the paper are fully developed while other parts are skimpy.

Details and examples are not clearly related to the ideas they support. The paper may lapse into a mere narrative that is not clearly focused on an idea.

Details and examples are not really specific.

Some paragraphs end before their ideas have been finished out.

Haphazard organization makes the essay hard to follow.

Too many paragraph divisions
-or-

too few paragraph divisions make the supporting parts of the essay hard to distinguish from one another.

3. Style

Strengths

Sentences are varied in length and structure.

Important words and ideas get clear emphasis.

Word choices are accurate.

Word choices are appropriate to the context, not too casual and not pompous or too formal.

Weaknesses

All sentences tend to have the same length and pattern.

Sentences tend to be short and choppy.

Sentences tend to be long and stringy, with parts not clearly related to each other.

Some word choices are unclear or inaccurate.

Some word choices are too casual or too formal for the context.

4. Correctness

Strengths

Instructions have been followed (write in ink, skip every other line, etc.)

There are no errors (or very few) to distract the reader.

The handwriting is easy to read.

Weaknesses

Instructions have not been followed (write in ink, skip every other line, etc.)

The reader is distracted by:

Sentence-level errors (fragments, run-ons, comma splices, subject-verb agreement, confused sentence structures, etc.)

Punctuation errors

Spelling errors

The handwriting is illegible or hard to read.

SUGGESTIONS _____

Analysis by _____



WPA on Campus

Parallel Academic Lives: Affinities of Teaching Assistants and Freshman Writers

Thomas E. Recchio

Mike Rose in *Lives on the Boundary* suggests that most first year students are under-prepared, given their difficulty in acquiring the critical literacy necessary for a fully-realized university education. "It is a source of exasperation to many freshmen," Rose writes, "that the university is predisposed to question past solutions, to seek counterexplanations--to continually turn something nice and clean and clear into a problem" (189). The students in Rose's discussion seem totally innocent (in terms of critical consciousness), and their experience of the fundamental "critical stance" of university work feels like a fall, a loss of innocence. When even quite successful high school students, who have succeeded by memorizing facts and by mining sources for ideas to parrot, realize the difficulty of learning how "to use knowledge creatively" (191), they feel a sense of estrangement. The rules have suddenly changed, and they're not quite sure what the new rules are. They want their expectations met; they desire the certainty of the familiar. Rose suggests that the university fails to serve students adequately because most courses "are not taught explicitly and self-consciously as courses on how to think as a chemist or a psychologist or a literary critic" (191). We can infer that if Rose is right, then most teachers neglect to consider the relation between the conceptual frames (the theory) and the facts (the practice) of their disciplines. Without the theory, it is clear that the transmission, critical application and, ultimately, positive transformation of the practice are difficult to achieve.

In Rose's formulation, then, teaching writing involves the development of a critical consciousness. In the context of academic writing we can say that critical consciousness embodies the following abilities: to construe the contours of an argument, the structure of a text, the inner dynamics of a system, and the shape and project of a discipline; to test applications and probe for weaknesses of an argument, text, system, and discipline; and to function within a discipline with some consciousness of its limitations and its further possibilities. Critical consciousness is thus a significant goal of

a university education, and teaching writing can be the central means through which that goal can be achieved. Consequently, it may seem that the task of the writing teacher is truly daunting, an unreasonable burden to put on the shoulders of the least experienced teachers in the university community: graduate students.

The situation of new graduate students in particular is similar to the situation of freshmen, since both are going through a major transition from one institutional context to another. Both are trying to navigate in what seems to be a new discursive world where language is used in unfamiliar ways, where the demands for attentive reading, detailed analysis, and critical response seem to be increasing tenfold. Both are losing a sense of their competence as more demands are made on their critical capacities. When we fold in the teaching responsibilities of teaching assistants, the challenge to their sense of competence doubles. How, if they are uncertain as new graduate students, can they be expected to have the necessary confidence to function successfully as teachers? If teaching writing is so central to the university's mission, then surely the most experienced among us (almost always teachers of literature) should do that teaching. I would like to suggest, however, that the apparent weakness of a graduate student's position within the university is, in fact, the graduate student's greatest strength; for the transitional status of graduate student compels an experientially immediate sensitivity to the process of learning, a sensitivity that all too easily diminishes with age and experience.

Let me first discuss the weakness of the argument that the most experienced teachers of literature should also teach writing. While writing is the central activity of literary scholars, that activity is thoroughly embedded in a system of literary discourse. The various "schools" of criticism--new critical, mythic, psychological, marxist, feminist, historicist, structuralist, deconstructionist, etc.--provide the contexts for the literary criticism. Success as a scholar/critic depends on the critic's skill in functioning within the terms of discourse of a school or schools, placing one school, usually, in opposition to another or mediating among them. Once a critic is established in a specialty, the precise terms of discourse, the strategies of argument, the central texts, and the place of the specialty within literary studies in general function as assumptions. What once had been new ideas, strange and intriguing concepts that stimulated a desire to specialize, become axiomatic. The struggle for entry into the discipline becomes a dim memory. Once established, the experienced scholar finds that what feels most immediate in teaching is to demonstrate expertise in literary study through lectures and directed discussions. In Mike Rose's

terms, the scholar teaches literary criticism without addressing explicitly how a literary critic thinks. The scholar sets a standard of critical practice in the classroom and measures the success of student papers in relation to how close the papers come to the standard. Scholar/teachers can thus be excellent judges of the disciplinary quality of their students' writing (the "products"), but they can also be far removed from their student writers' uncertainties as novices trying to find a way to function within a new discursive and conceptual practice (the "process").

The pattern of instruction I have criticized here is effective for students already interested in literary study, who have had success in English classes, and who are motivated to find a place for themselves in the discipline. As an undergraduate and graduate student English major, for example, I sought out professors whose critical practice appealed to me, which I then emulated with some success. But this pattern does not function so fortunately in writing classes (or even literature classes) where the students are not already predisposed toward "English," where even the most rudimentary aspects of literary study (thematic textual analysis, for instance) seem foreign and alienating. If such students are not shown how implicated "readings" and analyses of literary texts are within a context of disciplinary discourse, if the axioms and processes that define the discourse are not openly discussed, and if the characteristic conceptual, organizational, and stylistic strategies of the discourse are not addressed, students can succeed mainly through doggedness and luck. Mike Rose generalizes the problem in this way: "Virtually all the writing academics do is built on the writing of others. Every argument proceeds from the texts of others. [Most students are] only partially initiated to how this works: [Most] are unsure as to how to weave quotations in with [their] own prose, how to mark the difference, how to cite whom [they use], how to strike the proper balance between [their] writing and someone else's--how, in short, to position [themselves] in an academic discussion" (180). And here is where the strength of a graduate student/teacher's apparent weakness is most pronounced.

As freshmen must struggle to position themselves in academic discussions in general, new graduate students of literature must do the same in a more specialized way. Both are engaged in a version of the same process: to develop a critical understanding of the conventions of the academic community at their respective levels and to learn, through reading, writing, and thinking, how effectively to function within their own delimited area of the academy. The closeness of the transition from high school to college and from undergraduate to graduate study puts the new

graduate student teacher in a position to deal with the conceptual, procedural, and discursive imperatives that freshmen need to understand with some immediacy. The conclusions I draw from the fact that new graduate students/teachers share a common ground with their freshman, I present (in language directly addressed to teaching assistants) as suggestions for how they can orient themselves to their teaching tasks:

1. Share your expertise as a student with your students. You can begin to do that by working out for yourself what made you successful as a writer while you were an undergraduate and by discussing your own writing strategies with your students. In other words, exploit the real authority you have as an experienced academic writer.
2. As you are assigned writing tasks in your graduate courses, and as you begin working on those tasks, discuss with your students your strategies for positioning yourself in your papers.
3. Examine how you deal with difficult readings. How do you begin to find a way into texts that seem to resist your efforts? What role does writing play for you in your reading?
4. Consider your behavior in your undergraduate and graduate classes. What do you do to make a class work for you as a student? How do you react to different teaching methods and classroom activities? How do you connect your classroom work with your written work for the class?
5. Try to define for yourself your motives and desires as a student. Where do reading and writing fit in?

What these suggestions ask, essentially, is for new teachers to theorize about the way they have navigated successfully through their portion of the academic landscape, and how writing has been central to that success. By addressing the suggestions, new teachers should find a wealth of conceptual paradigms and reading and writing strategies that they can draw on in designing assignments, responding to papers, dealing with questions in class, and in responding critically to graduate work in writing theory and pedagogy. The suggestions should aid new teachers in beginning to develop a critical self-consciousness about themselves as students, as teachers, and as scholars. As they think about what they have done and how they have succeeded as students, as they think about how they are managing their transitional status, as they continue to think about their growth as academics, and as they discuss these things with their students, their graduate profes-

sors, and their WPA, they can pave their own way to becoming reflective practitioners.

Notes

This article began as a piece about the WPA as teacher, writer, and administrator. The argument in it was framed by a discussion of a simple device designed to combine those three functions. This device, a practice I learned from Kurt Spellmeyer at Rutgers, is called "Notes to Teachers," and this is how it works. Each fall semester, I teach a course in composition theory and practice designed for new teaching assistants. The course has the explicit agenda to introduce students to the increasingly sophisticated forms of inquiry and theorizing in composition studies with the ultimate goal to prepare new teaching assistants to be reflective teachers of writing. The implicit agenda, brought to the course by the teaching assistants, is for the course to guide them through their first semester of teaching. Ideally, those two agendas need not be in conflict, but particularly early in the semester they seem to be.

So after each class meeting, I write some "Notes," in the form of an essay, that address the theoretical concerns of the course in the context of the practical concerns of the TAs. The notes, which I copy and distribute weekly to all teachers in the Freshman English Program, draw on course readings, class discussions, and informal conversations with TAs in order to synthesize ideas and stimulate further discussion in the class and throughout the program as a whole. The weekly "Notes" serve an administrative function by focusing discussion in the Freshman English Program, they serve a teaching function by re-capitulating and extending work done in the graduate classroom, and they serve a writing/research function by committing me to a regular schedule of serious writing.

This article is a revised excerpt from the "Notes" for the second week of the semester. Those "Notes" were written in response to my students' answers to the question of what they hoped to get from their composition theory and practice course. The emphasis in their responses was on their anxieties about their knowledge and competence and on a desire for immediate practical suggestions from me.

In the three years that I have been writing "Notes to Teachers," I have received some fascinating responses, from mockery to praise, from mailroom jokes to anonymous notes objecting to a particular point or approach, and even detailed critiques which I have incorporated into and addressed in subsequent "Notes." They have been very successful in stimulating discussion in the two Freshman English Programs I have administered.

Work Cited

Rose, Mike. *Lives on the Boundary*. New York: Free Press, 1989.



A New Crop of Teaching Assistants and How They Grew

Geraldine L. McBroom

As I look around the lounge, I see twenty-seven diverse people: twenty-four to forty-six-years-old, male and female, beautiful and plain. There are three librarians, a technical writer, a junior high science and three high school English teachers, a journalist, a white water guide, an Alaskan tour bus driver. Some are aspiring creative writers while others dream of becoming literary scholars. They sit quietly, not talking to each other. It seems they have only one thing in common--TERROR--terror at being new teaching assistants.

I, too, am somewhat terrified. Can I help these people learn enough to alleviate their fears, to get them through a semester of teaching two sections of English 101? I realize what a paradox it is to be a writing program administrator in charge of training new teaching assistants: we're in these positions because we have experience and, ideally, because we have had success in the classroom. However, having a proven "track record" doesn't ensure that we will accurately remember what it's like to be a new teacher. How can we give information about what is now second nature to us?

The best thing we can do is listen carefully to new TAs, so we can help other beginners. To this end, I ask the TAs to keep journals about their teaching from which they write reports at the end of their first semesters. The reports are to describe where they started and to assess what and from whom they learned.

