

Journal of the Council of Writing Program Administrators  
Volume 16, Number 3, Spring, 1993

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# Council of Writing Program Administrators

The Council of Writing Program Administrators is a national association of college and university faculty who serve or have served as directors of freshman composition 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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**Correction:** A line was inadvertently omitted from Jody Swilky's article in the F/W 1992 issue. The last sentence on p. 56 should read as follows:

"Robin's earlier writing foreshadows the behavior described in this evaluation. Before the seminar, he was uncertain how he should structure reading and writing assignments, and his indecision can be partly, and perhaps mostly, attributed to his concern for managing the work load." WPA apologizes for this error.

## Author's Guide

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

The length of articles should be approximately 2-4,000 words (WPA on Campus, 1-2,000 words). Authors should submit an original plus two copies, with the author identified only on a separate cover letter. Include a self-addressed, stamped envelope if you would like a copy of your manuscript returned to you. All articles are anonymously reviewed by our Editorial Board, and their responses will be forwarded to you within about ten weeks of receipt of the manuscript.

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

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

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

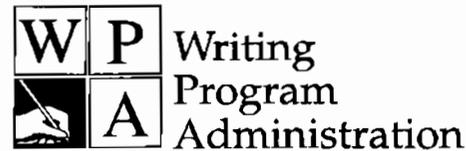
Relevant announcements and calls for papers are also acceptable. Announcement deadlines: Fall/Winter issue, August 15; Spring issue, December 15.

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# Miami University Composition in the 21st Century *Crisis and Change*

**Oct. 8-10  
 1993**

## P R O G R A M

### Friday afternoon, October 8

- I. Plenary session I     Andrea Lunsford, Ohio State University
- II. Concurrent sessions
  - A. "What Is Composition, and Why Do We Teach It?"  
 David Bartholomae, University of Pittsburgh  
 Sylvia Holladay, St. Petersburg Junior College
  - B. "What Have We Learned from the Past and How Can It Help Shape the Future of Composition?"  
 Robert Connors, University of New Hampshire  
 Sharon Crowley, University of Northern Arizona

### Saturday morning, October 9

- III. Concurrent sessions
  - A. "Who Will Assess Composition in the 21st Century, and How Will They Assess It?"  
 Peter Elbow, University of Massachusetts, Amherst  
 Edward White, California State University at San Bernardino
  - B. "What Issues Will Writing Program Administrators Confront in the 21st Century?"  
 Anne Gere, University of Michigan  
 John Trimbur, Worcester Polytechnic Institute

### Saturday afternoon, October 9

- IV. Plenary session II     Linda Flower, Carnegie Mellon University
- V. Concurrent sessions
  - A. "Who Should Teach Composition and What Should They Know?"  
 James Slevin, Georgetown University  
 Miriam Chaplin, Rutgers University-Camden
  - B. "What Directions Will Research in Composition Take, and How Will Research Affect Teaching?"  
 Sarah W. Freedman, University of California, Berkeley  
 Stephen North, SUNY-Albany

### Sunday morning, October 10

- VI. Concluding session  
 "What Political and Social Issues Will Shape Composition in the Future?"  
 James Berlin, Purdue University  
 Shirley Brice Heath, Stanford University

Session leaders and respondents include Lynn Bloom, Barbara Cambridge, Edward P. J. Corbett, Donald Daiker, Theresa Enos, Richard Gebhardt, Carol Hartzog, Brian Huot, Jesse Jones, Erika Lindemann, Ben McClelland, Elizabeth Nist, Linda Peterson, Helon Raines, Dawn Rodrigues, Phyllis Roth, Charles Schuster, Jeffrey Sommers, Kurt Spellmeyer, Sandra Stotsky, C. Jan Swearingen, Joseph Trimmer, and Art Young

The Council of Writing Program Administrators, the University of Connecticut, and Miami University cordially invite you to attend a conference on Composition in the 21st Century: Crisis and Change. It will be held at the Marcum Conference Center of Miami University from Oct. 8-10, 1993.

The conference officially begins at 1 p.m. on Friday, October 8, 1993, and it concludes at noon on Sunday, October 10. The program consists of two plenary addresses and seven three-hour blocks focused on a series of questions. For each question, there will be two thirty-minute talks by keynote speakers followed by an hour of small-group table discussion and then a concluding hour of group reports and at-large discussion. All conferees will be invited to take part in the conversation.

A rich selection of social events is planned for the evening hours, including a champagne reception at Miami University's Art Museum and "The Writers' Ball" with music by The Four Professors.

To receive a conference brochure, which includes information on registration, accommodations, and transportation, please write to:

**Don Daiker**  
 Department of English  
 Miami University, Oxford, OH 45056  
 (513-529-7110/5221)

Registration is limited to the first 350 applicants, so please write early.

## Eluding Righteous Discourse: A Discreet Politics for New Writing Curricula

James E. Seitz

In one of Roland Barthes' interviews, the interviewer notes that "[Barthes'] relation to politics is extremely discreet," to which Barthes replies:

Discreet, but obsessed. I would first like to make a distinction which may seem somewhat specious to you, but it is quite valid to me: between "the political" and "politics." To me, the political is a fundamental order of history, of thought, of everything that is done, and said. It's the very dimension of the real. Politics, however, is something else, it's the moment when the political changes into the same old story, the discourse of repetition. My profound interest in the attachment of the political is equaled only by my intolerance of political discourse. Which doesn't make my situation very easy. (*Grain* 218)

For the writing program administrator or faculty member interested in creating a writing program that attends to the inextricable bonds between ideology and discourse, Barthes' intriguing distinction between "the political" and "politics" may be useful. After all, Barthes has long been recognized as a theorist who insists that ideology, not only in writing but in all cultural productions, is inescapable. One of his earliest books, *Mythologies* (1957), seeks to uncover the ideological forces at work in things we might assume to be "natural" about everything from writers to wine, from toys to laundry detergents. When Barthes confesses an "intolerance of political discourse," we know that whatever he means, he is not one to side with those who claim that the political dimension of language should, or can, be kept out of the classroom.

Nevertheless, we cannot ignore the fact that, here and elsewhere, Barthes disparages politics as repetitive, predicatable, and ultimately boring. To watch a campaign debate or a session in Congress is to know what he means. No matter which side is speaking, the language is almost always what Barthes calls "arrogant," rather than exploratory, in its relationship to knowledge. In other words, political discourse--about writing programs, for instance--tends to assume that it has already found

the answer. *We should do this, we should do that.* The presumptuous reiterations that characterize politics confront Barthes, situated on the left, with a thorny contradiction:

The heart of my personal problem is that there is an arrogant leftist discourse: I'm divided between my situation within a political site and the aggressions of discourse coming from this site. (*Grain* 219)

Likewise, I have found myself split between my desire for a writing program that will acknowledge the ubiquity of "the political" and my distaste for an agenda which aggressively limits classes to writing papers on issues of "politics."

And I am not alone. From what I have gleaned recently at conferences and in journals, there are a good number of us who feel nothing but antipathy for Bloom, Bennett, Cheney, D'Souza, et al., yet who also believe we need not insist that writing courses focus on racism and sexism (as in Linda Brodkey's proposed course at the University of Texas) simply because writing courses are "always already" political. Janet McNew, for instance, notes that the freewheeling use of the term "politics" by poststructuralist academics has confused many inside and outside the academy, who assume that the "politicized" classroom must be exactly what we all know the classroom should *not* be: a site of political indoctrination. McNew asks that we reconsider our terminology in an attempt to clear up the misunderstandings: "Often I think we could usefully and not deceptively substitute other terms—*ethics* or *values*, perhaps—for *politics* in some of our discussion" (42). In other words, as Barthes indicates, connotations associated with "politics" suggest reduction, banality, and forced cooperation, anything but what we hope to inaugurate by increasing student awareness of "the political" in all realms of life.

Perhaps the distinction between these terms is not so specious after all.

\* \* \*

One of the issues that I have often discussed with colleagues and have confronted as the director of a writing program is the extent to which the reading and writing in a composition class should deal with explicit politics. Now that we have recognized the crucial role that *reading* plays in one's progress as a writer, our writing courses clearly cannot escape the serious issues confronting literature courses about diversity, canonical texts, and the political dimension of our choices. While my colleagues and

I usually agree that composition research has demonstrated rather conclusively that students cannot simply be taught writing "skills" apart from content, we may be far from agreement on what that content should be. What I find at times compelling and at other times ludicrous is the suggestion, generally made by those on the Left, that because all classrooms are inevitably political, we should emphasize issues of politics such as race, class, gender, oppression, resistance, empowerment, and environmental destruction. This argument can be made with considerable eloquence, and I have occasionally been convinced of its merits. A few years ago, I helped co-design a new course for developmental writers at an urban university in Brooklyn. The reading list consisted of books selected to address, one by one, the struggles of African Americans, women, the poor, foreigners, resisters of the Argentine military, and Jews imprisoned at Auschwitz, followed by a second semester on social and natural environmental crises in New York City neighborhoods, on Native American reservations, at Hiroshima, and in the world at large. Perhaps we should not have been surprised to hear so many students and faculty members, after the first two months of class, wearily ask those of us who designed the course: "Aren't we going to deal with anything besides *oppression*?" This was not the complaint of privileged mainstream students who don't care about the "other" but of the very "minority" students whose difficulties many of these books explored.

My own sense of the problem indicates something more than simply the attendant depression that may accompany reading books which depict harsh realities, in which case one might merely counsel patience and turn the students' consideration toward how certain injustices might be confronted and even overcome. Or, as one of my colleagues indicated at the time, one might help students approach these texts not as records of oppression but as stories of normally silenced voices who are finally heard. Yet I sensed something else in the complaint, something of Barthes' voice in the interview cited above, not displeasure with the subject so much as displeasure with the *discourse* that we repeatedly asked students to enter as readers and writers: the discourse of politics, of taking sides, of arguing why something is wrong and how it should be put right. "In this paper, I will discuss the reasons why Wayne Williams should not have been convicted in the Atlanta child murders" or "In this paper, I will describe the social policies that create such hardship on women in the inner city" or "I believe that racism is a threat to our entire society" and so on.

Please do not misunderstand. The criminal justice system, the plight of the urban poor, and the horrors of racism are all important topics for reading, writing, and discussion; concerns like these are often a part of the work in my own classroom. Nevertheless, I must ask: Does commitment

to the political dimension of language and education require writing program curricula that concentrate solely on issues of politics? What limitations are encountered when student writing is restricted to essays that argue for or against various political positions? If we limit students to a discourse of politics, then I believe we may divorce them from possibilities that are much more subtle, complex, and exploratory. After all, we're talking about writing courses, not courses in political science; presumably, the goal is to expand the range of our students' abilities with written discourse to a wide variety of forms and contexts, of which politics is only one. I do not recommend that we eliminate the language of politics from the writing class but that we not limit ourselves to politics alone. This may sound like a retreat to the traditional notion that some subjects are divorced from the political realm or that some forms of writing somehow transcend the political; but again, let me repeat that I, like Barthes, acknowledge the ubiquity of "the political" and see no need (or possibility) of escape from it. The political gets inscribed in any number of ways, one of the most formulaic and redundant being the discourse of "politics," that is, arguing explicitly for a particular position on public issues.

Rather than deciding that our writing programs should emphasize historical or contemporary debates in politics, we might attempt something along the lines of Barthes' paradoxical approach to politics in his own writing: "discreet but obsessed." In this view, we would be discreet about converting our composition classes into contests over "politics" but would nonetheless remain obsessively attentive to "the political" in whatever writing the students perform. Since "the political," broadly conceived--in the form of assumptions, biases, selections, and repressions--runs through all writing, teachers and students must surely attend to the political influences at play in any texts examined in class, be they texts by professional writers or those written by the students themselves. This is simply to insist that we read all texts as *rhetorical* documents, as attempts to persuade the reader to enter the "world" that the text has constructed. As Wayne Booth indicated in *The Rhetoric of Fiction* over thirty years ago, even fictional texts are generated by rhetorical concerns. All writers have values they desire us to share or at least to consider. The political, then, emerges along the whole spectrum of discursive practices, from diaries, letters, interviews, stories, biographies, plays, journalism, criticism, theory, and so on, as well as from essays that argue explicitly for the correctness of a certain public agenda. There is no reason to limit student writing to issues of politics in order to do justice to the political character of language.

\* \* \*

Attending in our classrooms to "the political"--what Barthes calls "a fundamental order of history. . . the very dimension of the real"--means to critically observe, discuss, and participate in the highly nuanced social negotiations that transpire between readers and writers. As acts of composition, both reading and writing require that we invent (however unconsciously) the kind of reader or writer we will become during each new textual encounter. In other words, we must play a role. Rather than insisting that the role of "advocate" for or against a particular public issue define the whole spectrum of student discourse, we might, as Judith and Geoffrey Summerfield suggest in *Texts and Contexts*, assign a wider range of roles for students to inhabit--from journalist to fabulist, from diarist to essayist, from polemicist to scientist, to name only a few. We all know that tenuous, liminal state in which we struggle when first "trying on" a new social role, be it as adult, teacher, parent, panelist, job applicant, and so on, until we gradually acclimate, and the role feels "natural." Similarly, many of our composition students are acclimating not only to college and to adulthood but also to a developing sense of themselves as writers; thus, they can benefit from writing assignments designed on the notion of role-play, which allows an infinite number of contexts and variations. In this approach, the aim is not simply to teach a *particular* rhetorical maneuver, such as arguing for a political position, but to teach rhetorical maneuvering itself, how to shift from one discourse to another as occasion demands.

Let me briefly outline just one of the possibilities. Suppose we ask students to take on various roles in their responses to a single text. For instance, one assignment might call for students to play the role of book reviewers who write reactions to the reading for a local newspaper. Such a task would require that students not only read the text closely but also familiarize themselves with the characteristic habits, moves, and tones established by critics who write reviews. In other words, student writers would have to absorb the conventions of this particular role in order to appropriate or revise them for their own ends. The next assignment might request that students write letters to the "editor" in response to their classmates "published" reviews of the reading. (I use quotation marks because the scenario is, of course, fictional.) Here again, students would need a sense of the range of strategies generally taken by those writing in this rather condensed form, so that they might find ways to make their own uses of the genre. This sequence of assignments might be extended by any number of other writings: the "author's" reply to her reviewers; the "reviewer's" reply to his critics; a transcribed "interview" conducted with the author or reviewer about the text at hand; and so on. Such things, after all, are what happens in the world of reading and writing, and I see no reason why students shouldn't begin to explore the territory by inhabiting the roles within it.

Rather than insisting that students "find their own voice," assignments based on role-play help students to *find voices in contexts*. This, I believe, is one of the primary requirements of acknowledging the inevitability of "the political": the recognition that no one reads or writes as a detached observer but rather that we all participate in a social dynamic, that the ways we read and write are both generated and constrained by values and by relationships with others. Role-play enacts a process not of beginning with politics but of getting there; not of writing with politics foremost in mind but of reading with an eye always alert to political possibilities. In this way students learn to locate the political even in writing that appears distant from politics, rather than being told from the outset that their entire course will be composed of issues of politics like race, class, and gender. These issues cannot be escaped, but they need not lead us to restrict our students to a single form of discourse in the composition class.

\* \* \*

In conclusion, I would like to return to the student complaints about repetition in writing courses devoted to forms of oppression because these complaints remind me of another need our students have, one that should not be ignored. This is the need to take pleasure in reading and writing, in addition to learning how to perform these activities with more skill or to learn about themselves and others. As Horace contended nearly two millennia ago, good writing should both instruct *and* delight. Yet again, I no sooner begin speaking about pleasure than I imagine certain voices charging me with a reactionary regression from matters of more serious import, much as Barthes was misread by the Left during the last decade of his writing when they accused him of leaving behind his political concerns for the sake of mere pleasure and aesthetics. My desire is not to abandon exploration of political injustice but to take into account the political value of pleasure in reading and writing. As Barthes notes:

I'm always sorry that the dimension of pleasure is not more perceptible in the language of students, who have in other regards such a true impression of life and society. It has been remarked, with a glance in my direction, I believe, that *these residues of hedonism should be liquidated*. Not at all, they should not be eliminated; pleasure should not be reduced to this residual status in the first place. (*Grain* 163)

What many critics have missed is Barthes' attempt to reinscribe pleasure *within* the political rather than outside of it; his revaluation of pleasure is not an escape from political concerns but a consequence of them.

To ask what gives pleasure and then to seek it, to create space for real pleasure among teachers and students of writing, is to respond sensitively to political, not merely personal, needs and desires.

One of the ironies of the new developmental writing course I described above was that the insistent study of oppression made many of the students feel oppressed. Not that the concerns of such courses should be eradicated, but that they should better anticipate the limitations established when the discourse of politics forms the parameters of all classroom activity. We need to remember, before we get caught up in a crusade to convert composition courses into introductions to politics, that reading and writing assignments in which students take pleasure do not necessarily signal abandonment of political realities. The pleasure of writing-in-role seems to come from entering a fictional space in which the context for writing is very sharply defined. Students find themselves paradoxically freed to make all kinds of imaginative moves *because* of constraints that limit the field; yet this attention to constraints is simultaneously work of a political nature. Writers who are aware of the boundaries within which they must compose—or which they may decide to challenge—are writers who have begun to confront the politics of composition, that is, the choices by which they define themselves through texts.

I understand the desire, now that many of us seem to recognize the impossibility of somehow setting the political aside, to be up front with students about our political concerns, rather than to pretend that teachers are "neutral" about such matters and always read with an objective eye. At the same time, we should not underestimate how delicately we must tread if we want our writing programs and courses to offer equal discursive opportunities to students of various political leanings and interests. In asking that we make room for pleasure in the writing class, I do not mean to suggest that our job is to produce happy, contented student writers of the type that composition textbooks endorse when they display supposedly foolproof methods for "the writing process." Writing is almost always a more or less uncomfortable act; my vision of the pleasure to be had through role-play assignments does not presume that this approach will necessarily make student writing any easier; however, it can make writing less alienating, more connected to what they already know about people and the ways of the world. As Barthes speculates:

Can one—or at least could one ever—begin to write without taking oneself for another? For the history of sources we should substitute the history of figures: the origin of the work is not the first influence, it is the first posture: one copies a role, then, by metonymy, an art: I begin producing by reproducing the person I want to be. (*Roland Barthes* 99)

From this perspective, our first task is to provide opportunities for students to "reproduce the people they want to be," to invite them to play along a spectrum of rhetorical occasions. Once they begin to negotiate these roles, once their values begin to take shape in their writing, then we have the opportunity to explore the diverse powers of "the political" as opposed to the banalities of mere "politics."

In providing leadership and designing curricula for writing programs, those of us who wish to respect the relationship between ideology and composition should attend to these crucial yet delicate distinctions.

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## The Last Best Place for Writing Across the Curriculum: The Writing Center

Mark L. Waldo

In a recent issue of *College English*, two writers advance opposing viewpoints concerning where to "house" writing across the curriculum programs. Catherine Blair, described as teaching writing "both in and out of English departments," works in the cross-curricular program at Bucknell. She argues that WAC programs "should be designed, administered, and taught equally by all departments. True writing across the curriculum should be based on dialogue among all the departments, and, in this dialogue, the English department should be only one of the voices" (383). Louise Smith directs Freshman English and the Writing Tutors program at the University of Massachusetts. Unlike Blair, she believes that cross-curricular programs should be located in English departments, "secular and process oriented," housing "WAC by keeping open-house, initiating and sustaining dialogue throughout the curriculum" (391). Each of these writers offers substantive reasons for her position, reasons I want to explore in some detail; however, each ignores what I believe to be the most logical home for writing across the curriculum--the writing center.

Stephen North hints at this role for writing centers in his important *College English* piece, "The Idea of a Writing Center," where he observes: "[Centers] have played central roles in the creation of writing across the curriculum programs" (445). He buries this comment, however, midway in a paragraph with the topic sentence "writing centers have begun to expand their institutional roles." For North, WAC in the writing center seems no more or less important than establishing "resource libraries for writing teachers" or "opening a 'Grammar Hotline' or 'Grammaphone'." But that was 1984, and North did not intend to show writing centers as potential homes for WAC; instead, he wanted to ask colleagues for some respect and understanding, to dispel confusion about what writing center personnel do. At that time, it was important to define a good center's characteristics and to counter the persistent impression of centers as skills labs or grammar garages.

This perhaps remains an important task, given the observations of Valerie Balester in "Revising the 'Statement': On the Work of Writing Centers," included in "Symposium: The Professional Standards Committee 'Progress Report':"

Writing center staff are not seen as professionals, not even among compositionists. Consequently, we are not receiving support in terms of budgets, staffing, salaries, release time, recognition of our scholarship and teaching—in any of the considerations due academic faculty or programs. We are the third-class citizenry in English departments, and nothing is being done to rectify our situation. Rather than describing our place in the profession as a "niche," we might describe it as a "ghetto," mindful of the word's connotations of poverty, isolation, and low prestige. (166)

Lamentably, I believe Balester is mostly right about these attitudes toward writing centers. So many of the nation's hundreds of centers and labs still focus on remediation, testing, and worksheets. So many are subsets of English departments, composition programs, and basic writing classes. So many are directed by untenured and untenurable faculty. Because of these features, too many may be characterized as "ghettos," their residents as "third-class citizenry." Far from writing across the curriculum, these places may barely touch writing at all or may touch it only at the sentence level; it is not the skills lab or "fix-it" shop that I assert would be a good home for the cross-curricular program.

It is instead a new breed of writing center, characterized by several qualities that require serious institutional commitment: 1) independence from any department; 2) a tenured or tenurable director; 3) highly skilled tutors, themselves teachers and students from various departments; and 4) an ambitious writing-across-the-curriculum consultancy, steeped in the literature on critical thinking, assignment making, and writing to learn. Given these qualities, why are writing centers the best "home" for a cross-curricular program?

There are three reasons, primarily. First, centers provide a definable space for expertise, with identifiable goals and services, which the campus will need to initiate and sustain WAC. Second, through their varying services for faculty, they encourage the dialogue between diverse rhetorical communities. Finally, they offer a rhetorically neutral ground on which to carry out the program, perhaps the only such ground on the academic side of campus. Michel Foucault defines the term "discourse" as "the group of statements that belong to a single system of formation"; thus, he "shall be able to speak of clinical discourse, economic discourse, the discourse of natural history, psychiatric discourse" (107-08). He makes a convincing case that one of the primary goals of education is appropriation of a discourse, "with the knowledge and powers it carries with it" (227). Because writing centers aren't disciplines, with "a single system of forma-

tion," they do not have the rhetorical agenda common to one discourse community; they can thus resist imposing what they value about writing on other departments. Rather than imposing values, they are well-positioned to help students succeed in any discourse endeavor or community.

In short, housing WAC in writing centers unites the best characteristics in the reasoning of Blair and Smith and rejects their less convincing arguments. Blair argues persuasively for removing WAC from English:

Entrusting the writing program to the English department is based on the belief that the English department has a special relationship to language and is, therefore, the department that knows the most about writing—in fact, the department that *owns* writing. But what the basic theory behind writing across the curriculum tells us is that the English department owns only its particular brand of writing that carries its particular context. Each discipline has its own relationship to language; the English department context is not a privileged one. There is no way to decide the primacy of a particular context because no discipline is better than any other. (Blair 384, her emphasis)

An irresistible logic exists in the proposition that each discipline has its own relationship to language, which should be shown through use of writing assignments in a variety of classes. Blair's position on English, that it "owns only its particular brand of writing that carries its particular context," seems largely accurate to me. Writing in English courses is very often different from writing in other disciplines—with its own purposes, audiences, patterns, and values. While not less than other contexts, it is not a "privileged" context either.

I want to observe, however, that Blair's position would find rough footing in English, which is becoming increasingly nervous about giving up ownership of composition. Think of the university-wide dependence that the department loses when a broad range of faculty use writing successfully in their classes. In a worst case scenario, think of the credit hours and full time equivalences lost if the number of composition classes lessens significantly because of WAC. Blair's remarks about the theory behind writing across the curriculum do little to lessen anxiety, not only about where English fits but the composition program itself. She states plainly that "the English department should have no special role in writing across the curriculum—no unique role and no exclusive classes to teach—not even freshman composition." Thus, she lumps composition with English as owning "only its particular brand of writing that carries its particular context."

Cross-curricular programs, however, were not conceived to curtail the power of English departments or composition programs. Quite the contrary. They were designed to broaden responsibility for teaching writing and to generate a larger environment for active learning. They were meant to help, not hurt, English departments, which cannot successfully bear sole responsibility for writing competence on any campus and which cannot be expected to know, let alone to teach, writing in disciplines outside their own. Blair replaces English department control with interdisciplinary dialogue: "Dialogue among equals is the way to make and maintain true writing across the curriculum by ensuring that all linguistic communities are heard from" (386). On an intellectual level, most academics would agree, including those in English, but at some fundamental level, perhaps the level of survival, Blair's proposition becomes threatening: "[The dialogic approach] could irritate the English department and make others on the faculty feel rudderless without English department control" (388). "Could irritate English departments" is probably politic understatement on her part.

Nonetheless, Blair's proposal and Bucknell University's practice of decentering the cross-curricular writing program is very appealing, primarily because the purposes for writing land in the hands of the various disciplines. It seems to me sound policy, for example, for faculty in the economics department to help their students develop writing competence, rather than complain that English is failing to do its job. A broad, shared responsibility for writing further lessens chances for "ghettoizing" composition, sometimes the consequence of designating one or two classes within a department as "writing" classes. Such writing-intensive programs make more possible the dumping of writing on junior faculty and more likely the view of writing as isolated punishment. David Russell writes,

Writing-intensives, sometimes supported by a remedial lab, are perhaps the most common curricular model for WAC. But writing-intensive courses . . . concentrate responsibility for initiating students into the discourse community in a few professors or TAs, while freeing most faculty resources for activities which the community views as more important than initiating new members. As Brown's WAC director Tori Haring-Smith points out, when a few courses are labeled writing-intensive, students object when other courses require writing. (65)

In principle, at least, the dialogic approach supports a widely shared responsibility for using writing assignments in classes, thus contradicting

the writing-intensive model. As Blair remarks, the majority of faculty at Bucknell volunteer "to teach writing courses."

Blair's proposal, therefore, has many attractive features. One of its most positive qualities, however, is also potentially one of its most negative: Being housed everywhere, writing across the curriculum runs the risk of being housed nowhere. There seems to me a danger that such dispersion might lead to diffused focus and confused purpose. Under the dialogic model, do individual teachers turn to the "writing committee" for help with assignment design? With techniques for grading papers? Who initiates the dialogue between disciplines? Because of the prevalent tendency at colleges and universities to resist change, sometimes sorely disappointing WAC enthusiasts, I wonder who sustains that dialogue? Is it the part-time director or the consultants? Where are the consultants housed? If more than 50% of the faculty use writing in courses, students must be looking for a great deal of help. Do students line up at faculty doors, drafts in hand, ready to conference? Do they go to the English department?

Blair does not set out in her article to answer these questions, yet I believe that they call for answers because each question suggests the need to house writing across the curriculum somewhere. Each question suggests that a purely dialogic, cross-curricular program may be impractical and "probably does not exist" (Blair 388). Is the English department, then, the last best place for WAC? Smith offers two reasons favoring English. The first is "our expertise in the study of the construction and reception of texts." Second, she suggests that since we are the experts, we will want to house WAC "so that we can invite--and keep on inviting--the historians and sociologists, the chemists and biologists to join with us in dialogue" (392). I do not deny the expertise in composition theory and pedagogy that often exists in English departments, which use that expert knowledge to develop composition programs and train teachers; their faculty should have much to share in the cross-curricular dialogue.