After I received these end-of-term reports, my belief in the value of orientation activities, support courses, a relationship with a mentor, and the experience of teaching itself is reaffirmed. The insights the TAs recorded are important for both WPAs and other beginning teachers as well. I present here a summary of what the TAs recognized about their growth as teachers, using their words as much as possible.

SEEDS: FIRST THOUGHTS AND EXPERIENCES

For many of the teaching assistants, the panic I saw that first day of orientation began even earlier when they learned of being awarded a

teaching assistantship. One of the new TAs marveled "at the fools who'd let me into this University of New Mexico." She writes, even though "I'd been at ease with the idea of writing ever since I first curled my fat fingers around a crayon, . . . I'd never learned the rules." Another wonders how UNM could let someone with only a Bachelor's degree teach a university course. One of the more experienced teachers knew she could teach junior high, but she didn't know if she could teach writing because she herself didn't enjoy writing as she thought a "true writing teacher should." Although five of the TAs had teaching experience, others had never thought of or even wanted to be teachers. One admits, "I assiduously avoided all education courses (while getting my undergraduate degree) because the thought of teaching English made my blood run cold." She "thought all the education majors seemed overly earnest, were out to save the world, and had cotton candy for brains." Most TAs question their abilities to teach: Melanie thought, "I did not know how I--the student--could become her--the teacher."

The week of orientation--filled with workshops, meetings, and social gatherings for the beginning and experienced TAs and instructors--helps alleviate some of the initial fears but adds others. Dave, who feels "like a green recruit sitting in awe before the battle-scarred veterans," likes listening to "the war stories of the experienced teachers." Most of the inexperienced find out teaching might not be as "horrific" as they expected because there are experienced teachers and other support programs on campus to help. Some are disappointed, however. Don, for example, discovers that his notion of the "vibrant," eager student might be inaccurate. Likewise, Dave's "grand, abstract idea" of doing away with the five-paragraph essay begins "to feel like a cross between an outdated 1960's free-form religion and some sort of neo-Thoreauian work ethic. They work fine in the woods, but this is the real world." For most, the best part of orientation is having coffee and conversation in which they discover others are as nervous as they are.

As the first day of classes arrives, a different kind of fear sets in. Even though a support system exists for them on campus, the TAs realize they will be alone in front of their classes. More than one describes nightmares of "faceless, bodiless students." To prepare for meeting these students, David wrote his lecture on the need for writing skills while Eddie rehearsed "his opening speech a hundred times out loud and a thousand times silently." One TA remembers being afraid she "would not come off tough enough in the beginning." Another had the opposite concern: she didn't want to be an "authority figure who had to wear a skirt."

The TAs lived through those first classes, though. Eddie was relieved when the students in his first class were polite enough not to point out he had misspelled his name on the chalkboard. Mary also survived her "perspiring palms and Velcro tongue" by writing cues in her notes like "BREATHE," "SLOW DOWN." Like others with prepared lectures, Tim found himself "standing stupidly in front of a room of glazed eyeballs, wondering what to do next," when he had delivered all of his notes. Jenny remembers the first day a little differently. In her journal, she wrote

For 12 years, it had been us and them, the students and the teachers. Even after I learned that teachers were human and that teachers could be friends, there was still an invisible line between us. . . . I crossed to the other side of that line today.

The TAs, of course, did not change overnight, but they did change. Some settled in quickly while others, like Donna, "didn't feel too comfortable coming from behind my teacher's table for many weeks." She writes that her "Mt. Rushmore School of Teaching . . . thankfully . . . got better." From the most inexperienced and frightened to the more relaxed, all of the TAs grew.

GROWTH: LEARNING

Learning about Teaching

Experienced teachers of writing don't spend time lecturing, but this is the method of teaching with which graduate students are familiar, so the teaching assistants discovered their most important job was undoing years of lecture indoctrination. They had to find ways to establish a comfortable atmosphere and create activities to encourage the development of reading and writing skills. Monday night seminar became a place for generating these ideas for the next week and sharing successes and failures of the previous week. The end-of-term reports gave the TAs a chance to reflect on, then highlight, the most significant of these lessons. Beth learned to give students "as much control in the class as possible." Like Beth, Lynne discovered the students and she could "figure things out together"; she didn't have to have all of the answers. Jeff saw he could be a "coach." But, like so many, Dave found out that, while he could break the barrier established between teacher and student in one of his classes, he couldn't

in the other. This "curious contrast" taught many that a good instructor has to be able to evaluate the class and be flexible. Lori says she had to achieve "a balance between having expectations of my students and demonstrating flexibility and understanding." Many also mention their need to motivate students. To do this, Tim discovered that his own enthusiasm for reading and writing were often "contagious," so he tried to talk honestly about his reactions to an essay or his enjoyment of writing. Eddie had to rethink his idea of the value of teaching grammar; after a few weeks, he admits "learning English grammar does not make a student a better writer. I need to teach them how to *use* the language," not just *study* it. The TAs all learned there are "no easy answers to the riddle of teaching composition"; much is "the result of trial and error." Dave gave up his notion of the "free-form" essay and "gave a detailed listing of the standard essay format" while encouraging the students "to bend it, work against it." Another also discovered she "had to give them some format." Her classes were full of games "to let students play at writing"; however, although the students were having fun, she realized this, by itself, doesn't guarantee writing improvement.

Nearly all of the teaching assistants felt grading was the most difficult part of their new experience as writing teachers. Melanie describes the "visible tension" when she returned papers. It wasn't just the students who were tense, though: Lori "had no idea how disheartening it would be to grade that first batch of essays, looking for strengths amidst overwhelmingly apparent problems." She recalls, "I was discouraged, and my students were angry. One slammed out of the room. A few looked close to tears, and another confronted me after class saying that he couldn't accept a C-." Pru's first experience grading notebooks was similar. Her students "said they hated English, that their teacher was too young, and that they were all into business and engineering." She was "ready to quit." For many, the grading didn't become any easier. Melanie admits, "I still tote my students' essays around with me for days before I'm able to start grading them." For Ginny, grading is "easier than it was in the beginning of the semester," but "it still requires hours of my time."

Learning about Students

While learning about structuring classes and grading essays, the TAs were also learning about the students they faced two or three times a week. Many TAs went to their mentors with questions about students. Although these experienced instructors gave suggestions or comments, learning about

students is an individual activity for the TAs. The most obvious realization is that the freshmen are more frightened of the teaching assistants than the TAs are of the freshmen! This was just the first of many preconceived ideas which some TAs reconsidered. Jeff, for example, thought the students would do what he told them as they had when he was a tutor. Some didn't. Equally optimistic were the preconceptions that all students would have basic writing skills because they had been placed by an ACT score and that they "would already be readers and writers." Many weren't. The TAs learned to talk to their mentors and peers about separating their expectations, both realistic and unrealistic, from reality.

Perhaps the most important thing the TAs hadn't anticipated was the individuality of teaching writing: "not all students will respond to me." The TAs also were surprised that for many students the "true objective" was "passing the course"--not "developing good writing skills." Despite this goal, or maybe because of it, some found students following the advice the TAs gave, coming in to discuss problems, and "eager to help each other." Don learned he was expecting too much from his students. Once he began to show more patience and not expect "huge gains," he saw more progress, but this was not without interruptions. In his journal he recorded the following supposition:

I wonder if writing's like weight-lifting: that is, the first time these reading and writing muscles are exposed to real labor, they probably strengthen very quickly--to a point, then they probably (I hope not, but I'm thinking so) hit a plateau and level off for awhile.

Fortunately, this leveling didn't last the entire semester. Beth saw that by the end of the semester "the students (were) not waiting passively for my responses and for my answers; they (were) actively pursuing their own." Like her, Jeff realized, "Once I got my ego out of my own way and out of the class's way," often the students taught themselves.

In their reports, all of the TAs shared at least one story about a specific student from whom they had learned. Pru had the pleasure of hearing a student, who had taken 101 three times, say that she was the first teacher to help him. Virginia remembers her student who had cerebral palsy, "whose speech was almost incomprehensible and who went nowhere without her aide": she "trusted me enough to come alone in her electric wheelchair to my office to ask about rewriting a paper." Donna recounts the story of an "avowed non-reader" who said she reread an essay because Donna had said she liked it.

Learning from Others

These experiences show that the TAs benefited from being in the classroom and working with students. However, they also learned through interaction with experienced instructors and other TAs. Mary, who observed an experienced teacher as part of a mentor program, feels she gained such important skills as time management, discussion techniques, and most important, how to laugh. The required teaching practicum, which met once a week for three hours, gave the TAs ideas on "what to do tomorrow." Because they all taught the same syllabus for the first eight weeks, the TAs were able to discuss plans, reactions, and results in the practicum. David says the practicum "gave me a skeleton around which I could build a class." He also admits that the discussions helped him know what he "was failing to present." The theory course, taken by teaching assistants with no previous rhetoric background, gave a framework on which to base practice and encouraged them to do further reading. Many cited such authors as Kinneavy, Booth, Elbow, Reither, Moffett, and Murray as influences. Of course, other TAs were a major source of inspiration and commiseration as well. Marilyn describes these interactions as a "self-help group." Mary agrees: The group helped her "find a way off the island of isolation that I was on when I first started teaching."

MATURITY: EMERGING TEACHERS

Because of these relationships and experiences, the TAs developed definite attitudes toward teaching. They learned not to prepare lecture notes but to design activities to promote reading and writing skills. They also discovered they must keep a sense of humor and not be offended if something or someone fails. Most agreed with Marilyn: "The more I learn about teaching composition, the more I feel I need to learn." The new recruits had experienced the positive power they had in the classroom as well as what Lori called "the (unwanted) power to intimidate, to silence, and to repress." Jennie sums up this problem with power: "When people trust you to lead them, the temptation is to lead all the time, not just when it's needed." There are no "easy answers" and seldom any absolutely "right answers."

Through their sharing with each other and experienced instructors and being in the classroom, these new teaching assistants have grown to be outstanding instructors. In fact, all but one (who decided on law school)

are still teaching. Fortunately, they didn't give up their original goals to do this. Two recently defended their creative writing theses; five more have finished their master's degrees in literature. Nine are pursuing doctoral degrees in literature; five have given papers at CCCC. The TAs and I now share more than terror! We agree with Don who wrote, "Strangely enough, in discovering the hard work, the agony, and the frustration teaching entails, I have grown to love it more than I ever thought I would."



Helping TAs Across the Curriculum Teach Writing: An Additional Use for the *TA Handbook*

Ellen Strenski

Graduate student teaching assistants do much of the responding to student writing on university campuses. TAs usually outnumber faculty, and since TAs are often themselves future faculty, TA development is an exceptionally cost-effective investment of a WPA's time and energy with both pedagogical and political payoffs. This article recommends one easy way that a WPA can influence TAs—by providing copy about undergraduate writing for publication in the campus *TA Handbook*.¹

Most universities have some kind of handbook given to campus TAs. Usually titled "Handbook," as in *Handbook for Teaching Assistants* (Delaware), or *A Handbook of Resources for New Instructors at UTK* (Tennessee, Knoxville), they also appear under such names as *Instructional Resource Book for Teaching at UNL* (Nebraska-Lincoln) or *Pathfinder: An Introduction to Teaching at UNR for Teaching Assistants* (Nevada, Reno). Some are published under the auspices of a special office, like the Texas A & M University Center for Teaching Excellence. Others, like Rutgers' or the University of California at Irvine's, are sponsored by their Graduate Divisions, and some are prepared jointly, like the University of Georgia's. At least, these handbooks describe bureaucratic issues such as class rosters and record keeping. At best, they are complete "How To" manuals for good teaching. Most fall in the first category.