I note, however, the sense of control that English has in a relationship like the one described by Smith. She argues that English faculty, at least the non-hermetic members, understand and care about the writing process more than other faculty do: "To the extent that they have informed themselves in composition theory, English faculty are more likely to [apply similar assumptions and questions to both professionals' and students' processes of composing] than are faculty in other departments who, however well-intentioned, may see composition theory and pedagogy as even more peripheral to their professional interests than do the English department's most 'hermetic' members" (392-393). Smith is probably right about the deeper concern for process, but she displays an ironically elitist attitude here. Composition theory and pedagogy, clearly important to her,

are peripheral to the professional interests of most faculty in the disciplines. Does this mean that these faculty cannot use writing to very positive effect in their classes? Absolutely not. If they use writing to advance the critical consciousness of their students, they put it to very good use indeed. The English department may attempt to make "English teachers" out of their colleagues, but doing so is unnecessary to the success of WAC and may even work to its detriment.

Smith attacks the two notions that she assumes keep English from its cross-curricular calling: 1) its "supposed devotion to the traditional canon" and 2) the claim that "literary texts are metaphorical and non-literary texts are literal." As she asserts, English departments can show other departments how their writing is "contextualized--though not constrained--by the knowledge of canonical and non-canonical 'intertexts'. . . . English faculty can share with other departments' experts in textual theory their mutual insights on how to carry textual studies over into pedagogy" (392-93). Finally, English faculty can share their "relatively expert knowledge of such matters as reader-response theory, error analysis, writing-to-learn, and collaborative composition pedagogies" (394).

There is refreshing optimism in the idea that our expertise will make colleagues eager to converse with us, and there is good-natured generosity in "knowing we're equally interested in their expertise" (391). As positive in tone as her reasoning is, however, Smith does not show why writing across the curriculum belongs in the English department but why English faculty may be consulted, along with other faculty, about features of the program. Offering invitations is not sufficient reason for housing WAC because any discipline with a rhetoric, and every discipline has a rhetoric, can offer such invitations with the same confining consequences. Imposing our expertise on others may have stunting effects on the growth of WAC. For example, I'm not sure that a faculty member in engineering could ever see as important the fact that his or her discourse is contextualized by "intertext." This sounds like more of the same from English departments (although I've never heard anyone in my department speak or write like this). Besides, which departments outside of English and perhaps philosophy have "experts in textual theory"? Which departments could afford to have such experts?

Even the observations perhaps most compelling to content faculty--our expertise in reader response, error analysis, writing-to-learn, collaboration--have a curiously insular sound here. "English faculty," Smith writes, "can show colleagues that errors provide windows into writers' minds as they acquire new modes of discourse." Maybe they can, but why would they want to? Making error a focal point of the cross-curricular program, I believe, would be a serious mistake. On the one hand, some

content teachers avoid writing assignments in class because they fear that they cannot correct the errors; on the other hand, some focus almost exclusively on the errors. In either case, the student loses.

I realize that Smith says repeatedly, "our colleagues have a lot to show us, too." English departments, she tells us, can resist ownership of writing, can avoid colonization of other departments, can initiate and sustain the dialogue; but her argument shows us something different--an agenda that places English in control. More exactly, her position implies an imposed linguistic control by making the English department's relationship to language a privileged one. I find her argument theoretically less attractive than Blair's because it contradicts Blair's most important premise: "There is no way to decide the primacy of a particular context because no discipline is better than any other." Smith's proposal suggests, even openly states, a preferable context: English.

The positions of Blair and Smith are essentially incompatible despite Smith's apology to the contrary. Blair's program encourages the view that all academic rhetorics are equal, that students will learn the language of a major by writing in that major, and that faculty should carry on dialogue about writing. Blair would share responsibility for using writing among all the disciplines. The problem posed by her argument is a practical one: If writing across the curriculum is wholly dialogic, where do faculty and students turn for help? Even as Smith urges equality and dialogue, her proposal argues the need for expertise--a place where faculty and students can turn for help--but she blankets the cross-curricular program with English department values, making English primarily responsible for teaching writing. The problem posed by her argument is philosophic: If we believe that disciplines have different discourses and values for discourse, each equal, what gives English primacy?

Writing centers bridge the gap between these two positions--Blair's homelessness and Smith's cloister. Potentially, centers are in the best position to offer the expert services that the WAC program needs while preserving the rhetorical integrity of the disciplines. They focus not on what separates disciplines but on what they share as a common goal: to increase a student's ability to analyze and synthesize material, see opposing points of view, make arguments, solve problems, and develop hypotheses, given the parameters of the assigned paper. This focus may itself be a rhetoric. If so, however, it is a rhetoric that we at least claim to share across disciplines.

As homes for WAC, writing centers combine two features vital to the campus: consulting for faculty and tutoring for students. The degree of success depends largely on the academic status of the program's leaders, particularly its director, who must be tenure track. Remarking not on

writing centers but on WAC programs generally, Fulwiler and Young point out as one of the "enemies of writing across the curriculum" the temporary and transient status of many of its leaders and administrators:

Often when programs are successful after several years upper administrators find themselves having to turn over the key people who have made their programs successful and who have gained immeasurable experience in doing so. This unstable leadership and lack of community commitment inevitably lead to the decline of once successful programs. (288)

Their comments, like Balester's about writing center personnel, demonstrate an essential point—that lack of tenure leads to lack of respect and stability.

Increasingly, writing center directors may be tenured outside of English, as a recent job advertisement indicates: "Director of the University Writing Center. . . . Qualifications: PhD (discipline open), significant training and experience in writing across the curriculum theory and instruction. . . . The Director will hold rank [associate or full professor] in an academic department, but will report directly to the Office of the Vice Chancellor for Academic Affairs" (*The Chronicle of Higher Education*, January 22, 1992, B51). At once, this advertisement seems to recognize how valuable writing centers can be and to imply the need not to emphasize one rhetoric over another; it also understands 1) that directors must be tenure track and 2) they may come from outside English. I believe that the qualifications for university writing center directors will ordinarily place them in English departments, which may also help lessen the angst the department feels as it loses control of writing; but directors need not necessarily come from English. Regardless of their home department, they must be aware of and open to the varying rhetorical communities on campus.

The writing center's consultants will reinforce this openness by focusing on such areas as assignment design, evaluative techniques, and writing to learn, all within the context volunteered by instructors. Consultants will ask a faculty member questions, not give directives, and carry on conversations, not deliver lectures. Aware that different writing assignments encourage different types of learning (Applebee and Langer 130-131), consultants will ask questions that reveal what faculty want to accomplish with writing assignments and what they most value in grading. They will help faculty clarify goals, contexts, and audiences, given the class in which an assignment is used, and sponsor "norming" sessions, turning goals into criteria. Although such features as writing from the self, personal

voice, "energetic," "free" and "non formulaic" writing, "powerful imagery," implied theses, and "contextualized intertext" would not be rejected, this consultancy would not insist on them. I realize how controversial this viewpoint may sound; however, as English teachers, and I am one, we must accept that values for writing exist other than our own. WAC consultants must learn the values held by instructors and help them design and grade assignments out of those values.

The writing center's tutoring program will complement the consultancy by developing appropriate questions and collaborative strategies for drawing students to make improvements on their papers. Why is tutoring essential? Hillocks presents convincing evidence that teacher assessment and intervention during the process of writing a paper has a significant effect for good on the final product, far better than teachers' written comments on final drafts (Chapter 9). Thus, tutoring intervention during the process also helps improve writing. My own experimental research supports this conclusion (13-19). Students write better across the curriculum if they receive good tutoring. Blair's dialogic model probably does produce much student writing, but I object to the model's homelessness mainly because it offers little indication where students turn for help.

Students might turn to their professors. Many times I have heard the argument that professors must be willing to conference with students about writing. "It's part of their job," people say. I would agree with this position if the academy were perfect. But professors will resist using writing, especially in large classes, if they perceive conferencing as an overwhelming consequence. Further, few professors outside of composition will collect, write comments on, and return student drafts before the paper is due. They don't have time. Therefore, offering the university a strong tutoring program, one to which faculty and students can turn with confidence, is crucial to the success of WAC.

This confidence comes from having a tutoring staff experienced and versatile enough to work with students from any class at any level. On the surface, this may seem so commonsensical it doesn't bear comment, but the depth of experience and versatility I'm talking about actually contradicts typical approaches in writing centers. That is, any center housing writing across the curriculum should be staffed primarily with professional tutors, whose minimal qualifications include BA degrees from various disciplines, broad experience with academic writing, and prior teaching or tutoring experience. A comprehensive writing center will include tutors who have these qualifications, but often this group is a small minority, the majority being undergraduate student tutors.

Of course, undergraduates can be good tutors; they might be even more comfortable with question-asking and collaboration than some

teacher/tutors who tend toward the prescriptive in tutoring. Problems arise, however, from the student tutor's lack of experience with upper-division and graduate student writing, problems that become more glaring as tutoring sessions with this population increase. Other difficulties stem from having too many student tutors from one department (English). Students choose a discipline, consciously or not, in large part because they are attracted to its rhetoric. Just becoming immersed in the language themselves, they are likely to adopt the rhetorical values of their teachers. Since these values are not necessarily shared across the curriculum, effort should be made to counter them or any other pervasive influence from one discourse community. The best way to counter this influence is to employ a highly experienced, eclectic staff and fewer students.

Perhaps more practical, however, is to focus tutor training and philosophy on the values shared between disciplines. Training should show tutors how to advance conceptual thinking by creating an atmosphere in which students re-see their papers with regard to the assignment and their response to it. What types of questions will help students to achieve the goals set by an assignment and to write to the audience? In view of the assignment, how can tutors help with a paper's organization and coherence; its details, tone, and syntax; its references? I recognize that not all assignments will include goals or audiences. Some may be as open-ended as "write on a topic of interest to you," making tutoring (and grading) a trying task. Even so, the tutor's responsibility is not to determine the instructor's values or assert his or her own. In this situation, the tutor needs to understand the student's interpretation of the assignment and then work with him or her on purpose, context, and audience for the paper.

As a home for consulting and tutoring, the writing center must be its own program, not a subset of English or any other department. Independence, desirable in itself, is critical in this case because of the varying disciplines with which the center will work. Physics, for example, usually has a purpose different than composition for using writing and measuring its effectiveness. In a composition course, students learn to write by writing, whereas, in a physics course, they learn to solve problems and pass those solutions on by writing. Physics would probably not presume to impose its goal or community on English; why then should English presume to impose its goal or community on physics? The writing center must be versatile enough in practice to handle these differences and broad enough in theory to bridge them.

The center needs a theoretical frame independent of discipline for its practice, a frame that gives tutoring, workshop, and consulting activities research legitimacy. Fulwiler and Young conclude that most institutions base their WAC programs "on a common core of language theorists, most

often including some mix of James Britton, Don Murray, Janet Emig, and Peter Elbow" (2). I'm sure that Fulwiler and Young mean this as quite a positive feature of WAC, and my own teaching and research incline me toward this mix, but it is hardly neutral. Each of these educators draws from an organic rhetorical tradition; together they have heavily influenced the natural-process approach to teaching writing while challenging mechanic perspectives. Their struggle has taken place primarily within English and, more particularly, within the field of composition. Out of that struggle, a process rhetoric has developed.

While the deeper principles of organicism are no doubt applicable across the curriculum, these educators' interpretation of those principles is more specialized and more directly applicable to a type of writing class within an English department. Their theory implies a format for the class, along the lines of the "natural process" approach George Hillocks describes (119) and types of writing assignments (most likely some progression from personal to public). As each of these teachers points out in his or her own work, even within English this approach has had vocal opponents.

Whatever the rightness or wrongness of the paradigm, then, basing WAC programs on this core of language theorists would not pass the Blair neutrality test; to do so lodges WAC in English. It makes more sense to me to go to a less discipline-controlled theoretical base, evolved from the developmental research of Piaget, Vygotsky, and Bruner, the psychology of Carl Rogers and Abraham Maslow, the linguistics of Noam Chomsky, William Perry's findings on critical thinking in college-aged students, and research into writing and thinking done by George Hillocks, Arthur Applebee and Judith Langer, to name a few. Just one of many possible theoretical frames, this one has an important advantage. It is bound, not by what one discipline values about writing, but by insights into human development and learning, especially with regard to language and thinking.

When the type of writing center I've been describing houses WAC, the number of classes using writing across campus will increase substantially. This increase results in part from the expertise offered to students and faculty through the center's programs; more abstractly, however, it grows out of the center's rhetorically neutral focus on the relationship between writing and learning. Foucault shows how a professional's authority for speaking derives from the appropriation of a discipline's discourse (227). The academy places much value on this appropriation for students. The disciplines themselves insist on it. Little wonder, then, at the friction one discipline generates by attempting to impose its values for discourse on another discipline. Little wonder, too, why writing centers have an advantage in housing WAC. They can build on what we share about

language and thinking even as they help students gain the authority to succeed in their discourse community.

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## Creating the Institution-Specific Writing Guide

Jeff Jeske

In fall 1991, "Writing at Guilford: A Manual" appeared at the Guilford College bookstore. Orders had already been placed for the illustrated 154-page guide, some by freshman English teachers but most by instructors of writing-intensive courses ranging from "Environmental and Natural Resource Economics" to the religious studies department's "Age of Shogun." In its first semester of availability, the text was to be used as a supplementary course text by 20% of Guilford's students, with many more purchasing it for general reference. The next semester, that percentage would increase to 30%, with other instructors indicating plans to use the guide the following academic year and the administration considering a proposal to require its purchase by all incoming freshmen.<sup>1</sup>

The guide's appearance capped a more-than-five-year exploration of ways to improve writing at the college. My hiring as Guilford's first cross-curricular writing director had been a first step. A second was forming a task force whose charge was to study the then-current situation and to bring forward recommendations. A third was adoption of a voluntary writing intensive program and the start of dialogues with the departments to develop a required course in each major that would introduce that major's discourse and thus serve as part of a *de facto* upper-level writing requirement. The fourth was commissioning a text to provide common resources and to articulate the goals of the college as a community of writers and teachers of writing.