As for authors, these handbooks are written by one or more graduate students (an English Department graduate student at Brown), or by one or

more administrators (at the University of Texas at Austin), or are compilations of various pre-existing documents, (such as the University of Arizona's). Academic backgrounds of authors range across the curriculum, with a representative sprinkling from English and Education, but including other disciplines too. Few, if any, are faculty, certainly not English or Writing faculty.

Not surprisingly, then, composition specialists will find most of these TA handbooks unenlightened about student writing. Of approximately 50 different TA handbooks I examined, the most common co-occurrence with the topic "writing" was the topic "cheating." That is, if undergraduate writing was discussed at all, it was in the context of helping TAs discourage plagiarism, and every handbook referred to plagiarism and the university's policies about it, sometimes within a discussion of "ethics" rather than writing.

The number two writing topic discussed was "grading," often synonymous with "correcting" papers, and usually in a context exhorting TAs to judge student work by the public, supposedly agreed-upon, standards described in its University catalog (A=excellent, B=good, etc.). The third most common co-occurrence was information about other available help on campus (like tutorial or writing centers). Although some of these TA handbooks are excellent, most do not even mention topics like ungraded writing, drafts, assignment design, peer editing, or commenting on papers.

Most authors of these TA handbooks clearly do not know about recent advances in our understanding of the thinking-writing process. Moreover, these handbooks for TAs are much less enlightened than comparable guides for campus faculty, probably because only a few campuses with strong WAC programs, like La Salle College or the University of California at Davis, have such faculty publications, whereas almost every university has some kind of generic handbook for TAs.

Although more and more universities are now instituting regular TA training seminars to instruct graduate students in various pedagogical issues, including handling undergraduate writing, much TA development is still perfunctory at best. A 1986 MLA survey found that under 60% of Ph.D.-granting English Departments provided courses or internships to prepare their graduate students to be TAs. What about the other 40%? And what about the teaching preparation of TAs in departments other than English, departments that inevitably pay less attention to undergraduate writing?

Often a handbook is really the only support available to TAs, and the attention given to undergraduate writing in many of these handbooks could be improved. Here, then, is a useful opportunity for the WPA to help TAs with some suggested principles and techniques, and at the same time to claim campus visibility and credibility as a spokesperson for writing instruction.

What exactly should be offered as copy to the campus Graduate Division or Office of Instructional Development, then? It is not enough to provide current and accurate information. It must also be accessible and geared to TAs' perception of their needs. The present authors of TA handbooks are preoccupied by plagiarism and grading standards. But what about the TAs themselves? What matters most to them? Copy should, above all, address the urgent concerns about writing that are specific to the real-life situations of the graduate teaching assistants that these handbooks aim to support.

According to several surveys I have done at UCLA of a cross-section of campus TAs and of head TAs in various campus departments, the most urgent problem that TAs associate with undergraduate writing, ranking far above all else, is the related issue of time management and handling the paper load. TAs have their own seminar papers, theses, and dissertations to write. How can they cope with several onslaughts each quarter or semester of hundreds of midterms, papers, and finals? Second, according to my surveys (which I make no claims for being particularly scientific, but which I believe to be highly suggestive), what troubles TAs most about the undergraduate papers they read, and what they would like most to be able to help student writers with, is organization (a finding, incidentally, which is similar to a survey of all the faculty in the UCLA Sociology Department). As one TA reported about his expectations for a developed argument, "I feel bad when I read a paper that doesn't communicate to me what I think it should—which is why I'm not as concerned about spelling and grammar as much as the bigger things."

Unlike the image projected by most of the current TA handbooks, TAs, at UCLA anyway, are also more concerned about this primary issue of organization (how the evidence is presented to support a thesis) than they are about cheating (how to recognize and deal with plagiarism,) or grading (how to assign grades fairly). When asked, "What problems trouble you most in connection with student writing?" cheating and grading were consistently ranked lower than thinking (how students'

writing may express poor understanding of course material), process (how the student may have handed in a rough draft, perhaps not even proofread, rather than a final, revised and edited version), or commenting (how to comment helpfully). Most of the present handbooks are clearly out of line with TAs' real situations and their teaching dilemmas as they perceive them. Therefore, the WPA should aim at helping with these two main issues: TAs' own time management and ways TAs can help students write more organized papers.

In his or her volunteered copy for the campus TA handbook, the WPA can make several useful suggestions about TA time management. First, by referring to TAs' own experience as the prolific writers that they are, acknowledge the writing process and suggest the cost-effectiveness of intervening at some stage(s) before the final paper or before a formal outline. One quick, manageable, system that works well employs index cards. A TA who gets an index card from each student with a carefully framed research question on it, or a thesis statement and several sentences of supporting claims, or several sentences explaining why the topic is worth investigating, has gone a long way toward shaping undergraduate papers that will ultimately be easier and faster to read and grade, and that will also be more organized. The index card system can also work to get students into the library ("Cite five potential sources in correct bibliographical format"), or even to get started ("Copy the question that you picked from the handout and then tell me in several sentences why you chose it"), as well as to help students shape a persuasive argument ("Write several sentences describing what a reasonable person might object to in the position you take" or "Describe in several sentences a different theoretical approach to this subject from the one you take"), and in various other ways.

Exploiting this writing process does not have to entail reading complete drafts of papers, which TAs usually find a logistical impossibility. A set of index cards can be read quickly and responded to, or not, on the back of the cards. And, of course, attention to the writing process and intervening strategically in it reduces the likelihood of that bugaboo, plagiarism.

TAs also seem to associate grading with issues of time management rather than with cheating, so recommend that they establish beforehand and explain to students the criteria used to grade papers. This process can begin with the students' predictable question about the professor's assignment, "What does he or she want?" When TAs clarify and operationalize a professor's assignment, most of which are usually somewhat unclear if

not downright mystifying for students about to undertake the task, they can introduce these grading criteria in terms of organization and argument. To do so, they can establish the need for claims and evidence, and can discuss and illustrate the quality of proof to be provided from lectures, textbooks, discussions. Reassure the TAs that elaborate bureaucratic checklists are not necessary and that their gut response or general impression is OK, especially if they have "normed" a few papers together with other course TAs and the professor.

Commenting takes a lot of time and is often unproductive, so inform TAs that extensive comments are not necessary. Elaborate suggestions for improvement are useless if the student cannot rewrite the assignment, and "correcting," that is, careful copyediting, is usually a waste of time. If the TA wants to comment on student papers beyond justifying the grade, explain what kinds of comments work best to help the student improve, for example, personalizing the comments by addressing the student by name (which will encourage the student to read the comments in the first place), praising success, asking questions for clarification, or suggesting tentative revisions that relate to problems caused for the reader and that anticipate ways of solving the problem in a subsequent paper.

TAs' concern for features of student papers, and their wish to help students write better by commenting on papers, can be addressed again by the notion of drafts. Rather than expend their energy once the assignment is finished, that is, rather than do a post mortem on student papers, suggest that TAs redistribute their available time and invest it earlier in the students' writing process. In that way they can truly help students organize a developing argument, monitored again on index cards or by peers. And one successful paper is, of course, the best preparation for subsequent success.

Mediating the professor's assignments, or designing an assignment of their own, is another troublesome issue for TAs. Ranking assignment design (how the instructions in the professor's assignment may have misled students and therefore led to poor papers) as his particular number one problem in connection with student writing, a TA explains, "Assignment design is most important because it is what *you* have most control over & can blow the whole assignment." The WPA can therefore helpfully suggest ways for TAs to demystify an assignment, e.g., clarifying important terms like "describe," and "analyze," or providing sample papers for illustration.

What the WPA should also do in this forum is resist several temptations. One temptation is to recommend an easy solution, like abbreviation symbols for marking student papers, which are easy to reproduce in a handbook and which TAs will embrace as a seemingly efficient shortcut, but which is a pedagogical delusion. Another temptation is to ride one of our own hobby horses, like the evils of the passive voice, which is misleading when addressed to our TA colleagues in the sciences and engineering, and distracting to others. And finally, we should restrain our repugnance for the 5-paragraph essay. Many of the mid-term essay answers that TAs read are variations on this structure, which TAs can teach as a genuinely useful heuristic for organizing an argument.

TA handbooks, then, are a golden opportunity for WPAs. To seize this opportunity, all it takes are a few phone calls, a visit or two, and a relatively brief time composing something enlightening. In return, we make and win campus friends, we publish more useful TA handbooks, and we help TAs, who represent a great reservoir of teaching talent on our university campuses.

Note

1. This article is based on survey information I have gathered with grant support from the Council of Writing Program Administrators.



Bibliography of Writing Textbooks

Suzanne S. Webb

This year's listing of texts includes new texts or new editions of previously published texts carrying a 1992 copyright date. Books published by companies that did not send information do not appear. All texts should be available by March 1992. Annotations were provided by the publishers; some have been edited for brevity and/or objectivity.

I. Developmental and ESL Writing Texts

I. A. Handbooks

Kelly, William. *Beginnings: A Rhetoric and Handbook*. Macmillan. In a positive, supportive style, this combined rhetoric and handbook for developmental writers makes the elements of writing accessible. Treatment of modes of development as techniques to fulfill a writer's purpose gives students a realistic view of writing and provides them with methods for generating, developing, and refining ideas. Instructor's Manual, test packet.

Robey, Cora, Sarah Kreps, and Helen Maloney. *New Handbook of Basic Writing Skills*. 3rd ed. Harcourt Brace Jovanovich. The new edition of this classic brief handbook for basic writers.

I. B. Rhetorics

Bailey, Edward P., Jr., and Philip Powell. *The Practical Writer* 4th ed. Harcourt Brace Jovanovich. Easy to use text which presents traditional composition development from the topic sentence to the five-paragraph essay and research paper. Includes student work.

Choy, Penelope, and James R. McCormick. *Basic Grammar and Usage*. 3rd ed. Harcourt Brace Jovanovich. This text emphasizes grammar and usage starting with subject/verb and ending with punctuation.

Delaware Technical and Community College, English Department. *Writing Skills for Technical Students*. 3rd ed. Prentice Hall. This text/workbook offers career-minded students individualized instructional modules on grammar, paragraph writing, report writing, letter writing, and spelling. This edition presents more extensive and detailed objectives statements, an extensive glossary of terms, and new writing samples. Instructor's Manual.

Despain, LaRene. *Writing: a Workshop Approach*. Mayfield. Designed for courses that emphasize individual and collaborative activities in the classroom, this book's eight chapters present eight sequenced assignments that progress from experience-based to data-based writing. Instructor's Manual.

Emery, Donald W., John Kierzek, and Peter Lindblom. *English Fundamentals. Form B.* 9th ed. Macmillan. Clear, detailed explanations focus on five basic sentence patterns followed with exercises. This edition contains a stronger emphasis on progression from sentence-level grammar to composition of complete essays and a greater variety of exercises. Three forms, each with different exercises. Test package. Answer Key.

Ferguson, Laraine, and Marie-Louise Dickerson. *All In One: Basic Writing Text, Workbook, and Reader*. 3rd ed. Prentice Hall. This text offers, in one book, a wide range of materials that meet diverse student needs. It covers both the writing process at essay and paragraph level and basic grammar and usage, while offering a selection of readings of enduring value from literary sources. Instructor's Manual.

Fitzgerald, Sallyanne H. *Casting Light on Writing*. Harper-Collins. This text, which integrates speaking, listening, reading and writing, is organized around sequenced writing assignments and includes professional and student readings to teach essays.

Gay, Pamela. *Developing Writers: A Dialogic Approach*. Wadsworth. Gay's workshop approach engages students in a dialogue with the selections they read, with other writers, with themselves, and ultimately with their audience. Through written and spoken dialogues, student writers learn to know what they think and to express what they mean. Annotated Instructor's Edition.