The move toward such a guide was natural. Guilford is a Quaker institution, which means a consensus model in the prosecution of its business, a model in which each individual is encouraged to bring her own light to bear on issues and finally to join in the common sense of the meeting. In a recent article in *Lingua Franca*, Paul Elie argues that colleges and universities at large might well profit from this model, given the benefits of a process that fosters harmony and embodies the essence of liberal education on a day-to-day basis (23). Widespread adoption of consensus for conducting higher education's official business is not likely, however, given the model's requirements of small institutional size and a wide Quakerly commitment to openness. Nevertheless, I do think that in the field of writing program administration, this one fruit of the consensual

model--the writing guide--deserves consideration, given its sizeable benefits.

First I will highlight the guide, then the benefits. What immediately follows is the guide's revised table of contents. The original table, which followed considerable discussion at meetings and forums, was mapped in a 1989 shop-talk lunch to which all interested Guilford faculty were invited, with 20 (of a total of 91) attending. This sketch, once fleshed out, became the manual's first draft, composed during the summer of 1990, and submitted for review and possible experimentation to all faculty members in the fall semester of the same year, one year before widespread use began.

Amid the volume of constructive suggestions that came in response to the first draft were requests for inclusion of more material. Hence, in the revised edition, two new sections were added: Section V, containing specific revising operations (requested by a psychology professor) and Section XIII, including hands-on materials for peer-editing (requested by an economics professor). The latter section was developed over the course of two years in college-wide workshops that focused on peer-edit groups.

The guide will likely expand in the next annual revision, with the most dynamic growth occurring in Section XII. As more instructors use the manual for "w" courses, the demand for relevant sample papers increases, as does the supply of good papers.

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Now, the benefits:

### **Benefit #1: The guide offers important information and resources.**

Because of its cross-curricular focus on writing, the guide provides a fuller, more informative overview of writing at the institution than does either the college catalog or the English department brochure. What is more, the messages for students are that (a) writing is important enough to be addressed separately in its own publication and (b) writing is a college-wide operation.

The manual divides introductory information about writing at the college into separate sections, one that focuses primarily on English department writing programs and the other on writing outside the English department; how the two interact is addressed in the latter section. The English department materials lay out the freshman English program, its objectives, and the inevitable intricacies of placement; they also describe English department writing courses available past the freshman year. Beyond-the-department materials include information about the different types of writing required at the college, as well as the general expectations of Guilford professors.

The later section entitled "Resources" identifies aids to the student and includes suggestions on how to use them: the professors themselves,

the Academic Skills Center and its many programs and the director of composition. The subsection on "Books on Writing" lists entries in four categories: "Books on Writing and Editing," "Writing in the Disciplines," "Writers on Writing," and "Examples of Excellent Non-Fiction Prose." Annotated descriptions appear where appropriate. Each title is also followed by a symbol or symbols that indicate the book's campus locations, whether these be the college library (in which case a call number also appears), the Academic Skills Center, or the college bookstore.

Other resources are interspersed throughout the guide. All involve topics and fields of activity that cut across disciplinary lines. For example, Section V discusses and illustrates five revising and editing activities endorsed by all professional fields. Section VI provides generic suggestions for the format of an academic paper. It also covers styles of documentation--why and how these styles (e.g., MLA, APA, CBE) differ across disciplines, which discipline-specific style manuals to consult; and it offers guidelines for inclusive language that illustrate the most common problems of sex-role stereotyping related to vocabulary and style. Section VII discusses plagiarism and how to avoid it.

The primary audience for these resources is the student. It is worth noting, however, that an even more appreciative audience is the faculty member, especially outside the English department, whose knowledge of and access to these aids is often limited.

### **Benefit #2: The guide promotes a common language about writing.**

One of the most invigorating effects of both the guide and its shared creation has been increased and empowering conversation about writing and its teaching. This conversation may take place formally during scheduled luncheons and meetings or informally when two or three faculty members stop in a hallway or faculty office to compare notes on recent paper assignments or the use of peer-edit groups.

The conversation spreads across classrooms, benefiting students as well. Professor A in physics can talk specifically to sociology major B, who is taking astronomy as an elective, about the professor's expectations for an assigned lab write-up. Student B knows that she can then engage in further conversation, whether with Professor C in English or Tutor D at the Academic Skills center; all can draw on the guide for common terminology, as well as for understanding of the process by which this particular assignment can be produced.

Section III discusses general professorial expectations, all gleaned through surveys and faculty forums, in the traditional language of invention, arrangement, and style. This section resembles a commons room for writers of all disciplines, a place furnished with stuffed chairs and hung portraits of past members of the tribe, to which we all belong by virtue of writing. The room is full of lore and writerly voices. We learn that in the search for inspiration, D. H. Lawrence would climb naked into mulberry trees, Dame Edith Sitwell would lie down in a coffin, the poet Schiller would raise his desk lid to sniff the fumes of rotten apples.<sup>2</sup> We hear the voices of Michener and Dillard and Forster and Nabokov and the authors of writing texts, as well as those of Guilford's philosophy and political science and chemistry departments.

Section IV presents the writing process in terms of a series of tasks, each with its own criteria for excellent performance. The tasks range from picking a topic through final proofreading. The line-up may change from assignment to assignment and from department to department, but the language of the methodology remains the same. This section also blocks out a sample calendar that illustrates a month-long, day-by-day approach to the writing of a 10-page paper and presents suggestions for prewriting and rewriting drawn from across the college faculty and underwritten by texts like D. C. Heath Co.'s *Writer's Guide: Psychology* or *Writer's Guide: Life Sciences*, texts not grown solely on English department turf.

The guide facilitates discussion that sharpens our common understanding. The new precision then becomes encoded in the subsequent year's revision, leading to more discussion and even greater precision. For example, a teacher in the freshman Interdisciplinary Studies program raises a question at a shop-talk lunch about the "General Characteristics of Good Journal Entries" that preface three sample journal entries in Section XII. He accepts "reflectiveness," "a reaching out to make syntheses," and "awareness of oneself as a learner" but questions "informality." The journal he assigns, it turns out, consists of a set of critical analyses of readings and lectures; the analyses are not as polished as final essays, but they focus less on generating and pushing thoughts than on completing them. His journal deliberately prizes left-brain over right-brain activity. That preference runs against the grain of the guide's definition of "journal," and faculty members around the table agree that the guide's next addition should address the diversity of journals assigned at the college. Meanwhile, each discussion participant has had the chance to think concretely about what "journal" means and to hear about different approaches to journaling that she may wish to integrate into her own program.

### **Benefit #3: The guide articulates common standards.**

What we value and define as excellent varies from discipline to discipline and from instructor to instructor. Nevertheless, we can establish common values and definitions, a bureau of writing weights and measures. Their existence reassures students that at the core, what makes writing good does not shift mysteriously with each new classroom. They can also aid the sociology or chemistry instructor to evaluate the "writing aspects" of student papers more confidently, knowing that she is applying a community standard and using a common taxonomy of response.

In *Research on Written Composition*, George Hillocks demonstrates that one of the methods that most improves students' writing is developing in them a meta-awareness of the specific criteria for writing excellence and then integrating those criteria consciously in their work. Hillocks' surveys indicate that focus on such criteria "results not only in more effective revisions but in superior first drafts (160)" and that this pedagogical strategy is twice as effective, for example, as either sentence-combining or free-writing.

The guide works to develop student meta-awareness by presenting specific, cross-curricular expectations related to invention, arrangement, and style; a detailed set of common grade descriptions; and samples of excellent student writing, together with professorial commentary, drawn from several disciplines. The student also actively engages with criteria when using the directives in Section XIII, "Peer Editing."

The cross-curricular expectations derive from a series of open conversations and faculty forums, from submitted data (syllabi, faculty hand-outs), and from ongoing suggestions for guide revision. Invention, arrangement, and style are discussed in separate sections, each concluding with a set of numbered principles endorsed by the Guilford faculty. For example, the invention expectations are:

1. Papers should contain original, probing thought.
2. Papers should be characterized by fullness of material.
3. Papers should balance abstractions with concrete detail.
4. Papers should make connections.
5. Papers should be critically alert.

The arrangement expectations are:

1. Papers should have a clear purpose.
2. Papers should remain focused on the task throughout.

3. Papers should hang together well, with appropriate organizational divisions.
4. Papers should flow smoothly.

The style expectations, also gathered consensually from the faculty, are:

1. Papers should exhibit a tone that is appropriate for the intended audience.
2. Sentence lengths and structures should be varied.
3. Papers should be tight--not wordy.
4. Papers should employ strong active verbs [exceptions are noted and students referred to the legitimate scientific usages of the passive that are illustrated in the sample student papers in Section XII].
5. Papers should be clear.
6. Papers should abide by the specific stylistic conventions of the discipline.
7. Papers should be correct.

A word on "correctness." Grammar and spelling always generate considerable discussion among faculty outside the English department. These instructors are frustrated by the often high level of surface error that can result from the grammar indifference students seem to bring to non-English-department courses. The instructors may or may not mark the errors, may or may not send their students to the Academic Skills Center. They are often insecure about their own knowledge of grammar and look to the English department for leadership in dealing with what appears to them a higher-order concern (even while perceiving that in the process era, grammar does not appear to be one of the English department's higher-order concerns).

Thus, Section VIII of the guide treats grammar separately, first by reconciling English-department and cross-disciplinary views (i.e., not important in the early stages of the paper-writing process but very important in the product) and second by discussing seven red-flag items that Guilford professors have agreed most need addressing. Just for the record, the Guilford list includes the sentence fragment, the run-on sentence, the comma splice, non-agreement of subject and verb, faulty pronoun reference, the misused semi-colon, and faulty parallelism.<sup>3</sup> The list's smallness gives faculty an easy handle on a large parcel of error; its appearance in a public guide empowers the faculty member to say to a student, "There's no excuse for your not taking care of this problem. I won't accept it in your writing any more than other Guilford faculty members would."

Section IX's general grade descriptions codify agreed-upon expectations into a set of statements with which a faculty member can evaluate student writing, again with a sense of what the entire community values.

Finally, Section XII's collection of sample student papers provides a visible display of expectations satisfied. Prefacing each is a discussion by the relevant professor--whether physicist or psychologist or political scientist--identifying the specific features that make the lab report or research paper excellent. These discussions reinforce the shared-ness of standards related to excellent writing, whatever the context, just as the grade descriptions reify the standards themselves whenever the descriptions are used.

#### **Benefit #4: The guide provides the entire college with ownership of the writing enterprise.**

One problem that Writing Across the Curriculum has experienced from its beginnings has been the turf-wary resistance of those who believe that English department proselytizers have little to tell them about writing in their own field. One factor that has eased resistance, and at the same time expanded the understanding and pedagogy of the English department proselytizers, has been active collaboration, often resulting in coproduced materials. The Guilford guide represents such a joint venture.

Evidence of community authorship appears in the voices the guide includes, which offer a range of the departments and even the administration, as the vice president for student development helps to answer Section I's question, "Why Write?" Evidence also appears in the cross-curricular materials, gleaned from syllabi and handouts, which are spliced into the guide's tissue. Thus, in the guide's discussion of invention, a religious studies faculty member, who is also a Zen monk, comments on awareness of one's own critical assumptions. In addition, a journalist, who headed the London bureau of the Associated Press and produced ABC news in New York before coming to the college to teach journalism, offers a list of specific editing suggestions that are included in Section IV's "Suggestions for the Rewriting Stage."

The guide's cross-disciplinarity makes it appropriate for the freshman classroom as well as a useful adjunct to a writing-intensive course. An often-articulated goal for freshman English is that of introducing the discourse of the academic community. How better to accomplish this than by having the college at large present what that discourse is?

Some fine-tuning of underlying theory remains. The guide's dual appropriateness, for example, raises what may or may not be a significant pedagogical concern. Clearly, function should determine content, and in the guide, functions pull in different directions. Should the manual's principal role be to introduce college-level discourse and be a general survival guide, issued to all freshmen prior to their arrival? Or should we

shape the manual more directly for the college's burgeoning writing-intensive program? Without a junior-level requirement, we rely on our "w" courses, where the guide may be the sole writing text, to present advanced principles and a higher level of sophistication. We have not consciously decided where to pitch the book. Will the middle meet the needs of both sets of instructors?

This issue will doubtless appear on the agenda of future planning lunches where the Guilford faculty continues to establish jointly the role of writing at the college and to continue authorship of the text that defines and expresses it. This phenomenon--the continued community conversation--perhaps looms as the writing guide's chief benefit. Just as the book becomes a concrete repository of materials gained from many faculty members and many disciplines, so it represents the synthesis of many articulated views and ideas, shared with the intention of improving a pedagogy in which we all have so much at stake.

## Notes

1. The Guilford guide is presently nonprofit; students pay only the xeroxing and binding costs. One of the reviewers of this article has suggested, however, that such a booklet may be "a good way of generating a little income for the writing program."
2. I am indebted for these anecdotes to Diane Ackerman's "O Muse! You Do Make Things Difficult!"
3. This list compares closely with similar lists gathered nationally. See, for example, the *St. Martin's Handbook's* identification and discussion of the most common error patterns among college students in the late '80s (Lunsford and Connors xxv-1).

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## **Power Revisited; Or, How We Became a Department**

Rebecca Moore Howard

For most of the twentieth century, American universities have typically housed composition and literature together in one department called "English." Increasingly, however, the compatibility of the two has been challenged in declarations such as those of Maxine Hairston and Susan Miller. Sherry Burgus Little heralds a move toward independence for composition studies that she likens to the early twentieth-century split between speech and English, whereas Louise Z. Smith regards the departure of composition from the English department as ill-founded or at least controversial. But the proposition is nevertheless quietly tested, at institutions large and small, as writing programs from San Diego State University to Mount St. Mary's College move to become autonomous departments of writing, demonstrating in practice what continues to be debated in print.

### **Departmental power and the power to become a department**

Susan Miller asks, "Given the traditional low status of composition and of its underclass faculties, how can the field achieve a respectable past, either as an elaboration of standard historical accounts of English or as a critique of them?" (35-6). The quandary she describes applies not only to the history and theories of composition but also to its institutional structuring. To gain the power of departmental status, the writing program must exercise power; yet how can it exercise what it does not have?

The problem loses circularity when one differentiates subsets within the category of power. Departmental status is one type of power--"institutionally sanctioned power"--but attaining that power requires the exercise of another type--"institution-changing power." The writing program can gain institutionally sanctioned power by exercising institution-changing power.

Institutionally sanctioned power tends to be territorial, concerned with property rights and privileges derived from the university's established, traditional understanding of itself. Academic institutions sanction power to groups (most notably academic departments) and to individuals

(most notably the tenured). In their collective functioning, these then become the official institution, reproducing the criteria for and mechanisms of institutionally sanctioned power. This inner circle of institutionally sanctioned power also recognizes an outer circle of necessary and/or desirable units (e.g., programs) and individuals (e.g., adjuncts and the untenured).

From time to time, those with institutionally sanctioned power recognize and respond to institution-changing power exercised by outer-circle individuals or groups. This institution-changing power, which revises established definitions of the university, may also produce institutionally sanctioned power for the group or individual(s) who wield it. In the dynamic of institution-changing power, what is proposed and how it is proposed are equally crucial. If what is being proposed or those proposing it are portrayed as superior to the status quo, the inner circle is unlikely to accept it, for to do so would be to acknowledge their inferiority, since they are the status quo. Those in the outer circle who wish to change an institution have a much higher probability of success if what they propose is depicted as an enhancement of the status quo and if those who propose it depict themselves as the equal rather than the superior or inferior of those to whom they propose it.

Although he does not differentiate them, Edward M. White describes these two types of power in "Use it or Lose it: Power and the WPA." In one sentence, he advances three important propositions: "[R]ecognize the fact that all administration deals in power; power games demand aggressive players; assert that you have power (even if you don't) and you can often wield it" (3). In asserting that "all administration deals in power," he alludes to institutionally sanctioned power. In declaring that "power games demand aggressive players," he valorizes a militaristic mode of operation which later in his essay he declares necessary. His third proposition seems paradoxical: In the academic world (or any world), is the assertion of institutionally sanctioned power tantamount to holding that power? It is if one subscribes to Carlyle's Great Man theory wherein the heroic individual, through an internally generated assertion of self, wins dominance over the more easily cowed population. In this post-Enlightenment, post-Romantic era, however, few of us feel comfortable with the precepts of heroic individualism.

If one translates White's third proposition, "assert that you have power (even if you don't) and you can often wield it," into institution-changing power--the power of vocal groups and/or charismatic individuals to propose and effect new paradigms for an institution--this statement loses its paradoxical qualities (although it still retains potential affinity with heroic individualism). In this translation, White's third proposition elo-

quently describes the "how" of institution-changing power. Those who propose change must depict themselves as the equals of those to whom they propose it. In that case, one can assert power (institution-changing power) and wield it, even when one does not already have institutionally sanctioned power.

The Colgate Interdisciplinary Writing Program, which has become the Colgate Department of Interdisciplinary Writing, has employed some of the institution-changing strategies advocated by White. For the most part, though, it has not adopted the militaristic stance that he acknowledges as a presupposition to his power-building agenda (12). On the contrary, the Colgate experience has demonstrated that playing power games does not necessarily entail adversariness. We are not so much the warriors White arms for battle as we are the formerly timid but now self-liberating "flying mice" celebrated by Hélène Cixous ("Writing" 11). Our objective has been not so much to win a high place in the established order as to shape our own place, a place of power-sharing collectivity and liberatory pedagogy, in spite of the hierarchizing bureaucratic tendencies of American academic institutions. The shaping of that place, as long as it is within the university structure, entails gaining a sound footing in that structure and a certain measure of institutionally sanctioned power. After all, the subordinate seldom choose their fates; instead, they are given them. But as we strove to lose subordinate status, we worked against the temptation to do so in a militaristic spirit of antagonism, for that would have undermined the principles of collectivism and shared power that have come to characterize the Department of Interdisciplinary Writing's democratic, administrative decision-making processes and its curriculum, which values instruction over evaluation and which emphasizes interactive, power-sharing pedagogy, such as peer group response groups and the discussion rather than lecture format.

One response to subaltern status is to fight for a higher place in the hierarchy. Another is to recognize the fallacies of hierarchy as an arbitrary rather than foundational social condition. (Perhaps not coincidentally, the turn-of-the-century Vassar English Department, as described by JoAnn Campbell, also experienced poor working conditions and functioned as a democratic collective in both administration and curriculum.) As an alternative to adversarial competition, the Colgate Department of Interdisciplinary Writing illustrates Cixous' metaphor of flying--flying from hierarchical strictures and flying by means of disruption and change ("Laugh" 344). True, despite the allure of Cixous' "flying," we recognize that real escape is impossible and that real change is glacial. The Colgate Department of Interdisciplinary Writing is going to remain at Colgate University, functioning as part of an American university; that is, we will continue to

function within a hierarchy. As Ernst Behler explains in his discussion of Derrida, there is no place for transgression outside that which it transgresses. However lofty its aims, our department is not going to effect any radical changes in the hierarchical ways in which universities function. Yet Cixous offers the enticing metaphor of escape, the soaring to a place above hierarchical domination and subordination. If that image must remain more a metaphor than an objective, it is a metaphor that furthers a realistic objective: Gain sufficient power within a hierarchical institution to set one's own non-hierarchical agenda for administration and curriculum and gain that power through non-adversarial methods.

Whereas Edward M. White espouses military methods for conquest, ours are collaborative methods for effecting change without hierarchical competition, change that will itself transgress the discourse of hierarchical competition. Yet in White's agenda and ours, the goal is the same: to gain institutionally sanctioned power for composition studies.

## Instruments of institution-changing power

In 1983, composition studies at Colgate University consisted of two remedial courses taught by four adjuncts with no departmental affiliation. As of July 1992, composition studies at Colgate University resides in and constitutes the Department of Interdisciplinary Writing, which offers over a dozen language theory and studio writing courses taught by seven faculty, only one of whom is adjunct.<sup>1</sup> That transformation has been effected by means of several instruments of non-adversarial institution-changing power, all of which are at the disposal of every writing program administrator, not just for the struggle to become a writing department but also for a variety of other potential purposes as well.

## Talking and writing

As White observes, "the writing ability that WPAs usually possess is . . . an instrument of power" (11). Most of us are gifted, too, with a silvered tongue. But to gain institutionally sanctioned power for a disempowered writing program, knowing when to use oral conversation and when to use written memoranda—and choosing one's audience—become crucial skills that are not always readily at one's disposal. No formulae will answer every exigency. Our experience at Colgate, nevertheless, renders a few flexible guidelines:

- No matter how much more comfortable you may feel with your pen than with your tongue, never let yourself rely too heavily on written communications. If the rest of the university is to learn to respect you as an equal, they will rely on oral discourse to make their judgments. Don't let too much of this discourse take place on the telephone either; they need to see your face as they talk with you. In setting up face-to-face conversations, resort as seldom as possible to phoning a colleague to ask for an appointment. You are in a less subservient position if, in a chance encounter, you bring up the topic of concern and suggest that the two of you discuss it over lunch.
- When you have oral conversations with administrators who have power over your program, be conservative in your judgments about the reliability of their memory. Even the most well-meaning administrators' memories can fail them in your hour of need. Whenever possible, write a follow-up memorandum to conversations with powerful administrators.
- Keep a daily private log of all key interactions concerning the writing program; you can't trust your own memory either. (Incidentally, if you also include a sketch of the work you do each day in this log, you will have ready answers when new administrators inquire into how you could possibly make productive use of such an enormous amount of release time.)
- Expect no one else to carry out the responsibilities for your program unless you hound her into doing so, but find polite, cheerful, even indirect ways of hounding, and always specify target dates. Make sure your target date is well in advance of the date you actually need the material, so that when the other person is behind in her work, you can still get the material by the actual deadline.
- Without going overboard, make sure that everyone is always aware of the scholarly work going on in your program. Too easily people will think of you only as an administrator and the writing faculty only as teachers. If you are to gain departmental status, you cannot allow that to happen.

## External review

No matter how good your on-campus relations are, faculty and administrators at your university are more apt to consider you an equal if they know that the professoriate elsewhere respects you too. The external review (a system for which is sponsored by the Council of Writing Program Administrators) is the world's finest instrument for accomplishing this task. Our dean asked for a list of potential reviewers, which we supplied to him. On our list, we indicated our three first choices, whom he invited. Those three were very carefully selected, in frank consultation with the dean; we wanted people whom our administration and colleagues would value. Because we also wanted a heterogeneous group whom no one would view as a rigged collection of automatic supporters, we made sure that the evaluation team included people with convictions different from our own but with sufficient flexibility to bring an open mind to our arrangements. One evaluator was a Colgate graduate; a second was the WPA from a neighboring institution of higher status than ours; and the third came from an institution comparable to ours.

In the on-campus agenda that we arranged for the reviewers, we included not only our supporters but also our detractors. We wanted a review that would realistically assess our place in the university and our options for movement. In that regard, we candidly described to the review team our own assessment of our situation, our most pressing concerns, and the solutions to them that we considered most promising.

The external review came back with a very favorable portrait of our program, derived from the triangulation of three very different reviewers' perspectives. They agreed with us that the absence of tenurable, full-time positions--the institutional sanctioning of individuals--was our most pressing problem, and they also agreed that the most promising solution was department status--the institutional sanctioning of the group.

## The proposal for departmental status

Having created the conditions for the desired outcome, we still believed our position too powerless to initiate a frontal charge toward departmental status. We had to wait for that initiative to come from elsewhere, and that "elsewhere" turned out to be the best possible "elsewhere": when the new dean met to discuss the external review with the Writing faculty, he invited us to petition to become a department. Such an invitation was a piece of great good fortune. We had a supportive dean who believed that composition instruction was important for the future of the university and who

believed that Writing faculty should be treated equitably with other faculty, but the great good fortune was also partly of our own making. We had worked for years to establish our teaching as important, our scholarship as significant, and our personal conduct as comparable to that of other Colgate faculty.

The petition itself was collaboratively composed by the entire Writing faculty, who worked intensively for three months. Two of us drafted text, and the group debated and revised in innumerable, endless, but singularly fulfilling sessions. Periodically we shared drafts with the dean and two other administrators instrumental to the decision-making process. They, too, met with us from time to time for advice, arguments, and negotiations.

The actual language of the petition was extremely difficult. We not only had to design a department but to define our field. To transmit the interdisciplinary intricacies of rhetoric in permeable language for non-rhetoricians, without banalizing rhetorical studies, proved a monumental task, with great disagreements and heated arguments. What was at stake was changing the institution so that we would have a sanctioned place in its inner circle.

We could choose to submit a conservative petition containing only requests that we felt reasonably sure would be granted, or we could submit an ideal-universe petition that would describe precisely the sort of department we wished to become. We settled upon the latter. We decided, though, that the petition would have separable components, so that administrators who opposed, say, the idea of a degree program in writing, would not feel compelled to oppose the entire petition. The petition we finally submitted outlined a three-step process: (1) establishing a department; (2) developing new courses; and (3) establishing a minor concentration.

The Dean's Advisory Council, supportive of the Interdisciplinary Writing Program but laboring in a time of limited financial resources, deliberated for four months.<sup>2</sup> When they granted our petition, they endorsed only the first step, tabling the other two for future negotiations. In establishing the department, moreover, the council did not create full-time tenure-track positions, nor did they grant our requested name. Instead of "Interdisciplinary Rhetoric Department," we are the "Department of Interdisciplinary Writing." The reasons for this revision have so far eluded our every attempt to ascertain them. In some accounts, "rhetoric" seems to have been considered a realm that does not include "writing," at least insofar as "writing" includes "composition studies." In this regard, "rhetoric" seems to have been defined in the aesthetic realm described by Berlin (185), a realm that excludes the business of teaching. In these accounts, sometimes "rhetoric" seems also to have been considered a

dangerous term that would open the floodgates for the department to teach an expanded range of theoretical courses while avoiding our true mission—fixing comma splices. To our mystification, in still other accounts "rhetoric" seems to have been taken as a term too narrow for our activities as teachers of composition, language theory, and linguistics.

In designating the name "Department of Interdisciplinary Writing," the dean allowed that we might at a future date again raise the question of our name. We will. When we do, we will obviously have to do a better job of communicating our vision of rhetoric, resolving at our local level the factionalism that Berlin attributes to the discursive formation of rhetoric (179-80), so that the term can be employed in our departmental title to signify not only theorizing about language but also teaching composition, both of which participate in the interrogation of signifying practices that lies at the heart of rhetoric. Behind that question of title may also lie the question of whether the Department of Interdisciplinary Writing is still seen as a group of fine teachers who may only incidentally be scholars and whose instruction is fundamentally normative in its aims: the hard-working folks who make "those students" write "good English."

In a time of difficult fiscal constraints, the administration necessarily took a conservative approach to creating a new department; but it took a bold step, by virtue of which Interdisciplinary Writing now holds institutionally sanctioned power as a group. With no tenured positions, we still do not have institutionally sanctioned power as individuals, but our efforts to gain tenurable (and thereafter tenured) positions can now bring to bear not only the mechanisms of institution-changing power that we already possessed but also the processes of institutionally sanctioned power that departmental status devolves upon us as a group. The first exercise of institutionally sanctioned power in the new department was successful. In September 1992, the Dean's Advisory Council authorized the first full-time tenure-track position in the three-month-old Department of Interdisciplinary Writing.

## Methods of institution-changing power

What brought us to departmental status was the exercise of institution-changing power. Every single time we successfully exercised institution-changing power, we did so through non-adversarial methods. Whether that is because institution-changing power is by definition non-adversarial or whether non-adversariness is a predisposition of this particular Writing faculty is impossible to determine. I can only say that although we have recognized and participated in the hierarchical structures endemic to

academic bureaucracy, we have at the same time striven to level or avert hierarchy, or at least to devise alternatives to it.

## The personal approach

Most of our program development has proceeded on a one-to-one basis, as we have tactfully educated the university about what our business is and should be and have allowed our colleagues to educate us on the same subject. We have been guest speakers in colleagues' classes; we have conducted writing workshops; and we have engaged in myriad conversations about rhetoric while eating lunch at the faculty club, picking up our children at the Chenango Nursery School, or pushing a cart at the Grand Union grocery store.