Greenberg, Karen L. *Effective Writing: Choices and Conventions*. 2nd ed. St. Martin's Press. A rhetoric/worktext that guides student writers sequentially through the writing process, from discovering and developing ideas, to planning and drafting paragraphs and essays, to revising and editing their work.

Hawley, James, and Charles Tilghman. *Getting Down to Specifics*. Harper-Collins. A whole language approach is utilized in conjunction with the process approach to teach writing paragraphs and essays. Innovative discussion exercises, individual and collaborative writing assignments, and readings by professional writers included.

Jackson, Janet, and Stacy Lovin-Boyd. *Collaborations: Strategies for Readers and Writers*. Harcourt Brace Jovanovich. This rhetoric emphasizes the paragraph-to-essay approach and features brief chapter-opening readings. Journal and peer work supports the focus on reading and writing skills.

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

McKoski, Martin M., and Lynne C. Hahn. *The Developing Writer: A Guide to Basic Skills*. 4th ed. Harper-Collins. Using sentence-combining in combination with free writing and paragraph writing, this text leads students through the writing process

with an emphasis on multiple drafting. Writing by basic writers is contained in all exercises and models.

Rich, Susanna L. *The Flexible Writer*. Allyn & Bacon. Designed for instructors who believe that students should write and revise often in complete essays, this text offers interesting and diverse writing exercises which encourage students to be flexible in their writing as purposes and audiences change. Includes a handbook. Instructor's Manual.

Roth, Audrey J. *The Elements of Basic Writing*. Allyn & Bacon. Intended for courses with numerous objectives from mastering grammatically correct sentence forms to achieving unity and coherence in paragraphs and learning the principles of essay writing, this text teaches students to understand the elements of writing correct sentences and well-developed paragraphs for success in college and career. Annotated Instructor's Edition, Test Bank, Computer Software.

Wingersky, Joy, Jan Boerner, and Diana Holguin-Balogh. *Writing Paragraphs and Essays: Integrating Reading, Writing, and Grammar Skills*. Wadsworth. This texts is a comprehensive guide to developing well-focused paragraphs and short essays. It is an all-in-one rhetoric/reader/handbook characterized by a friendly tone and complete explanations to help students understand the relationship between reading, thinking, and writing. Annotated Instructor's Edition.

I. C. Readers

Bailey, Edward P., Jr., and Philip Powell. *The Practical Writer with Readings*. 3rd ed. Harcourt Brace Jovanovich. An alternate version of *The Practical Writer* that adds readings to the step-by-step treatment of basic writing.

Caruso, Domenick, and Stephen Weidenborner. *Reading, Responding, and Writing: Short Essays and Stories for Composition*. 2nd ed. St. Martin's Press. A collection of 45 short, provocative readings and student responses organized thematically and designed to stimulate class participation and writing among students who may have difficulty expressing and focusing their ideas.

Conlin, Mary Lou. *Patterns Plus: A Short Prose Reader with Argumentation*. 4th ed. Houghton Mifflin. A rhetoricallyorganized reader containing 109 paragraphs and short essays by students and professional writers. A chapter introduction provides writing strategies for each rhetorical mode. Instructor's Resource Manual.

Grill, Neil, and Bernard Witlieb. *A Multicultural Reader for Developmental Writers*. McGraw Hill. This reader invites developmental and non-traditional students to write about, discuss, and interpret the great ideas and events of the cultures of the Americas. Anthologizing short cultural selections spanning five centuries, the editors integrate writing, grammar, and vocabulary exercises derived from the readings. Includes grammar handbook plus artwork, photographs, and maps introducing each cultural area. Instructor's Manual.

Joy, Anna. *We Are America*. Harcourt Brace Jovanovich. This all-in-one rhetoric, reader and brief handbook offers thematically organized, multicultural readings.

Langan, John. *College Writing Skills*. 3rd ed. McGraw Hill. Worktext for high level developmental writing and freshman composition courses designed to help students master the fiveparagraph essay. It provides a variety of activities and assignments, both structured and creative. Instructor's Manual, Test Bank, and Ditto Masters.

Parry, Kate. *Reading for a Purpose*. St. Martin's Press. Designed to help students increase their reading speed and comprehension and develop skills for college study, its thirty reading selections are organized according to purpose for reading, with accompanying exercises tailored to each specific purpose.

Wiener, Harvey A. *Creating Compositions*. 6th ed. McGraw Hill. This revision streamlines the worktext and reorganizes for increased manageability and flexibility in classes focusing on paragraph skills that build toward better essays. New reading and writing assignments facilitate a variety of writing topics within a new rhetorical organization. Instructor's Manual.

I. D. Workbooks

Adams, Peter Dow. *Connections: A Guide to the Basics of Writing*. 2nd ed. HarperCollins. An incremental organization and an inductive approach characterize this worktext that focuses on paragraphs and sentences. Instructors are given the flexibility to integrate the writing chapters at the front of the book with the grammar chapters at the back.

Fawcett, Susan, and Alvin Sandberg. *Evergreen: A Guide to Writing*. 4th ed. Houghton Mifflin. A worktext for basic writing courses, including step-by-step instructions, student and professional models, and abundant exercises for writing paragraphs and short essays plus a grammar review. Also available as *Evergreen with Readings: A Guide to Writing* which includes fourteen reading selections plus questions and writing assignments. Instructor's Annotated Edition, Instructor's Resource Manual, Test Package, Computerized Diagnostic/Mastery Tests, Test Bank Data Disk, and Evergreen Editing Exercises (computerized).

Glazier, Teresa Ferster. *The Least You Should Know about English, Form A*. 5th ed. Harcourt Brace Jovanovich. This worktext teaches the essentials of spelling, sentence structure, and punctuation through writing simple papers and offers abundant exercises and grammar emphasis.

Kok, Marilyn, and Leah Schietinger. *Building College Writing*. Harcourt Brace Jovanovich. This text covers sentence to essay for classroom or workshop instruction. Skill-building exercises focus on analyzing writing and applying students' own writing.

Meyers, Alan. *Writing With Confidence*. 4th ed. Harper-Collins. This text emphasizes the production of writing rather than the completion of exercises. A flexible two-part chapter organization, high interest exercise material are found in this sentence and paragraph level text.

Peters, Mary Ann. *Write from the Start*. Harcourt Brace Jovanovich. This process-oriented workbook starts with larger elements and progresses to smaller ones.

Spangler, Mary S., and Rita R. Werner. *Sentence Strengths: The Sentence-To-Paragraph Process*. Harper-Collins. This workbook presents grammatical rules within the context of the writing process. Longer pieces of writing after a solid introduction to sentences and paragraphs that features unique exercises, journal writing, and many samples of professional and student writing.

Williams, Virginia, and Carl Blake. *Explorations: From Sentence to Paragraph*. Harper-Collins. Using the theme of exploration, this workbook helps students generate and organize their ideas, create interesting and coherent sentences and combine them into fully-developed paragraphs. Examples of student writing and a grammar review are also included.

I. E. Special Texts

Adams, W. Royce. *Prep: For Better Reading*. 4th ed. Harcourt Brace Jovanovich. This 6th to 9th grade reading-level worktext covers reading comprehension, vocabulary and usage and is appropriate for ESL courses.

Cortina, Joseph, Janet Elder, and Katherine Gonnet. *Comprehending College Textbooks: Steps to Understanding and Remembering What You Read*. McGraw Hill. Created for developmental reading and study skills courses, this text focuses on college textbook reading comprehension. Using a theoretical framework that encourages interaction and thinking, the text reinforces concepts, skills, and strategies through practice. Instructor's Manual.

Feinstein, George W. *Programmed College Vocabulary*. 4th ed. Prentice Hall. Programmed approach provides immediate feedback as students develop vocabulary skills. Emphasizing communication, this text is organized around word parts, word types, and words from different academic disciplines. Features new chapters on learning words by analysis of context, diction, and the study of useful, often overlooked short words as well as chapters on literature. Instructor's Manual.

Krantz, Harriet, and Joan Kimmelman. *Keys to Reading and Study Skills*. 4th ed. Harcourt Brace Jovanovich. This text systematically approaches vocabulary, comprehension, study techniques, writing and test-taking.

Langan, John. *Reading and Study Skills*. 5th ed. Form A. McGraw Hill. Core worktext designed to help students learn and apply the essential reading and study skills needed to succeed in college. Provides updated and revised examples, readings, exercises, and activities plus a new introduction. Instructor's Manual. Drill Tutorial Software for IBM compatibles and Macintosh. Ditto masters.

Lawry, John D. *College 101: A Freshman Reader*. McGraw Hill. This collection of writings from different genres addresses the day-to-day aspects of college life and success. High-interest readings should motivate students to write. Also useful for freshman orientation and study-skills courses. Instructor's Manual.

Milan, Deanne. *Improving Reading Skills*. 2nd ed. McGraw Hill. This worktext designed is designed to prepare students in first and intermediate level developmental reading courses to meet college demands. Chosen from books, magazines and newspapers, high interest selections of varying length and levels represent the reading students will encounter in college and their adult lives. Instructor's Manual.

Pacheco, Beth. *Academic Reading and Study Skills*. 2nd ed. Harcourt Brace Jovanovich. Using an interdisciplinary approach, this text teaches reading, thinking, and study skills.

Palumbo, Linda J., and Frank Gaik. *Vocabulary for a New World*. Macmillan. This text/workbook for developmental vocabulary implements the latest advances in the theory of learning in-context cues, affective associations, inferential reading, and critical thinking. The emphasis is on contextbased language acquisition and on enabling students to build active vocabulary. Instructor's Manual.

Sternglass, Marilyn. *Readings, Writing, and Reasoning: Focus 2*. Macmillan. In this new volume for students at the secondary level of basic writing, a reading-writing curriculum incorporates instruction on rhetorical and grammatical structures. Reading instruction and extensive writing activities build the power of reasoning and provide the students the opportunity to practice analysis and synthesis. Instructor's Manual.

Tollefson, Stephen K. *Grammar Grams II*. Harper-Collins. This brief book offers concise, yet witty explanations and discussions that cover grammar, sentence structure, and style as well as questions of format, vocabulary usage, and editing.

II. Freshman Writing Texts

II. A. Handbooks

Beene, Lynn, and William Vande Kopple. *The Riverside Handbook*. Houghton Mifflin. This handbook is distinguished by 7-way easy reference, an emphasis on the interrelation of reading/writing/thinking, accent on options available to writers, and coverage of research and ESL issues. Instructor's Edition. Instructor's Resource Manual/T.A. Support Package. Cross-Curricular Assignment Booklet. Diagnostic Tests. Software.

Corbett, Edward P.J., and Sheryl L. Finkle. *Little English Handbook*. 6th ed. Harper-Collins. Brief guide to the essentials of grammar, style, paragraphing, punctuation and mechanics. Concentrates on the fifty most common writing problems as compiled by the authors during decades of teaching; also includes research paper skills, business and personal letters, and resumes.

Crews, Frederick. *The Random House Handbook*. 6th ed. McGraw Hill. Offers a guide to writing and style as well as to special applications. With emphasis on academic writing, the handbook now presents the research paper alongside

chapters on writing cycle and covers peer review and editing. Includes more exercises, literate examples, and critical thinking. Instructor's Manual. Online , Handbook for IBM compatibles and Macintosh. Diagnostic tests.

Fowler, H. Ramsey, and Jane E. Aaron. *The Little Brown Handbook*. 5th ed. Harper-Collins. This classic handbook focuses on writing process theory and contains new research paper coverage; also features a new color palette, headings with a more positive tone, cross-curricular exercises thematically linked, and a revised chapter on "Critical Thinking and Argument."