## Popularity

We have made sure to establish a composition curriculum valued by the students and faculty of our university. Every move in curricular development has been responsive to needs expressed or implied in the community, even as we redefined those needs. As a result, we offer courses so popular that student demand far outstrips our ability to staff them. We offer a highly varied curriculum of generic, discipline-based, and interdisciplinary composition courses, none of which is remedial. Approximately 17% of each year's entering class is required to take a composition course, but another 33% choose it as a free elective. We also sponsored a course-based peer tutoring program with an enthusiastic group of volunteer participating faculty. At the same time, we have worked hard at doing more than our share of teaching in the all-university instructional efforts of General Education and First-Year Seminars, and we have developed our introductory composition courses in concert with these courses.

## "Good girls"

We have been, whenever possible, "good girls." We have hoarded our scanty political capital, saving it for really important issues. Whenever possible—whenever it did not entail compromising our fundamental self-definition—we have acceded to requests. We have cooperated. When asked to teach just one more section of General Education, we have. When asked at the last minute to find a peer tutor for a First-Year Seminar, we have. When asked to participate in an on-campus humanities colloquium

during a semester's sabbatical, we have. We have not agreed to over-enroll our composition courses. We have not agreed to cut the travel budget that takes even our adjuncts to each year's 4 C's, giving them an active participation in the community in which they teach. Finally, we have not agreed to turn our offices into walk-in tutorial sites for students of colleagues who just don't themselves have the time.

## Opportunism

The fundamental method of program development has been that of opportunism. Working without institutionally sanctioned power, we could not plot a multistaged plan of attack to be pursued confidently. Instead, we articulated our goals in both written and oral form among ourselves and from time to time with our supervising administrators, and we created a program-external climate conducive to their realization. Then we stayed very alert to opportunities when they arose, and we were willing to put in whatever intensive, unexpected labor the seizing of those opportunities entailed.

## Persistence

That method has required our great patience. Sometimes those opportunities seemed never to arrive. At our darker moments, we have resorted to the laughter that Bakhtin, Irigaray, and Cixous prescribe for effecting change in apparently unchanging institutions. We have mounted an impromptu contest for the most outrageous earrings, organized a potluck supper at someone's house, or gathered at the Colgate Inn after work for a glass of wine and a lot of joking. It's a game, after all, and we have enjoyed that game when we recognized it as recreation rather than competition.

## Collectivism

Just as opportunism has been our method, collectivism has been our mode. Throughout this essay I have used the first-person plural pronoun, not as a literary ornament but as a signifier of the Colgate Department of Interdisciplinary Writing. To be sure, in the early going I *was* the writing program; there wasn't much else but a director. As quickly as a faculty was acquired, however, a collective spirit gained ascendancy, one in which the director (now chair) is "in charge" only insofar as she is expected to enact the policies determined by the group. The operation of the collective allows us to see and seize opportunities when they arise. If we were not in constant

contact with each other, to share, sift, and evaluate information, we would have no way of making opportunism work for us.

Everything we do in our program, we do after a debate and a vote, without regard to rank or seniority; on almost every issue, the vote is unanimous. We seldom reach consensus; we disagree on a great deal. We get mad at each other, and talk about the offender behind her back until we've figured out how to speak to her face. Regarding program policy and development, though, we recognize that our only power is collective power, and we are all willing to compromise. That is our power.

If this definition of power sounds very familiar, like the {time-worn} stereotypes of women's ways of power, this is probably no coincidence. The Colgate Department of Interdisciplinary Writing is, at the moment, constituted entirely of women. Moreover, within the university structure, we had been in a severely subordinate (feminized) position. Because we succeeded by persuasion, rather than by coups d'état, our moves toward departmental status established a stable, satisfying power base--institutionally sanctioned power--for a previously subordinate writing program. This year the new department gains its first tenure-track line, and we are well along toward negotiating a satisfying means whereby the Writing faculty will have a full voice in the first tenure decision, even though at that time the Writing faculty will be untenured. We also possess the architect's plan for our new quarters, which will be not in our present dormitory basement but in an academic office building, along with the departments of Education, History, and Sociology and Anthropology. Most importantly, we now possess the institutionally sanctioned power necessary to gain the objectives tabled in our original departmental petition. We intend to pursue additional tenure-track positions, and we intend to propose again a degree program in our department. We intend, too, to revive the issue of our name, realizing that in that label of "rhetoric" lurks the recognition that composition studies encompasses a broad range of theoretical as well as practical concerns.

Yet the right to name ourselves does not constitute our greatest challenge. The most difficult task facing us is to maintain a third type of power that has darted along the margins of this entire essay: the power to enact collective rather than hierarchical structures in our administration and our curriculum. We face the challenge that the Vassar English department at the close of the nineteenth century did not: We have remedied our subordinate position within the university. Through the exercise of institution-changing power, we have gained institutionally sanctioned power. We have won a high place in the established order, and that is our new problem. Our challenge now will be continuing to function as a collective within the hierarchy, in the face of hierarchizing activities

such as annual promotion and tenure rituals, the quotidian functionings of the department chair, and the inevitable departmental committees. As one Writing professor simply and eloquently said (in language that deliciously destabilizes my interrogation of Edward M. White's military metaphors), unless we can use our new institutionally sanctioned power to maintain our own place as a democratic collective, we will have "won the battle but lost the war."

## Notes

1. Over the years Writing faculty have included not only Ph.D.s from literature and composition but also from anthropology, art history, biology, classics, geology, and history—which has had the effect, on the local level, of decentering that "half" of textual studies which involves writing/composition/rhetoric. As my Colgate colleagues and I have argued elsewhere, "Viewing the teaching of writing as a truly interdisciplinary enterprise, rather than the special prerogative of the English department and literature specialists, contributes to the definition of composition as a legitimate and independent profession" (Howard, Hess, and Darby 30). In this arrangement rhetoric has emerged as one of Geertz's "invisible colleges" usually obscured by traditional disciplines (157)—among which I would number the English-based writing program.

2. Unlike the situation at most universities, the Department of English was not involved in the petitioning or decision-making process, since the Interdisciplinary Writing Program was independent of English, and none of its faculty came from that department. At Colgate, literature, theater, and creative writing are taught in the English department, and language theory, linguistics, and academic writing in Interdisciplinary Writing.

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## On the Running Board of the Portfolio Bandwagon

Edward Kearns

In what follows, I wish to express some doubts and skepticism, rather than opposition, toward the widespread enthusiasm for portfolio assessment. I use portfolios in my own courses; I have proposed a portfolio system for our English majors. Nevertheless, as a Writing Program Administrator, I have located myself on the running board because it is relatively easy to jump off.

The portfolio bandwagon got underway at Stony Brook in 1986, primarily as a reaction against timed, impromptu writing assessments, with Peter Elbow and Pat Belanoff as bandmasters. Interest in portfolio assessment has steadily increased, publications on the topic have multiplied, and although it has not achieved the status of nation-wide *status quo*, there was a conference at Miami University of Ohio last fall offering new directions.

What bothers me about this is the orchestration of shallow arguments and confused purposes. For example, in opposing impromptu assessments, Elbow and Belanoff worried that proficiency exams would undermine good teaching by *sending the message* "that proficient writing means having a serious topic sprung on you . . . and writing one draft . . ." (336). I will treat the relationship between teaching and testing later; I emphasize the business of "sending a message" because the phrase continues to surface in recent publications and because the response is so obvious. If we're worried about people getting wrong messages, then we should try to communicate clearly.

As to the message itself, the predatory metaphor is simply exaggerated. Impromptu assessments should, and usually do, employ general interest topics, offer a variety from which students may choose, and encourage students to draw from personal experience for supporting detail. Assessment designers do not lurk behind bushes or in trees waiting to spring on children.

The concern over the single draft which is merely a concern over time constraints or deadlines *per se*, seems valid only insofar as evaluators' expectations or scoring criteria are unreasonable. Reliable assessment criteria and readers take time limitations into account and score accordingly. At any rate, time for drafting and revising impromptu writing can

always be increased, and foolish criteria and unreliable readers will undermine even the most conscientiously constructed portfolio.

Portfolio promoters also argue that timed exams can't give a valid picture of students' proficiency in writing, that more writing is better than less, and that a variety of samples are preferable to a single one. There are risks in sampling anything, as test makers and portfolio promoters well know, and again nothing prevents us from simply increasing the number and variety of impromptu assignments even if we accept this objection. More to the point, however, no one has yet identified or explained what quantity and variety of writing *will* provide a valid picture.

The last most common objection to impromptu, timed assessments is that they contradict writing process theory and practices; that is, they ignore the value of discussion and collaboration, the importance of genuine, extensive revision, and a cluster of other activities that portfolio advocates claim are inherent in process theory.

First of all, there is no reason why learning the process precludes or contradicts rapid applications of it. Presumably, process theorists hope students will internalize process methods of composing so thoroughly that they become almost habitual and will use those methods whenever rapid application is required. I am speaking here not only of the most obvious requirements--timed essay examinations in content-oriented courses, or memos, reports, and other writing samples expected by real-world bosses yesterday--but also of the connection between written and oral composing. I suggest that impromptu writing may help students improve their impromptu listening and speaking skills, as well as their reading and writing, and therefore may even promote the kind of genuine, authentic voice that process theorists applaud. Surely there is time in the process-based classroom for making such connections.

Second, as Edward White noted at the Four C's in 1992, we are strong in the context of national accountability pressures on matters of assessment validity but weak on reliability, and here portfolio advocates fall especially wide of the mark. Apart from the question of reader reliability, portfolios pose two basic reliability problems. The first stems from portfolio advocates' desire to assess "best writing" samples. This approach sets the bandwagon ahead of the horses; that is, it sets an abstract notion of best writing ahead of purpose and criteria. If our purpose is to assess competency, for example, we must first establish appropriate criteria; students then meet those or they don't, with either their best or less-than-best writing. The question of a student's "best" writing is irrelevant. If, however, we're assessing for placement purposes, then we wish not only to exempt some students from unnecessary course work but also to direct others toward needed courses and services; hence, *representative*, rather than

"best" samples, are crucial. In other words, we cannot assume that best writing samples meet either our purposes or our students' needs reliably.

The second and more important reliability problem is this: Do we wish to assess students' unaided performances? Teaching tools, such as discussion, peer review, conferencing, and the like, are essential to students' learning and improvement; however, any assessment of individuals that allows assistance from others is simply a contradiction in terms and purposes and a nightmare of variables for those concerned with reliability.

Further, surely the goal of these methods is to help students become independent and personally empowered, that is, to become their own best critics; thus, an assessment instrument that allows for assisted writing appears to contradict that goal as well. A colleague argued at the WPA national conference last summer that all of her writing was "aided," at least by colleagues, and that she wouldn't think of writing anything without some form of assistance, indeed, that writing is inherently collaborative. That's a popular tune in some circles these days. But if we sing or play it, then we must eschew individualized assessments of any kind—even portfolios—and we had better stop the hypocrisy of presenting and publishing melodies and lyrics under our names alone.

In sum, there is no inherent reason why teaching methods ought to be reflected in either assessment instruments or in products generated by them. Surely we would not reject a good portfolio or a good impromptu piece of writing simply because a student's teacher used methods out of step with process theory. Moreover, pedagogical preferences of any kind should not preclude educational goals that must be based in clearly understood purposes and valid/reliable methods of assessing their accomplishment.

Let me now address the problem of purpose in three assessment circumstances—placement, course-exit, and extra-curricular—by using three specific programs as reference points.

## Placement

Would portfolios prove useful for placement purposes? Here, problems of purpose and valid/reliable assessment surface in the term itself. For example, students who choose to transfer credits from one institution to another may be exempted from certain requirements or otherwise credited with equivalent instruction and learning. Are they therefore "placed"? In one sense they are, but usually we do not say so. Rather, we apply traditional placement instruments (ACT/SAT scores, locally administered assessments) to all members of an entry population because 1) other

assessment tools (transcripts, GPAs, and diplomas) have proven unreliable in predicting "college preparedness" and 2) the meaning of "college preparedness" varies from campus to campus, proving the other tools invalid as well (a given high school curriculum and grading standards may not be applicable to my institution). Indeed, one could theoretically assume that even the highest high-school standards would by definition be lower than those of colleges. Thus, colleges need representative indicators of students' instruction and learning, both for placement purposes and in the interest of entering students.

Miami University of Ohio recently adopted a voluntary "advanced placement" portfolio system, specifically geared to Miami's two-course sequence of composition and composition/literature (they offer no basic/developmental courses). According to Laurel Black in *The Composition Chronicle* (Feb., 1992), the program is working well. High-school students submit portfolios to Miami's faculty, who review them and place the students in the sequence. This process offers an interesting slant on the issues, but I believe it is somewhat misnamed.

Miami faculty and secondary teachers worked together to align portfolio guidelines and requirements with Miami's course sequence. Presumably, students' portfolios include only their best work, but the close connections between secondary teachers and University faculty assure that "best" also represents the instruction and learning that occurred. Indeed, Miami's faculty have been quite satisfied with performances of portfolio-exempted students in the second course of the sequence. Thus, the program deserves high marks for validity (direct connections to Miami's definition of preparedness) and reliability (the portfolios accurately reflect student abilities). Therein lies the fallacy of calling this a placement program; the close curricular and performance connections between the high schools and the University, as well as its voluntary nature, define this more as an equivalency program. This is not to disparage Miami's efforts but merely to show the potential for confusion in assessment language and purposes.

In short, it is hard to imagine how portfolios might be used by various institutions for traditional placement purposes, that is, applied to all entering students coming from schools across the country and especially at those institutions where first-year classes number in the thousands.

## Course-exit

Other problems involving purpose and reliability surface with course-exit assessments. In "Portfolios and the Process of Change," Roemer, Schultz, and Durst of the University of Cincinnati describe their efforts to replace

a traditional course-exit examination with portfolios. They established three different pilot projects to aid their goals, which apparently were somewhat confused from the beginning. The authors note that portfolios "served the purposes for which the Exit Exam was initially instituted: they promoted high standards and consistency among teachers" (467). These instructional or program goals, laudable as they may be, are mistakenly linked directly to student performances.

The mistake has plagued public school teachers for years: "Because students didn't learn, you didn't teach." Or, to extend the coaching metaphor so appropriate to writing instruction, "The kid struck out; therefore, fire the coach." Such seemingly foolish statements gain validity when the product assessed has been developed directly under the guidance of the instructor/coach, especially if that coach has led students to believe that their work is satisfactory, for example, if students have received satisfactory grades on papers throughout the course.

Different pilot groups at Cincinnati addressed these problems in different ways. One group chose not to assign grades to papers while portfolios were in progress. Hence, the problem of an external reviewer who might possibly contradict an instructor's judgment and advice was eliminated. Because of the burden of multiple-section teaching assignments, a second group simply drew sample portfolios from each teacher that reflected the grade range and criteria for the program. Although expediencies may have been the cause of this alteration, the result was theoretically sound. Program improvement goals—consistency in grading, program cohesion, staff morale, as well as instructional benefits from the process of composing portfolios—were achieved without misleading students or jeopardizing final grades. From an outsider's point of view, the initial confusion over assessment purposes (program vs. student performance) seems to have been resolved, at least insofar as faculty performance now appears to be the center of the program, appropriately linked to its primary goals.

Certainly, course-exit assessments and their attendant problems, most notably the relationship between assessments and students' final course grades, are not new. Ironically, however, our experience with the lengthy, frustrating, and stressful faculty meetings that they tend to generate may have prepared us well for the higher-education accountability movement and extracurricular assessments begun in the mid-eighties.

## Extracurricular

The faculty senate of the University of Northern Colorado established the English Essay Exam as a graduation requirement in 1983 in hopes that

writing would be an on-going enterprise (not limited to first-year composition courses), a University-wide responsibility, and a matter of public credibility. Students could take the exam as often as necessary, but they would not receive diplomas until they passed. The senate asked the English department to develop and administer an appropriate exam.

That the exam may be retaken indefinitely helps clarify the definition and purpose of this monitoring device, which does not claim to test the full range of students' writing abilities; rather, it attempts to alert students to weaknesses that may characterize their writing generally. The exam offers students a choice among three different topics, normally involving three different rhetorical strategies. Students need write only four hundred words in two hours. Scoring guides derive from grading standards in freshman composition, with "C" or better required to pass. After three failures, students may appeal results to an interdisciplinary Appeals Board.

Approximately 64% of the students pass the exam on first take; second-exam pass rates jump to nearly 90%, and third-takes rise to 95%. My experience with students who have failed three or more times convinces me that they should not, in fact, graduate from any college.

Although we urge students to take the exam for the first time early in their junior year, many procrastinate, even until their graduating semester. As one might expect, I often confer with angry, failing students who claim to be good writers, or at any rate, point to their GPAs as evidence that they should graduate. I regularly ask for other samples of their writing, but often I need not ask; they come to my office already armed with papers graded by professors in their major fields. The types, frequency, and significance of weaknesses that surfaced in the essay exam also appear in this work. The "A" paper typed for Professor X is replete with grammar and spelling errors; the "B" for Professor Y is littered with vague, unsupported generalities and awkward, even incoherent, constructions. On two occasions (both graduating seniors), the exams suggested dyslexia, whereas the students' typed papers did not; both students said they relied on others to type their papers. I suggested that they visit our center for learning disabilities, and both were diagnosed as dyslexic.

The exam, then, seems to fulfill its purpose; however, results, appeals, and protests point toward serious disparities in grading standards and faculty practices across campus. As with course-exit assessments, students (and angry parents) understandably ask, "How can someone come this far only now to discover inadequate skills in writing?" Or "Hasn't the University been misleading its students about their writing abilities?" Such questions might have some merit, if students had tested early and sought help for improvement; certainly they would have even more questions if

the work at issue (performance on the exam) had been guided and/or previously approved by professors. A genuinely extra-curricular assessment, however, places responsibility more directly on students, in the same way that comprehensive exams at the graduate level do. That goal, of course, could be achieved by portfolios of new material, composed under controlled, unaided conditions.

The bottom lines in all three assessment circumstances are 1) whom are we assessing (individual students, peer groups, faculty?) and 2) why are we assessing them (for placement or other instructional purposes, for program cohesion, for compliance with external mandates?). Once the answers to these questions become clear, we can then ask what instruments and what criteria are appropriate, and who shall administer them?

## Conclusion

Let me summarize to this point. Apparently, and I stress the apparent nature of things, the portfolio bandwagon got started on spurious grounds, namely, a series of unexamined assertions against existing practices. Portfolios seemed an attractive alternative to impromptu writing assessments, but early in the parade we began to lose sight of fundamental questions and of our purposes. This tendency was no doubt reinforced by the political pressures of the nation-wide accountability movement.

In 1990, Pat Hutchings accurately summarized the political advantages and problems in portfolio assessment by noting administrators' mounting fears about misuse of the standardized testing date by external agencies. According to Hutchings, "Portfolios are one way around this problem. A ranking of institutions based on portfolios? It's hard to imagine how that would happen" (p. 8). However, Hutchings also noted that "there's a flip side here: the challenge is to find ways of turning . . . portfolios into something with utility and credibility for 'other audiences,' be they at the institutional level or beyond that"; she then suggested "promising tactics" (p. 8) for doing so. Of course, viewed from a legislator's or Board member's point of view, such remarks may seem to "send messages" of fear over information being misused, ways around problems rather than ways of solving them, and concern over promising tactics rather than with substantive issues.

Thus, our challenge is not to turn portfolios into something useful and credible. Our challenge first of all is to develop valid and reliable methods of assessing student writing, based on clearly defined purposes. When portfolios meet the criteria, certainly they should be used.

Second, our challenge is to educate our various publics about the complexities of the first task. The problem here is to inform without appearing to obfuscate. Most people, including college faculties, seem to believe that knowledge once acquired becomes a fixed, static part of the brain, problems of retention notwithstanding. They compound that error by applying it to performance-based learning; if students can remember what happened in 1492, they should remember how to write well. If they learn to write well, they still should be able to do so (the ride-a-bike fallacy); hence, if students write poorly as seniors, the fault must lie in freshman composition. But riding a bike doesn't equate to riding it well, and we must teach that lesson as well as dispel the fallacies without seeming to avoid accountability.

Likewise, we must teach the most fundamental paradox in writing assessment; namely, the more we standardize the assessment, the less we assess genuine writing ability. "Originality" in writing assessment is not a fuzzy, cotton-candy term. For example, if we find the same sentence in two student compositions, we grow suspicious; if two identical sentences, we will probably charge the students with cheating. By extension, the more we standardize--the more we specify topics, strategies, and audiences--the more we diminish originality and narrow the range of "writing ability" tested.

The corollary is that the greater the latitude we allow, the more we undermine the purpose of common (let alone "standardized") assessments, and when that latitude allows "assistance," we become hard-pressed to define "cheating." Assessing writing is a complicated business, and it's probably a good idea to sort matters out carefully before we begin to explain them to others.

So I remain on the running board, a precarious but interesting position, given our penchant for buzz lyrics and professionally popular melodies.

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# An Account of the Complex Causes of Unintentional Plagiarism in College Writing

Dorothy Wells

Several recent articles indicate that plagiarism remains a nagging problem for writing teachers and WPAs, despite the contrary promise of methods emphasizing the writing process. For example, Susan McLeod's article in *WPA: Writing Program Administration* asserts that most WPAs are likely to have to deal with cases of plagiarism, although they are reluctant to talk about this subject because it goes against their basic orientation toward "student-centered and supportive" pedagogies (7). Surely every teacher of writing and WPA has been confronted by cases of cheating where students submitted identical papers, where they incorporated into their paper long passages of text from another source, where they purchased a ready-made term paper, or where, out of laziness or haste, they just did not bother to document bits and pieces of material from secondary sources. When cases of plagiarism arise, teachers and program administrators are forced into the unwelcome role of disciplinarian, but the atmosphere of suspicion in such confrontations conflicts with the trust and mutual respect that is fundamental to the best writing instruction. As McLeod points out, however, the literature presents little serious study of the subject; most of what is published either complains about its persistence or recounts teachers' emotional response when they discover copied essays (7).

McLeod's discussion divides plagiarism into two categories—intentional and unintentional. Although the typical discussion of plagiarism does not always take into account a student's motive, intentional plagiarism is the sort that raises teachers' hackles. When teachers believe they have been given plagiarized work, they feel violated. They think that the student was trying to put something over on them, was playing them for a fool, was letting them down, or was being lazy. A couple of essays graphically convey this emotional response. Augustus Kolich in "Plagiarism: That Worm of Reason" tells how his colleagues discuss the "cheaters" that they have caught and how he himself has "burned a fair number of plagiarists" (142). He captures well the sense that teachers have been insulted and degraded by such students (144). Richard Murphy tells how he tried to track down his students' original sources when confronted by

what he thought were two cases of plagiarism. Murphy's account particularly illustrates the great damage that this approach to plagiarism can do to both teachers and students. One of Murphy's two accused students, who had disobeyed his restriction against using a secondary source in writing an assignment on Joyce's "The Dead," was found guilty and suspended from the university (900), and the other, under the pressure of her teacher's accusation, falsely "confessed" that her emotional paper on anorexia had not really been about herself, as the assignment had stipulated, but about "a friend" (902). Only at the end of semester did the teacher discover that the student had apparently been too ashamed by his inquisition to lay claim to her own experience. Murphy does not make explicit the point of these two horrific tales; he says he does not intend to explore the causes of plagiarism or the ways in which teachers ought to respond (898). But the damage done to students in these two accounts does beg for analysis. Surely our pedagogy should not take such a heavy personal toll on the lives of students when it goes awry. Indeed, a contributing cause in both of these instances seems to be the nature of the assignments that students were carrying out. Alice Drum suggests that instead of dealing with plagiarism solely from "moral and ethical implications," one might more fruitfully consider it a pedagogical problem (241-242). Students who plagiarize have not carried out an assignment and thus have not engaged in activities designed by their teachers to aid learning (242).

Drum, like McLeod, divides plagiarism into the same two categories. (She calls them conscious and unconscious.) These two writers, along with Kolich, suggest sensible ways to deal with intentional plagiarism, ranging from assignments that are hard to plagiarize (McLeod 9) to "encouraging [students] to commit themselves to intellectual inquiry and originality" (Kolich 148).

The matter of unintentional plagiarism, however, deserves more attention than it has been given. Drum, who notes that many students do not know how to avoid plagiarism, also points out weaknesses in most handbooks in how to integrate source material into text (242). McLeod discusses unintentional plagiarism as a problem of unacknowledged quotations and suggests that the teacher or WPA needs to determine whether the copied text resulted from the student's unfamiliarity with academic conventions or from an intentional expropriation of material. Still, much more needs to be said about unintentional plagiarism, both because I think that this form is much more common than teachers realize and because the causes are much more complicated than generally acknowledged. McLeod gives examples from Mike Rose and Fan Shen suggesting that the problem is especially pervasive among minority stu-

dents and those from non-Western cultures, but her treatment of this aspect is cursory.

In my twenty-two years of teaching writing in a historically black, public, open-enrollment college, I have had ample time to reflect on this matter of unintentional plagiarism--or what might perhaps better be called the "plagiarism of desperation." The subject had special interest for me during ten years when I directed a writing lab that was open to students not just from English classes but from across the campus. In this setting, the teacher/tutor works one-on-one with students, asking what this sentence means or why that word was used: I could not escape awareness of the prevalent use of unacknowledged material. Time and again, students brought in hastily typed term papers, due the next period in their sociology, substance abuse, or history class, only for me to realize from the disjointed flow of thought and the awkward shifts in style that the paper was a case of patchwork plagiarism. This was the rule, not the exception, and when I asked students to explain the meaning of their texts, all too often they could not. When I told them to bring in the sources for the paper, I found that students in all too many instances had not taken time, or had not been able, to read the material with understanding. With the press of deadlines, the student had spliced together a paper out of fragments that seemed to relate to the paper topic. I saw that much of the plagiarism in term papers for content-area classes resulted from desperation. Desperate measures are required in desperate situations, and writers who are uncertain of their abilities, of the appropriateness of their authorial voices, of the meanings of the materials they read, or of the teacher's expectations for the assignment prefer "getting something in" to getting nothing in; and this is the only product they can produce under the circumstances.

Experiences in writing classes have only confirmed my sense of the difficulty of this task of producing documented academic writing, and I have experimented with ways to help students learn this skill. Yet even when the teacher gives careful attention to the mechanics of documentation, assigns secondary material in the range of the students' reading abilities, and leads discussions on the topic so students have an opportunity to develop a working thesis, a multitude of problems appear; the "simple" task of writing a research paper is not so simple. Numerous reasons cause these difficulties. Some have been well understood from the early days of composition research, for example, in Mina Shaughnessy's seminal account of basic writing, *Errors and Expectations*, but our ability to talk reasonably about other difficulties is more recent. Concepts drawn from linguists who speak of code switching and register shifts (see, for example, Lobov, Smitherman, Farr, and Daniels) and from social constructionists with their

discourse communities and cultural texts (see Geertz, Bruner, Bruffee) help us to understand more fully the complexities of the task we are assigning, therefore making it easier to decide how best to help students learn to accomplish these tasks.

In the remainder of this essay, I will discuss many of the skills necessary to writing a research paper and suggest reasons for the difficulties students find with these skills. If WPAs can clarify for colleagues in other disciplines the variety and difficulty of skills required to perform these assignments, we will receive a better reception for our ideas on how to teach writing across the curriculum. Also, unintentional plagiarism will become less pervasive.