Hacker, Diana. *A Writer's Reference*. 2nd ed. Bedford Books of St. Martin's Press. Expanded revision of handbook with unique physical format--plastic-coated tabbed section dividers let the book flip open and a combed plastic binding lets it stay open. Full treatment of grammar, usage, documentation, and the writing process. New sections on research writing and ESL trouble spots, and new material for dialect speakers.

Harris, Muriel. *Prentice Hall Reference Guide to Grammar and Usage. Shorter edition*. Prentice Hall. For writers who have not mastered grammatical terminology, this reference guide covers the essentials of grammar, punctuation, mechanics, and style, but omits the exercise sections. Important rules are explained briefly with hints to help writers avoid common errors, plus illustrations of paper formatting and guides for resumes. Prentice Hall Resources for composition.

Kirschner, Laurie G., and Stephen R. Mandell. *The Holt Handbook*. 3rd ed. Harcourt Brace Jovanovich. Process-oriented handbook continues to offer case studies and exercises focused on the student work. New sections on "Thinking Critically" and "Writing in the Disciplines," an expanded research section, new aids to revision, and a full-color design. Annotated Instructor's Edition.

Lunsford, Andrea, and Robert Connors. *The St. Martin's Handbook*. 2nd ed. St. Martin's Press. Incorporates an expanded introductory chapter covering the twenty most common errors plus larger elements, quick-reference guidelines, a chapter on audience and purpose, diction, and writing about literature. Includes guides to teaching and evaluation, TASP and CLAST preparation, and five software packages.

Rosen, Leonard J., and Laurence Behrens. *The Allyn & Bacon Handbook*. Allyn & Bacon. Classroom and reference text for instructors and programs especially concerned with academic writing. Includes chapters relating critical thinking to writing and reading, argument as a way of knowing through inquiry, and writing in the disciplines. Annotated Instructor's Edition, Instructor's resource Manual, Transparencies, On-Line handbook for Macintosh and IBMcompatibles, test banks, TASP and CLAST Study Guides, Video.

Troyka, Lynn. *Simon & Schuster Concise Handbook*. Prentice Hall. Process-oriented brief handbook for freshman composition based on the best-selling *Simon & Schuster Handbook for Writers*. Emphasizes the writing process and coverages grammar, punctuation, and mechanics in the context of writing. Instructor's

Edition; Teaching Composition with the Simon & Schuster Concise Handbook, diagnostic Tests, Workbook and Answer Key, Transparency Guide and Booklet, CLAST and TASP workbooks, ESL guide, software, Prentice Hall Resources for Composition.

Watkins, Floyd C., and William B. Dillingham. *Practical English Handbook*. 9th ed. Houghton Mifflin. Concise but comprehensive coverage of the best practices in writing. Features expanded treatment of APA documentation, new student papers, revised logic section, new tabbing system, and expanded glossaries. Instructor's Annotated Edition. Diagnostic Tests. Reference Chart. Software.

II. B. Rhetorics

Anderson, Thayle, and Kent Forrester. *Reading, Then Writing*. McGraw Hill. Combined rhetoric and thematic reader provides a pedagogically sound basis for successful research writing-oriented composition classes. The importance of developing essential skills--such as summarizing, paraphrasing, quoting, and synthesizing--is underscored from the start. Instructor's Manual.

Anson, Chris M., and Lance E. Wilcox. *Field Guide To Writing*. Harper-Collins. Supplement to writing-intensive courses in any discipline. Stressing that writing can be a tool for learning, this brief guide offers practical advice for all stages of writing. Covers everything from informal writing (academic journal) to longer and more complex assignments (essay exam; research paper).

Bauman, M. Garrett. *Ideas and Details: A Guide to College Writing*. Harcourt Brace Jovanovich. This lower-level rhetoric with 15 student essays emphasizes a process approach and uses an amusing style. Professional excerpts and a research section are included.

Bazerman, Charles. *The Informed Writer*. 4th ed. Houghton Mifflin. Emphasizing the close connection between reading and writing, the text provides instruction on how to synthesize and document sources in disciplines and how to formulate original arguments. Features thirty percent new readings, expanded argumentation, and new MLA and APA model papers. Instructor's Resource Manual.

Beidler, Peter. *Writing Matters*. Macmillan. Written in a lighthearted tone, this concise rhetoric gives common sense information about writing while serving as a model. Each chapter has a clear thesis, an introduction, a body with support for the thesis, clear transitions, and a conclusion. Includes examples of student writing, instructive commentary, and student revisions.

Bensel-Meyers, L. *Rhetoric For Academic Reasoning*. Harper-Collins. Uses the enthymeme as a critical thinking tool for understanding how academics reason. Introduces ways of reasoning: reading critically, identifying issues, testing ideas, making logical assumptions. Also provides readings in specific discipline areas to reinforce and illustrate concepts.

Clouse, Barbara Fine. *The Student Writer: Editor and Critic*. 3rd ed. McGraw Hill. Offering a balanced emphasis on process and product, the text is written with the

conviction that students must learn to identify their own processes. Revision is emphasized along with a range of strategies for idea generation, organizing, drafting, editing, and proofreading within the context of the rhetorical modes as patterns for thought. Instructor's Manual.

Cooley, Thomas. *The Norton Guide to Writing*, Regular (with handbook) and shorter editions. Norton. For introductory composition, this rhetoric with 30 readings emphasizes the social and cultural contexts of writing and includes abundant activities for "active" reading and writing. Illustrations. Instructor's Manual. Available packaged with Online Handbook for Macintosh and with Norton Textra (see below) for IBM PC and compatibles.

Daniel, Neil. *A Guide to Style and Mechanics*. Harcourt Brace Jovanovich. A brief guide to composing and editing for composition and advanced writing courses.

Dawe, Charles W., and Edward A. Dornan. *One To One*. 4th ed. Harper-Collins. This resource and guide designed for instructors using the conference-centered method of writing instruction offers varied, self-contained writing assignments, including nine weeks of journal-keeping assignments for students to work on their own. Assignments are illustrated with student and professional models.

Ede, Lisa. *A Guide to Writing and Revising*. 2nd ed. St. Martin's Press. This brief process rhetoric for composition courses helps the student to acquire a flexible rhetorical approach to composition, highlighting the importance of audience and context in any writing project.

Ford, Marjorie, and Jon Ford. *Writing As Revelation*. Harper-Collins. With a central vision of writing as an act of discovery this rhetoric presents current methods of teaching composition—journal keeping, collaborative writing, computers as aids to creative thinking—but also covers the more traditional staples: rhetorical modes, writing analytically, logical argument and research. Student and professional readings emphasize the themes of revelation and discovery.

Gere, Anne Ruggles. *Writing and Learning*. 3rd ed. Macmillan. Student and professional models from the arts and humanities, social sciences, and natural sciences provide form and content for exercises and writing assignments. The writing assignments are applied to a variety of aims-based exercises and assignments such as information analysis, arguing proposals, reporting, and supporting generalizations. Revision is emphasized throughout the text. Workbook. Instructor's Manual.

Gilliland, Joan F., and Joan T. Mead. *Reasons for Writing*. Prentice Hall. Straightforward text takes students through all stages of the writing process, explaining step-by-step how to write specific types of academic and professional papers and illustrates these discussions with examples of student writing. Instructor's Manual.

Hoy, Pat C. II. *Reading and Writing Essays: The Imaginative Task*. McGraw Hill. For both advanced composition and better freshman composition programs, this rhetoric/reader explores variations in the writing process by focussing on types of essays: exploratory, analytical, and argumentative. Through examining student

and professional essays and through reading and writing exercises, students learn elements of good writing and thinking.

Lanham, Richard. *Revising Prose*. 3rd ed. Macmillan. This self-teaching text enables students to work on their own steady, detailed revisions. Focusing on the single sentence, it provides students with an easily stated and learned revision method labeled "The Paramedic Method," used to revise the "Official Style." Demonstrates how to revise stilted, dense prose into plain English. Self-teaching Exercise book, Videotape.

Lannon, John M. *The Writing Process*. 4th ed. Harper-Collins. Rhetoric/reader/handbook combination with a sustained focus on the link between reading and writing; treats writing process as a series of decisions about audience and purpose. Features many new student and professional models and revisions of the three chapters on argument and research.

McCuen, Jo Ray, and Anthony C. Winkler. *From Idea to Essay: A Rhetoric, Reader, and Handbook*. 6th ed. Macmillan. Newly designed to incorporate a second color, this freshman composition text combines readings and instructions in writing with a handbook. Includes essays, short stories, and poems. An effort was made in this new edition to make sure reading selections reflect the interest of students. Instructor's Manual.

Proffitt, Edward. *The Organized Writer: A Brief Rhetoric*. Mayfield. This short rhetoric emphasizes organization in two senses: an organized approach to the inherently disorderly process of writing, and the production of well-organized, coherent papers. Includes two chapters on style, a glossary of usage, and an appendix on writing documented papers. Instructor's Manual.

Rawlins, Jack. *The Writer's Way*. 2nd ed. Houghton Mifflin. Distinguished by its informal, personal tone, this practical rhetoric is based on the whole language approach. The second edition features eight chapters on revision, an anthology of 39 student papers, 16 "writer's workshops," expanded handbook, and new material on collaborative learning, critical thinking, and word processing. Instructor's Resource Manual.

Reid, Stephen. *The Prentice Hall Guide for College Writers*. 2nd ed. and Brief 2nd ed. Prentice Hall. Provides students with contexts and purposes for writing and assists them in invention, discovery, thinking, and learning. Chapters and assignments are uniquely organized around purposes for writing. Annotated instructor's Edition, Teaching Composition with the Prentice Hall Guide for College Writers, Soft-Critical Thinking Skills Journal, Prentice Hall Resources for Composition, Software.

Stanley, Linda, David Shimkin, and Allen Lanner. *Ways to Writing: Purpose, Task, and Process*. 3rd ed. Macmillan. This edition of an integrated rhetoric includes new writing tasks on family and cultural traditions and on analyzing a short story. Chapters include audience analysis guides to help students write to their readers,

an audience response guide for class feedback, and a checklist for revision. Instructor's Manual.

Tibbetts, Charlene, and A.M. Tibbetts. *Strategies: A Rhetoric and Reader*. 4th ed. Harper-Collins. Rhetoric/reader covers the stages of writing and features chapters with both student and professional models on each of ten rhetorical strategies, including a chapter on mixed strategies. Twelve of the readings are new to this edition (many by women writers).

Trimmer, Joseph F. *Writing With a Purpose*. 10th ed. Houghton Mifflin. This comprehensive rhetoric-reader-handbook emphasizes purpose as the informing principle for decisions in the writing process. Contains 42 student and professional readings and sequences of writing assignments that move from personal narrative to analysis to argument. Instructor's Resource Manual (Teaching With A Purpose). Supplemental Exercises and Tests. Software.

Tyner, Thomas. *Deep in Thought: Thinking and Writing Well*. Wadsworth. A composition and research book centered on a single theme—the environment. *Deep in Thought* bridges academic and the real workplace by engaging students in the study of a serious, multi-faceted problem which provides a process for inquiry, thinking, and writing. Instructor's Manual.

II. C. Readers

Ackley, Katherine. *Essays from Contemporary Culture*. Harcourt Brace Jovanovich. This thematic reader with 66 primarily contemporary essays—over half by women and minority writers—begins each chapter with one classic essay.

Atwan, Robert. *Ten on Ten: Major Essayists on Recurring Themes*. Bedford Books of St. Martin's Press. The first essayists-in-depth reader that is also a thematic reader arranges 55 essays by 10 writers under 10 themes. Apparatus includes an introduction on the history of the essay, headnotes, and questions for each selection, writing assignments, and an appendix with biographical and critical information.

Batteiger, Richard P. *Issues and Perspectives: Reading and Writing in the Communities*. Allyn & Bacon. Thematically organized text assumes that writing and reading are mutually dependent and that individuals view a particular subject differently according to diverse disciplinary and personal viewpoints. Activities before reading and questions for critical reading are integrated with specific writing tasks. Instructor's Manual.

Behrens, Laurence, and Annabel Nelson. *The American Experience: A Writer's Sourcebook*. Allyn & Bacon. Focusing on 8 significant events in recent American experience, this reader explores experiences and issues that have shaped contemporary American consciousness, encouraging students to develop their writing and reading skills by reading extensively on and writing about these defining events and their corollary issues. Instructor's Manual.

Brent, Harry, and William Lutz. *The Horizon Reader*. Regular (133 readings) and Shorter (74 readings) editions. St. Martin's Press. A thematically organized reader

offering a range of readings designed to broaden students' horizons personally, culturally, and intellectually. The Short Edition is more contemporary in focus.

Buscemi, Senti, and Charlotte Smith. *75 Readings Plus*. McGraw Hill. An alternative to *75 Readings*, this text offers pedagogical support for rhetorically organized selections incorporating a variety of themes, writing styles, voices, and cultural perspectives. Text includes fully integrated apparatus. Instructor's Manual.

Carroll, Jeffery. *Dialogs: Readings and Writing in the Disciplines*. Macmillan. Realistic preparation for reading and writing in the disciplines; academic readings organized by discipline, including research clusters for focused study of contemporary issues. The readings in the text provide true models for writing valued within disciplines; all selections were written by professionals working in the fields. Instructor's Manual.

Cavitch, David. *Life Studies: A Thematic Reader*. 4th ed. Bedford Books of St. Martin's Press. The 50 essays, 9 stories, and 8 poems arranged into 8 thematic chapters spark student writing by getting them to think about personally relevant topics. One third of the selections in this streamlined revision are new, almost half are by women, and one quarter by minority writers.

Clark, Irene Lurkis. *Taking A Stand: A Guide to the Researched Paper with Readings*. Harper-Collins. Combination research paper guide and argument reader uses readings on provocative issues to help students write relatively short "researched" papers. Opening six chapters teach research skills, followed by six readings chapters that provide background information and act as source material for student papers. *The Researcher's Electronic Notebook* software available.

Colombo, Gary, Robert Cullen, and Bonnie Lisle. *Rereading America: Cultural Contexts for Critical Thinking and Writing*. 2nd ed. Bedford Books of St. Martin's Press. Includes a diversity of voices from a variety of discourses. Its 78 selections (46 new) are organized into 8 thematic chapters, each of which examines a dominant myth of American culture. Includes a general introduction on critical thinking, new chapter introductions with pre-reading writing exercises, and three kinds of provocative questions and writing assignments.

Decker, Randall E., and Robert A. Schwegler. *Patterns of Exposition*. 13th ed. Harper-Collins. Rhetorically organized reader provides an exemplary series of classic and contemporary essays that aptly illustrate each of the rhetorical patterns. Half of the selections are new, and the introduction now emphasizes the ways reading can support writing.

Eastman, Arthur M., Caesar R. Blake, Hubert M. English, Jr., Joan E. Hartman, Alan B. Howes, Robert T. Lenaghan, Leo F. McNamara, Linda H. Peterson, and James Rosier, eds. *The Norton Reader*. 8th ed. and Shorter 8th Ed. Norton. Wide-ranging selection of classic and contemporary essays arranged by themes of a liberal-arts education. Includes rhetorical table of contents. Instructor's Manual.

Evans, Faun, Barbara Gleason, and Mark Wiley. *Cultural Tapestry: Readings for a Pluralistic Society*. Harper-Collins. Multi-cultural reader emphasizing ethnicity in

the U.S. teaches students to read and write analytically. Writing assignments cover a broad range to generate critical thinking and draw students into the issues involved. The list of readings includes contemporary essays, short stories and poetry.

Fulwiler, Toby, and Arthur W. Biddle. *A Community of Voices: Reading and Writing in the Disciplines*. Macmillan. Seventeen editors from across the disciplines have selected more than 120 readings for this unique new reader and rhetoric. In chapter introductions by specialists, students gain insight into the reasoning and writing of academic fields. Three kinds of writing assignments are included in every chapter: informal exercises, assignments tied to each reading, and in-depth research assignments. Instructor's Manual.

George, Diana, and John Trimbur. *Reading Culture: Contexts for Critical Reading and Writing*. Harper-Collins. Using the world around us as a subject for critical analysis, this thematic reader encourages students to develop cultural awareness and critical consciousness through a collection of reading and writing assignments that focus on culture: schooling, style, work, images, television, public spaces.

Goshgarian, Gary. *Exploring Language*. 6th ed. Harper-Collins. Features provocative essays that show how language is used and abused. This new edition offers 50% new material with more humorous and contemporary pieces and more selections reflecting the minority experience with language. New "Table of Paired Essays" juxtaposes essays with opposing views to foster argument papers.

Gregory, Marshall W., and Wayne C. Booth. *The Harper & Row Reader: Liberal Education Through Reading and Writing*. 3rd ed. Harper-Collins. Liberal arts reader features more than 100 selections of classic and contemporary essays and short pieces by some of history's most respected thinkers. Intellectual debates give the book an argument focus. Nearly half of the readings are new to this edition with minority and women authors represented.

Hirschberg, Stuart. *One World, Many Cultures*. Macmillan. A truly global, contemporary cross-cultural reader, encompassing issues of class, the condition of exiles, and other important topics, and representing more than forty countries. Nine thematically organized chapters explore cultural differences and displacement in relation to race, class gender, region, and nation. Instructor's manual.

Heleton, Richard. *Encountering Cultures: Reading and Writing in a Changing World*. Blair Press of Prentice Hall. A reader that explores increasing cultural diversity in the U.S. by considering it in a global context. The 63 full-length selections, together with "Brief Encounters," emphasize interactions across cultural boundaries of all types, both at home and abroad.

Hynd, Cynthia R., Nancy Chase, and Belita Gordon. *Developing Perspectives: Readings and Writings for College Literacy*. Harper-Collins. Cross-curricular reader provides critical reading strategies to help students comprehend difficult scholarly material and evaluate a reading's message, perspective, and effectiveness. Scenarios introduce issues on which students must develop a position to write papers.

Kirszner, Laurie G., and Stephen R. Mandell. *The Blair Reader*. Blair Press of Prentice Hall. A thematically arranged reader that offers 150 essays, short stories, and poems. Building on a general introduction of reading, thinking, and writing, the book encourages students to respond actively to the readings, to formulate critical judgments, and to develop their reactions in writing.

Kirszner, Laurie G., and Stephen R. Mandell. *Patterns for College Writing: A Rhetorical Reader and Guide*. 5th ed. St. Martin's Press. A rhetorically arranged reader that combines detailed discussion of the writing and rhetorical patterns with 74 readings (60 professional, 14 student-written).

Knefel, Don. *Essays from Time*. Allyn & Bacon. This reader collects 100 selections from the past 25 years of the "Essay" section of *Time* magazine and arranges them in six disciplinerelated categories--arts and humanities, domestic politics and social life, global issues, science and technology, and values and beliefs. Instructor's Manual.

Lounsberry, Barbara. *The Writer in You: A Writing Process Reader*. Harper-Collins. Writing process reader describes and illustrates the stages of writing using 63 high-interest selections. Rough drafts of several student and professional papers are featured as are "Author's Headnotes" which comment on the authors' writing processes. Apparatus includes a wealth of writing tips, warm-up exercises, and writing and revising tasks.

McCuen, Jo Ray, and Anthony C. Winkler. *Readings for Writers*. 7th ed. Harcourt Brace Jovanovich. Each chapter of this rhetoric contains readings that appear under model Advice, Discussion, and Examples headings. Seven of the 10 critical thinking topics are new in this edition. Selections offer flexibility and varied styles, topics, and voices.

Miller, George. *The Prentice Hall Reader*. 3rd ed. Prentice Hall. Emphasizing revision and the writing process, this reader's 63 selections demonstrate how writers organize and structure their essays using the four traditional modes of discourse: narration, description, exposition, and argumentation. Annotated Instructor's Edition. Prentice Hall Resources for Composition.

Miller, Robert K. *The Informed Argument: A Multidisciplinary Reader and Guide*. 3rd ed. Harcourt Brace Jovanovich. This freshman reader/rhetoric with multidisciplinary presentation stresses inductive, deductive and Toulmin argumentation. Includes major documentation styles, literary materials, apparatus, and 87 selections, including student essays. Includes information on critical reading, augments the information on writing from sources, offers several new themes, and includes a unique, new section on literary argument. Instructor's Manual.

Miller, Robert K., and Suzanne S. Webb. *Motives for Writing*. Mayfield. This reader/rhetoric is organized according to the writer's motives. Following an introduction to the rhetorical situation and the writing process, 10 sections comprising 74 readings explain the most common motives for writing and show how writers from diverse backgrounds have realized them. Instructor's Manual.

Morgan, Sarah J., and Dennis Okerstrom. *The Endangered Earth: Readings for Writers*. Wadsworth. Environmentally-focused content helps students explore complexities of issues through reading, writing, and research. Emphasizes rhetorical strategies and argument, helping students develop a critical awareness of how writers present ideas. Instructor's Manual.

Reilly, Robert, and Anne T. Salvatore. *Knowing and Writing: New Perspectives on Classical Questions*. Harper-Collins. Based on recent research in writing that suggests students need to build a knowledge base in order to produce thoughtful discourse, this reader offers seventeen or more substantial reading selections in each of 4 units--Prejudice, Love, Free Choice, and Technology--so significant issues can be explored in depth.

Roberts, William H., and Gregoire Turgeon. *About Language: A Reader for Writers*. 3rd ed. Houghton Mifflin. Exploring language issues of current and enduring interest, this anthology supports composition instruction. Features a new glossary of rhetorical and linguistic terms, a new general introduction, and new chapters on cultural diversity, censorship, and language play. Instructor's Resource Manual.

Robins, Adrienne, and Steven Robins. *A Writer's Anthology*. St. Martin's Press. A low-priced, rhetorically arranged reader that includes 56 essays, five works of short fiction, and six poems, made up of a refreshing mix of familiar works and newly anthologized pieces.

Rosa, Alfred, and Paul Escholz. *Models for Writers: Short Essays for Composition*. 4th ed. St. Martin's Press. Consists of 74 brief essays--written by professionals and students--organized according to the element of writing or rhetorical mode each exemplifies clearly. Thirty essays are new to this edition, and three student essays have been added.

Schaum, Melita, and Constance Flanagan. *Gender Images: Readings for Composition*. Houghton Mifflin. Thematically organized reader focuses on gender while emphasizing critical thinking, rhetorical strategies, and sequential writing assignments. The interdisciplinary theme introduces students to such diverse fields as linguistics, psychology, politics, and sociology. Instructor's Resource Manual.

Schilb, John, Elizabeth A. Flynn, and John Clifford. *Constellations: A Contextual Reader for Writers*. Harper-Collins. Clusters essays into thematic "constellations" in which the readings relate to each other to deepen students' appreciation of the different perspectives and rhetorical techniques employed by the authors. Minority and women writers are represented in more than half of the selections.

Seyler, Dorothy. *Pattern of Reflection: A Reader*. Macmillan. The engaging, varied selections in this reader are organized both by rhetorical strategies, or patterns, and by themes. This dual structure offers instructors a choice of emphasis. Brief selections are varied in level and type, including essays and newspaper articles with one literary piece (a short story, poem, or fable) in most chapters. Instructor's Manual.

Shrodes, Caroline, Harry Firestone, and Michael Shugrue. *The Conscious Reader*. 5th ed. Macmillan. Thematic anthology of nonfiction prose and literary selections offers 202 selections which lead students from questions about self-discovery to consideration of the rewards and conflicts inherent in relationships and to larger issues of culture, science, technology, and the goals of human freedom and dignity. Instructor's Manual.

Spurgin, Sally. *Strategies for Argument: A Reader and Sourcebook*. Blair Press of Prentice Hall. A reader that provides a complete course in argumentative writing. Offers selections that teach writing strategies essential to effective argument, selections that illustrate how to apply the strategies, and selections that provide material for students to use in developing their own arguments.

Summerfield, Judith. *Negotiations*. McGraw Hill. Thematic reader looks at the interaction between the theory of reading and responding to a text and the actual practice of individual readers. The first half of the book focuses on the different ways to read a text; the second half contains over 60 selections from different genres by writers of diverse ethnic and national background. Instructor's Manual.

Vesterman, William. *Discovering Language*. Allyn & Bacon. The 69 language readings foster improvement in awareness, appreciation, and understanding of the powers of language. Includes biographical and contextual headnotes, discussion questions to provoke critical thinking, and analysis questions on the techniques of essays. Ideas for writing provide suggestions for longer student essays based on the reading. Instructor's Manual.

Williams, James D., Christine Hanks, and David Huntly. *The Interdisciplinary Reader: A Collection of Student Writing*. Harper-Collins. Cross-curricular reader contains an extensive collection of actual essay writing assignments in a variety of disciplines and the student essay responses. Commentary analyzes the instructors' assignments plus discusses the merits of student essay responses.

Winterowd, W. Ross, and Geoffrey R. Winterowd. *The Critical Reader, Thinker, and Writer*. Mayfield. The authors make accessible a variety of approaches to critical reading, thinking, and writing. Includes 51 readings diverse as to discipline, cultural background and genre plus thinking critically about Narrative, Exposition, Argument and Persuasion, and a section on researched writing. Instructor's Manual.

II. D. Workbooks

Dowling, Joseph K. *The Little, Brown ESL Workbook*. Harper-Collins. Used with *The Little, Brown Handbook* or on its own, this workbook provides ESL students with the tools necessary to tackle intermediate to advanced-level ESL writing/grammar courses and ultimately Freshman Composition.

Gorrell, Donna. *The Little, Brown Workbook*. 5th ed. Harper-Collins. Used in conjunction with *The Little, Brown Handbook* or as a stand-alone text, this grammar and mechanics workbook promotes higher-order thinking skills with

exercises that include analysis, rewriting, sentence-combining and patterning, and controlled composition.

Runciman, Lex. *The St. Martin's Workbook*. 2nd ed. St. Martin's Press. Provides full explanations of--and extensive and varied practice in--all the grammar, punctuation, mechanics, and composition skills needed by basic and freshman composition students.

Ward, Dean. *Options*. Houghton Mifflin. Designed to accompany *The Riverside Handbook*, this workbook offers intensive practice in revising papers, sentence correctness, punctuation, mechanics and sentence style, while emphasizing the options available to student writers.

Watkins, Floyd C., William B. Dillingham, and John T. Hiers. *Practical English Workbook*. 5th ed. Houghton Mifflin. This collection of exercises covering grammar, mechanics, sentence structure, and paragraphing can be used as a supplement to *Practical English Handbook*, 9th Ed.--whose organization it follows--or independently. Each unit begins with a brief review of principles. Answer Key.

II. E. Special Texts

Coyle, William. *Research Papers*. 8th ed. Macmillan. Comprehensive, self-paced guide to research-based writing. Spiral-bound text covers the entire writing process and includes MLA, APA and other styles. Notebook-sized pages allow for note cards and final papers to be reproduced full-size, clearly demonstrating appropriate formatting. Instructor's Manual.

Hirsch, Timothy J. *Working Research: Strategies for Inquiry*. Prentice Hall. Text helps students develop a systematic approach to conducting, interpreting, and recording research. Students learn to formulate research questions, identify needed information, find, process, organize and record their information, and apply the skills to other academic and non-academic questions. Instructor's Manual.

Hubbuch, Susan M. *Writing Research Papers*. 3rd ed. Harcourt Brace Jovanovich. This is a complete, cross-disciplinary guide to writing research reports, reviews of published materials, and library-based critical papers.

Johnson, Jean. *The Bedford Guide to the Research Process*. 2nd ed. Bedford Books of St. Martin's Press. Comprehensive guide to the process of researching, writing, revising, and documenting research papers, with a chapter on non-library sources and extensive coverage of computers. Includes a revised and expanded annotated bibliography covering more than 25 subject areas, MLA documentation pages, new annotated research paper, and an explanation of the Toulmin model of argument.

Zimmerman, Don, and Dawn Rodrigues. *Research Writing across the Disciplines*. Harcourt Brace Jovanovich. Cross-curricular approach to research focuses more on information gathering techniques than do other texts.

III. Advanced Writing Texts

III. A. Rhetorics

Anderson, Chris. *Free/Style: A Direct Approach to Writing*. Houghton Mifflin. This brief rhetoric takes an informal approach to teaching style, emphasizing style as a matter of self-awareness, confidence of voice, and willingness to experiment. Illustrated with analyzed examples of student and professional writing, *Free/Style* offers a thorough approach to style. Instructor's Resource Manual.

Hairston, Maxine C. *Successful Writing*. 3rd ed. Norton. This text helps advanced composition students further strengthen and polish their writing. Includes a new chapter on editing, new self-teaching Guideline Questions, new collaborative learning exercises, and two new student papers. Covers MLA/APA documentation. Instructor's Manual.

Ramage, John D., and John C. Bean. *Writing Arguments: A Rhetoric with Readings*. 2nd ed. Macmillan. This rhetoric/reader combines a comprehensive study of argument with a process approach to writing. Presents 47 readings on contemporary issues to illustrate the wide range of argumentative strategies discussed. Includes explanations of logos, pathos, and ethos and coverage of the stasis system which teaches patterns of argument by distinguishing five categories of claims. Instructor's Manual.

III.B. Readers

III. C. Composition and Literature Texts

Barnet, Sylvan, Morton Berman, William Burto, and Marcia Stubbs. *Literature For Composition*. 3rd ed. Harper-Collins. Offering combined instruction on literature and composition, this text is both a comprehensive guide to writing and an extensive thematic anthology. Introductory writing chapters feature advice on critical reading, the writing process, style, analysis and evaluation.

Barnet, Sylvan. *A Short Guide To Writing About Literature*. 6th ed. Harper-Collins. A concise introduction to the process of writing analytically about stories, plays, poems, essays and films. Emphasizes the close connection between reading and writing, offering complete chapters on annotating texts and keeping a journal.

Biddle, Arthur, and Toby Fulwiler. *Angles of Vision: An Introduction to Literature*. McGraw Hill. This literature anthology features many contemporary and multicultural selections and stresses the interplay between reading techniques and the written response. A section covering special types of writing not usually addressed in literature anthologies is included. Instructor's Manual.

Repp, John. *How We Live Now: Contemporary Multicultural Literature*. Bedford Books of St. Martin's Press. New literature-for-composition reader whose thematic

units feature stories, poems, essays, and plays by well-established and emerging writers from a variety of ethnic, racial, social, and regional backgrounds. Each unit includes a "Write Before Reading" assignment, questions for discussion and writing assignments.

Roberts, Edgar V., and Henry E. Jacobs. *Literature: An Introduction to Reading and Writing*. 3rd ed. Prentice Hall. Anthology of fiction, poetry, and drama which also emphasizes the close connection between good reading and effective writing. Provides tools necessary for students to read literature with care, understanding, and enjoyment, and to write about it with skill and conviction. Instructor's Manual. Annenberg Videos.

Roberts, Edgar V., and Henry E. Jacobs. *Fiction: An Introduction to Reading and Writing*. 3rd ed. Prentice Hall. Appropriate for introductory-level courses in short fiction, particularly those which emphasize writing about literature, this anthology contains 75 stories by a diverse group of contemporary and classic writers. Strongly emphasizes the writing process. Instructor's Manual. Annenberg Videos.

Stanford, Judith A. *Responding to Literature*. Mayfield. Text/anthology encourages the reader's response to a diverse selection of literature. Three process-oriented introductory chapters include student papers to illustrate various ways of responding to and writing about literature. Consists of seven thematically arranged sections and a final section arranged by genre. Instructor's Manual.

III. D. Business and Technical Writing Texts

Alred, Gerald J., Walter E. Oliu, and Charles T. Brusaw. *The Professional Writer: A Guide For Advanced Technical Writing*. St. Martin's Press. Advanced technical writing/editing text presents a sophisticated approach to writing for business, industry, and government. The authors effectively balance theory and practice in their focus on the general principles of technical writing.

Andrews, Deborah C., and William D. Andrews. *Business Communication*. 2nd ed. Macmillan. Offering a realistic picture of the contexts of written and oral business communication and strategies for solving communication problems in those contexts, this edition includes examples of real business documents and situations and emphasizes two major forces in the business environment: new technologies and an increasingly international and multicultural economy and workplace. Computerized test banks; Instructor's Resource Manual and Casebook; Study Guide; *Teaching Business Communication: the International Convention*: Test Bank, Transparencies.

Eisenberg, Anne. *Technical Editing*. Oxford. Shows students how to edit technical writing for accuracy, clarity, and grammar. The workbook provides exercises and drills, and the technical editor's glossary includes stylebook entries as well as common terms.

Gerson, Sharon J., and Steven M. Gerson. *Technical Writing: Process and Product*. Prentice Hall. Offers an integrated introduction to the process, techniques, and

products of technical writing. It reveals the process by which different types of technical documents are researched and written, and it illustrates fully each stage and type of writing with numerous examples of students' professional writings. Instructor's Manual with Transparency Masters.

Hager, Peter J., and Howard J. Scheiber. *Report Writing for Management Decisions*. Macmillan. This text presents an in-depth examination of the function of managerial reports in contemporary business, industrial, and government organizations. The text puts managerial communication in perspective, explaining where the report writing process stands in relation to the manager/writer, his or her audience, and the management decision-making process. Instructor's Manual.

Houp, Kenneth W., Thomas E. Pearsall, and Janice C. Redish. *Reporting Technical Information*. 7th ed. Macmillan. The new edition of this mainstream technical writing text features a completely new design and an important new chapter on document design. Instructor's Manual; Software; transparencies.

Lanham, Richard. *Revising Business Prose*. 3rd ed. Macmillan. A self-teaching, hands-on text for courses in business writing or anyone who writes in a business context. This concise text has a step-by-step method for turning bureaucratic prose into plain English. Self-teaching Exercise Book. Videotape.

Mancuso, Joseph C. *Technical Editing*. Prentice Hall. This practical book takes students through every phase of technical editing, discussing copy marks and editors' marks as well as all the necessary reference books, and systematically helps technical editors enhance the effectiveness and readability of any technical document entrusted to them.

Markel, Michael H. *Technical Writing: Situations and Strategies*. 3rd ed. St. Martin's Press. Provides a comprehensive, detailed, and practical introduction to the processes, techniques, and forms of technical writing. An abundance of real-world examples, exercises, and checklists give students the guidance and practice they need. Computer software available--*The St. Martin's Technical Writing Hotline* and *Revision Exercise Disk*.

Neman, Beth S., and Sandra H. Smythe. *Writing Effectively in Business*. Harper-Collins. Develops business writing judgment and technique to help students operate effectively in today's business world. Case studies, exercises and assignments reflect the psychological and political reality of the American business environment. Usage Guide.

Ober, Scot. *Contemporary Business Communication*. Houghton Mifflin. Emphasizing real-world concepts, this text offers guidance for analyzing problems and shaping communications to meet business needs. Covers communication theory, basic writing skills, letters and memos, long and short reports, oral communications, and job interviewing and application. Instructor's Resource Manual, Study Guide, Test Bank, Transparency Package, Computerized Test Bank, Peer-Writing Skills Software.

Oliu, Walter E., Charles T. Brusaw, and Gerald J. Alred. *Writing That Works: Effective Communication in Business*. 4th ed. St. Martin's Press. Gives students an overview of document creation from initial planning through final revisions. Students are presented with realistic examples of effective business documents and are given opportunities to practice such writing themselves. The St. Martin's Tutor: Exercises for Writing that Works computer software available.

III. E. Special Texts

Bishop, Wendy. *Working Words: The Process of Creative Writing*. Mayfield. An introduction to creative writing in all genres that focuses on the processes of writing before turning to genre distinctions and end products. Instructor's Manual.

IV. Professional Texts

Aristotle. *On Rhetoric: A Theory of Civic Discourse*. Ed. and trans. George A. Kennedy. Oxford. This first scholarly edition in fifty years makes the *Rhetoric* accessible as a textbook. It offers comprehensive introductory discussions, a detailed outline, extensive notes, a glossary of Aristotle's rhetorical terms, an appendix containing translations of relevant ancient texts, and evaluative essays on the composition and history of the treatise.

Kline, Nancy. *How Writers Teach Writing*. Prentice Hall. A collection of thirteen essays by professional writers on the teaching of expository writing. These essayists, novelists, poets, historians, translators, anthropologists, journalists, and playwrights all teach, or have taught, in the Expository Writing Program at Harvard. Kline's premise is that writers who teach expository writing have an inside-out approach to the subject that will prove useful to other writing teachers.

Porter, James. *Audience and Rhetoric*. Prentice Hall. Examines two significant questions for composition and rhetoric teachers and researchers: What is an audience and what does it mean to consider one? Porter invokes Foucault's archaeological methodology to critique selected treatments of audience in rhetoric and composition and to reconstruct a post-modern rhetorical notion of audience.

V. Software and Computer Assisted Instruction

Norton Textra Writer 2.5 with Online Handbook. Norton. Full-functioned word processor and online handbook for grammatical and rhetorical help offers mouse support and pull-down menus. Available in a stand-alone version and in versions cross referenced to Norton writing texts and handbooks.

NOTES ON CONTRIBUTORS

Brian Huot is an assistant professor at the University of Louisville where he teaches in the English department and coordinates the Writing-Across-the-Curriculum program. His work has appeared in *College Composition and Communication*, *Review of Educational Research* and other journals devoted to teaching and writing.

Richard Leahy teaches various levels of nonfiction and technical writing at Boise State University. Aside from directing the Writing Center, his favorite project is co-writing, and co-editing, and publishing *Word Works*, a series of monthly broadsides on writing across the curriculum. He has recently published articles in *College Teaching*, *The Writing Lab Newsletter*, and *The Writing Center Journal*, and a chapter in *Writing Centers: New Directions*.

Geraldine L. McBroom currently teaches advanced writing and grammar at the University of New Mexico. She recently published the *Instructors' Resource Manual* to accompany *Riverside Handbook of Rhetoric and Grammar*. She wishes to thank the UNM teaching assistants who contributed their experiences to enhance her teaching, her writing, and her life.

Susan H. McLeod is Associate Professor of English and Director of Composition at Washington State University, where she also directs the Writing-Across-the-Curriculum Faculty Seminars. She has written various articles on writing, writing program administration, and writing across the curriculum, and is editor of *Strengthening Programs for Writing across the Curriculum* (Jossey-Bass, 1988), *Writing about the World* (Harcourt Brace Jovanovich, 1990), and *Writing across the Curriculum: A guide to Developing Programs* (Sage, forthcoming).

Bennett A. Rafoth teaches courses in composition, composition theory, and research methods at Indiana University of Pennsylvania, where he is also co-director of the campus writing center.

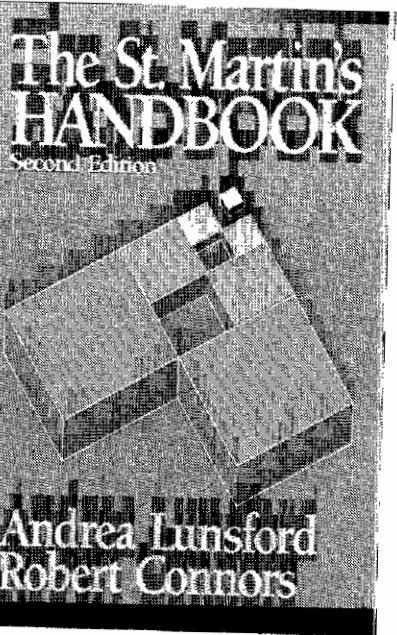
Thomas E. Recchio is an Assistant Professor and the Director of Freshman English at the University of Connecticut. He taught for four years at the Japanese National University in Fukui. He has published articles on Milton (in Japan), on Elizabeth Gaskell (in Japan and in England), and on the essay and the teaching of writing (in the U.S.). He has articles forthcoming in *Rhetoric Review* and *College Composition and Communication* and is currently

working on an anthology for Bedford Books that brings together critical theory and composition studies.

Donald L. Rubin teaches in the departments of Speech and Language Education at the University of Georgia. He has recently edited *Perspectives on Talk and Learning* with Susan Hynds, as well as *The Social Construction of Written Communication* with Bennett Rafoth.

Ellen Strenski teaches writing in the UCLA Writing Programs where she is also Assistant Director for Upper-Division and Graduate Writing. She is co-author of *The Research Paper Workbook* (Longman) and *A Guide to Writing Sociology Papers* (St. Martin's Press) and has written articles on a variety of topics in the composition field.

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



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76

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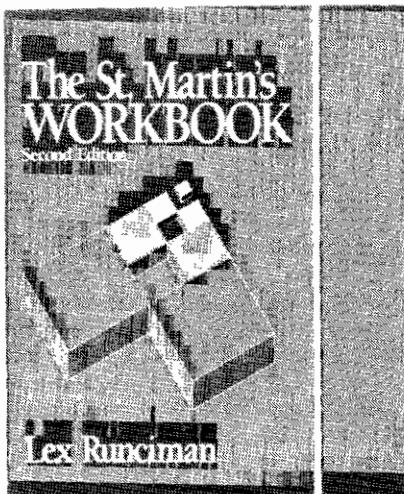
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Announcements

Grants

The Council of Writing Program Administrators is currently accepting proposals for research grants. The Council will award several grants (up to \$1000 each) for research relating specifically to the concerns of WPAs. Proposals should not exceed four single-spaced, typed pages and should describe (1) the research problem and objectives, (2) the procedures for conducting the research (including sample, design, instrumentation, and personnel), (3) a time-line, and (4) a budget. Researchers planning to conduct surveys may include in their proposal the free use of the WPA mailing list. All WPA grant recipients will be asked to submit their research report to the Council's journal, *WPA: Writing Program Administration*, for possible publication before submitting it to other journals. Please include your name, affiliation, address, and telephone number on your proposal. The deadline for submission is November 1, 1992. Please send the proposal and two copies to Prof. Karen Greenberg, Chair, WPA Grant Committee, Department of English, Hunter College, CUNY, 695 Park Avenue, New York, NY 10021.

Journal Call for Articles

College English invites articles on "The Culture of English Departments." In Reed Dasenbrock's words, "What is life like in English departments for those who work (and seem to live) in them?" Articles are welcome on topics relating to the routines, roles, decisions, crises, etc., that we live with in English departments. Manuscripts of up to 25 typed pages, following MLA format, may be submitted by September 1, 1992, to Louise Z. Smith, Editor, *College English*, Dept. of English, UMass/Boston, Boston, MA 02125.

The *Journal of Second Language Writing* is now accepting article submissions on topics related to the study and teaching of writing in a second language. The editors encourage theoretically grounded reports of research and discussions of central issues in second and foreign language writing and writing instruction at all levels of proficiency. Send submissions or inquiries to Ilona Leki, *Journal of Second Language Writing*, Dept. of English, University of Tennessee, Knoxville, TN 37996-0430 or call (615) 974-7080.

Calls For Papers

The annual summer conference of the Council of Writing Program Administrators will be held **July 20-25** in Denver and Breckenridge, Colorado. Proposals are invited for individual presentations or panels for the conference, July 23-25, whose theme is "Relevant Research in the '90s: Approaches That Make Sense." The Portland Resolution made a start at describing the duties of the WPA. The Breckenridge conference is interested in taking the job description into the arena of research. Any proposal related to this question is appropriate. Other proposals that respond to questions that might have arisen at the Skidmore conference, such as the location of the writing program inside or outside the Department of English, evaluation of teaching, and the on-going concern of politics in an increasingly diverse teaching environment would also be appropriate, as are any proposals of general concern to WPAs. Each proposal should include: A title and brief description suitable for publishing in the conference program; a 500-word abstract of the presentation proposed; name, address, institutional affiliation, and phone numbers. Please submit proposals to Margaret Whitt, Department of English, University of Denver, Denver, CO 80208, by April 15, 1992.

The Fourth National Basic Writing Conference will be held at the University of Maryland in College Park, **October 8-10, 1992**. Keynote speaker: David Bartholomae, University of Pittsburgh. Proposals are invited for papers, panels, single presentations, or workshops on any subject touching on basic writing programs and practice. The deadline for submissions is April 20, 1992. Send three copies of a 1-2 page description to Carolyn Kirkpatrick, Department of English, York College/CUNY, Jamaica, NY 11451. FAX: 718/262-2027. Phone: 718-262-2470.

"New Directions in Portfolio Assessment," the Fourth Miami University Conference on the Teaching of Writing, will be held **October 2-4, 1992**, at Miami University in Oxford, Ohio. Proposals are invited on all topics related to college portfolio assessment, including its impact on secondary education. Proposals that focus on research, theory, pedagogy, or any combination of the three are welcome, as are responses to the work of the keynote speakers--Peter Elbow and Edward M. White. Selected papers will be published by Heinemann-Boynton/Cook as a volume of conference essays. Proposal deadline is April 1, 1992. To receive more information contact Donald A. Daiker, Dept. of English, Miami University, Oxford, OH 45056. (513) 529-7110 or 5221.

Conferences

The Southeastern Writing Center Association is holding their 12th Annual Meeting **April 22-25, 1992**, in Colonial Williamsburg. The conference theme is "Embracing Connections: The Past, Present, and Future of Writing Centers." Send inquiries to: Dr. Tom MacLennan, Director, The Writing Place, The University of North Carolina at Wilmington, Wilmington, NC 28403-3297.

Computers Across the Curriculum: A Conference on Technology in the Freshman Year will be held in the New York City Marriott Financial Center Hotel, **May 29-31, 1992**. Designed for faculty, administrators and researchers in higher education, the conference will highlight innovative approaches to incorporating state-of-the-art computer technology into curricula and pedagogy. For information and registration materials contact Max Kirsch, Computers Across the Curriculum, The City University of New York/Office of Academic Computing, 555 West 57th Street/14th floor, New York, New York, 10019.



Writing
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Membership in the Council of Writing Program Administrators

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.
*Institutional membership fee is \$25.

To apply for membership, please fill out this form and return it with a check or money order payable to the Council of Writing Program Administrators. Send the form and fee to Jeffrey Sommers, Secretary-Treasurer, WPA, Department of English, Miami University, Oxford, OH 45056.

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*Membership in the council of Writing Program Administrators is organized by the academic year. Dues received before January 1 are credited to the previous academic year and entitle you to that year's fall/winter and spring issues of *WPA: Writing Program Administration*. Dues received after January 1 are credited to the following academic year, and your subscription to *WPA* begins the subsequent fall.

Change or revision of name and address. If the name or address printed on your *WPA* mailing label is incorrect or has changed, please send a copy of the current printed label along with the form above, indicating the complete, corrected information to Jeffrey Sommers, Secretary-Treasurer, WPA, Department of English, Miami University, Oxford, OH 45056.