## The Mechanics of Writing the Research Paper

In many respects, mastery of the mechanics of the research paper should be the easiest part of the whole enterprise. To document material appropriately, incorporate quotations into a text, and employ the other manuscript forms, in the style unique to each discipline, only requires following instructions in a handbook. For years I have told students to look in their handbooks and follow the patterns laid out there, only to be sorely disappointed by their submissions. Then one semester I decided to tackle the problem head-on. I brought a variety of books, essay collections, magazines, and journals to class, had the class members choose partners, and instructed them to spend the class period (90 minutes) devising a perfect Works Cited page from the materials, with four entries, one of each basic category. I assumed that the class would complete the work in perhaps 30 minutes, and then I would have to cajole them into starting a new lesson for the remainder of the period; however, the exercise took all groups the entire period, with students working energetically and optimistically on a task that seemed to them hard but fair. Even though I insisted that I would allow no errors (in actuality, maybe one or two insignificant ones), they did have their books, their partner, and their teacher for consultation. Suffice it to say that for students from too-large public high schools, where little research beyond basic encyclopedia reports is assigned, what seemed like simply copying a pattern was really much more complicated than I had imagined. Many had doubts about where to find publication information for citations; had never focused on the difference between editors and authors or on the difference between popular magazines and scholarly journals; had not developed an eye for the differences between periods, commas, and colons in a citation or for the significance of spacings and margins. In short, the hour was filled with 30 students

busily learning to make distinctions that most had never noticed before and asking numerous questions of me, of fellow students, of the handbook. I felt that the hour was well spent because the perfect (or nearly so) Works Cited pages were proudly submitted, and I realized that these students had learned a lot of basic discriminations for following formats they would not have learned on their own. I have tried this approach now in a number of basic composition classes, always with the same result. Of course, the fortunate students who have written numerous research papers in secondary school and who have had ample opportunity to acquire these subtle discriminations of text would find such a class a waste of time. I merely caution teachers of unpracticed writers to make certain that their students are able to follow their simple directions: "just follow the format in the handbook."

The next skill required in writing a term paper, again one that we assume to be rather mechanical, is effective use of quoted material; yet closer inspection reveals this to be more of an art than we generally recognize, full of pitfalls for students who have done very little reading that formally employs quotes. Where to incorporate a quote in text, how much of a passage to use, how to edit a quoted passage using brackets and ellipses, how to work a quote into text fluidly and coherently, and how (and whether) to introduce it are all considerations beyond the abilities of basic writers, who need sufficient practice, feedback, and reading experience with quoted material to produce a research paper that sounds "right." The best way to accomplish this is through "errors and expectations," with a teacher who views errors as initial attempts and expects students, with feedback, to try again and again until they are eventually able to reproduce the model text in the handbook or the scholarly article. Obviously, a writing program with large numbers of unskilled writers must offer numerous opportunities, probably through a series of short papers in many classes, for students to practice these skills. Teachers in disciplines other than English must be part of this concerted effort to give constructive practice, not punishment and poor grades, in the mechanics of writing the scholarly article.

## The Difficulties of Reading Scholarly Texts

Of course, there is more than this sort of mechanical skill required for learning to use another's text appropriately. Quite a few essential skills related to reading and thinking are also involved. First, a student must be able to read the material being used for the research paper, that is, to create

meaning from the text. He/she must be able to distinguish between primary and secondary ideas, between the important and the trivial. Of course, hermeneutics--reader-response theory--and deconstruction have indicated the complexity of this matter; questions raised range from how human beings process language to whether a determinate meaning resides in the text. Although classroom teachers may resist these sometimes abstract theories, pedagogical practices require, at a minimum, awareness of the difficulty of reading unfamiliar material for which there may be little contextual background for orientation to meanings. We tell students to paraphrase material appropriately so as not to plagiarize, but we rarely focus on what this means. For scholars who have spent years reading in an area, this ability seems to be second nature; however, A.L. Becker's account of the years he spent deciphering a 14th-century Javanese text indicates the difficulty of this process when one encounters a new discourse area. As he says, "the continued study of a distant, unrelated literature seems to require a gradual giving up of things one previously thought to be quite natural in language and a slow addition of things [which] those who . . . own the story find quite natural" (1). That is, for those initiated into a discipline, the conventions, vocabulary, and assumptions of its texts seem quite natural, but students who come to the discourse as if to a foreign language must shed some of their own expectations about what is "natural" in a text and gradually acquire expectations of the new area. Becker explains that, in his 14 years of studying the Javanese text, he had "described its grammar, its function as a language act, the history of the fable it retells, its plot, the rhetorical figures it employs, its original medium and subsequent transformations in and out of Java, its humor, even the distinctive voices in it--but its theme remain[ed] elusive" (9). What he lacked, he decided, was a prior text, as if he were watching his first cowboy movie rather than his two-hundredth. Because he had no contextual background for the reading, "the most stereotypic and bleached features seem[ed] strikingly original" (10).

Another vivid account of the difficulties that cross-cultural texts present to students can be found in Fan Shen's discussion of the differences between discourse patterns he internalized from his Chinese education and those required in American classrooms. In order to organize material and write critical responses that Western discourse considered appropriate, he had to construct a separate self, an "English identity," and only from this stance could he write English compositions (459-462).

Although these examples of cultural differences are extreme, the academic text that we require is alien to many of our students, and this difficulty of discerning tone, of distinguishing between the important and the trivial, is encountered even by scholars who move from one area of

inquiry to another. How much more so for our students? Few accounts give such a profound sense of student difficulties in reading scholarly texts as does Mike Rose in his anecdotal *Lives on the Boundary*. Especially pertinent is the chapter "The Politics of Remediation," from which the account of Marita cited by McLoed is taken. This chapter, filled with story after story of students that Rose worked with in UCLA's Tutorial Center, illustrates amply why students' encounters with texts are not simple. The reasons range from unfamiliar vocabulary to the dissonances created by conflicts in value systems. For example, he tells of Lucia, a psychology major who could not make sense of her Szasz readings. His "sophisticated prose, certain elements of his argument, particular assumptions and allusions, were foreign to her" (182); even worse, many of his ideas clashed with her own view of the world. Many of academe's accepted notions regarding language, signs, and meaning are developed in what Rose calls "high-powered liberal studies." As Jerome Bruner has also written, a very expensive education may be a prerequisite to acquiring certain concepts central to current literary criticism and philosophy (155). Few of the students I teach have had the sort of education that outfits them contextually for reading many current scholarly works in the social sciences and humanities.

## The Difficulty of Writing One's Own Scholarly Text

One common type of research paper, assigned especially in the standard freshman composition class, is the issues-oriented argumentative essay. Widespread testimony from teachers indicates the difficulty of merely getting students to support an argument. Teachers complain that students have no idea that their opinions must be substantiated. The sense that "everyone is entitled to his own opinion," which runs strong in America, is certainly found among the college-bound. An accompanying notion seems to be that no one has the right to criticize the opinions of another. Sources as widely divergent as Harold Bloom, William Perry, and Blythe Clinchy indicate how common this sort of relativism is. Bloom opens his well-known critique of American higher education, *The Closing of the American Mind*, by observing that almost every student who enters the university "believes, or says that he believes, that truth is relative" (25). This, Bloom asserts, "is not a theoretical insight but a moral postulate," and his students become indignant if the teacher challenges someone's opinion or requires that it be supported. Perry, in his influential "Perry model," sees relativism as an important step in the intellectual and ethical development of college

students but one from which many students never emerge. He illustrates this stage with this student quote: "Where authorities don't know the Right Answers, everyone has a right to his own opinion. No one is wrong!" (79). Students are in the transition to the higher stage of "Commitments in Relativism" when they begin to realize that "Authorities . . . want us to think about things in a certain way, supporting opinion with data." In a final illustration, Clinchy's research with students at Wellesley on their reactions to moral situations indicates that students believe they can not make moral distinctions for another. They can have their own values, but it is unethical to impose these on others or to suggest that the values of others are wrong. The majority of those she interviewed refused to condemn even the extreme example of Hitler. As one put it, "Well, it [his actions] would be wrong for me, but I couldn't say it would be wrong for him." In many cases, the teacher of argumentation has enough just to begin to combat this passive relativism by getting students first to take positions on issues and then to provide supporting arguments and data for their positions.

Once students have acclimated to writing issues-oriented argumentation, however, they encounter new difficulties with the analytical or critical essay. The development of a line of thought, used as a structure in which to incorporate the ideas of others, is beyond the abilities of many students with normal secondary educations. Again, Rose says that many students come to college able to summarize narratives or give personal responses to plays, but they have trouble with tasks that require what he calls "critical literacy," that is, "framing an argument or taking someone else's argument apart, systematically inspecting a document, an issue, or an event, synthesizing different points of view, applying a theory to disparate phenomena, and so on" (188). This is apparently a problem with students other than basic writers. Josephine Miles, in an essay appearing in the *Borzoi Reader*, observes that her very able and advanced undergraduates, who had "read widely and well in books of essays in ideas," did not understand how to develop their own ideas. They thought of ideas as "at best abstract words or phrases; at worst, as . . . 'opinions or untrue facts'." Able and well-prepared students, without a great deal of coaching from their teacher, could not come up with an idea from their rich reading and "two or three ways in which it might be developed into an essay" (12). Yet when we assign a scholarly research paper, we expect students to develop an idea of their own, usually in an area about which they know little, and then to hold onto this idea while they read and use information from persons who in all probability know much more about the topic than they do. As Rose's poignant example of "Marita," cited by McLeod, illustrates, students find the expectation of developing their own ideas worrisome, especially those from cultures where young people, females in particular, are expected to

be deferential and obedient. As his student "Rose" said, she couldn't carry out the teacher's assignment on an address by then-President Reagan because "you can't criticize the president" (190). Such a student will in all probability feel the same way about any printed text.

## The Difficulty of Establishing Appropriate Voice

Appropriate style and voice is always problematic when unpracticed students move from the personal essay into academic writing. This matter has been well explored in the literature, but few have spoken as passionately and clearly as Mina Shaughnessy. Her entire book concerns the struggle of basic writers to produce text that resembles, in its mechanics and vocabulary and in its "register," the texts they are reading and the seeming impossibility that their own prose, with its halting, error-laden movement, will ever sound like printed text. Yet, she points out, students do want to try to reproduce the style of prose they are reading, and the only way they can do so is with error-filled practice. If they waited to use unfamiliar words and phrases "until they could manage them perfectly, they would not learn to use them at all" (194). When teachers respond haughtily, angrily, or impatiently to these sorts of errors, many students are confronted by the choice of producing simple primer text or drawing heavily upon the text of the sources to produce the appropriate style. In the writing lab, I had a recent experience with a social science graduate student who had plagiarized passages of text for this reason. She had understood the material she was working with, but she could paraphrase the conceptually difficult passages in only simple, straightforward language. She used phrases from her sources because she felt that her own prose was not in the right register. She had not yet acquired the discourse of the community to which she was seeking admittance.

## The Questions of Authorship and Academic Style

A final note must be added to this account of the difficulties of reproducing academic texts because viewed from a couple of rather new perspectives, the problem takes new shapes. One perspective, growing out of feminist and black-studies critiques of academic prose styles and the epistemologies they represent, would encourage non-mainstream and non-Western students to use their own language to represent their constructs (see, for example, Mudimbe). Increasing interest in the narrative as an alternate mode of thought (see Bruner's *Actual Minds and Acts*) is already transform-

ing academic prose for some scholars into a more personal medium, one that might conceivably offer fewer problems to some students.

The second perspective, calling into question our modern notion of the individual's ownership of texts, seems to be gaining momentum at the present time. In their discussions of plagiarism, both McLeod and Kolich briefly allude to new questions being asked about text ownership. Kolich mentions the increasing practice of joint- and anonymous authorship in business and commercial writing of sales letters and advertising copy, for example (146). McLeod also notes that "the notion of stealing ideas or words is not only modern, it is also profoundly Western" (12). In their co-authored *Singular Texts/Plural Authors*, Andrea Lundsford and Lisa Ede explore the subject of text production and text ownership from many angles, offering their personal narrative about writing their book, the results of their study of collaborative writing in the workplace, a history of authorship, and a discussion of how poststructuralism is affecting authorship. Although they stress academia's resistance to changing notions of authorship, their book's tone and methods might indicate that the shift in attitude toward scholarly writing continues apace. As long as students are required to write academic prose, however, WPAs will have to understand the complex reasons that make this a difficult endeavor for so many.

## Suggestions for Change

If we accept that the task of writing academic prose, so often assigned in the form of the research paper, is as complex a skill as I have argued, then what should a teacher do? How can we possibly succeed, given the constraints under which most of us work of too many students and too little class time for intensive one-on-one work? Perhaps within the present arrangement of the freshman writing program there is no solution, but if writing-across-the-curriculum programs allow discussion among faculty who teach undergraduates and some rearrangement of class schedules for writing support classes, a profound change could be effected.

A theoretical model might well be Vygotsky's suggestions for teaching "highly complex internal processes." (See Chapter 6 of *Mind in Society*.) In addition, Jerome Bruner gives a useful account of the implications of Vygotsky's "zone of proximal development" in *Actual Minds, Possible Worlds* (Chapter 5). As Vygotsky writes, " 'good learning' is that which is in advance of development"; that is, contrary to the usual notion that students learn a complex skill when they are developmentally prepared to do so, he asserts that school learning must precede developmental readiness. Teachers tend to despair when encountering students who have so far to

go to produce the educational product desired, but Vygotsky offers a solution to this problem by describing the intervention of a mentor who, through sensitivity to the conceptual level of his or her learner, sets structured tasks and provides the necessary task modeling, so the learner can accomplish the task first with assistance and then alone. As Bruner points out, use of the mentor/teacher enables Vygotsky to link the meaning-making apparatus of the individual thinker with the discourse-generating function of the culture. This is what caring and informed teachers have said all along.

Shaughnessy calls for "a few years of steady reading, writing, talking, and listening in an academic setting [which is ] certain to increase the intellectual tenacity" of students (273). Rose's account of his own schooling eloquently testifies to the power of mentoring teachers to transform lives. In terms of a college program, he suggests that students must have ample opportunities to practice academic writing, to talk about reading and writing, to fill in the backgrounds they lack. As he says, "You could almost define a university education as an initiation into a variety of powerful ongoing discussions, an initiation that can occur only through the repeated use of a new language in the company of others" (192).

Education begins in conversation between teacher and student and slowly evolves into conversations among teacher, students, and texts. There's no quick teacher-proof and labor-efficient way to bring students into the very particular conversations that constitute higher education and that underlie writing scholarly texts and research papers. Yet if we are going to produce large numbers of students who are liberally educated, there's no other way. Meanwhile, as teachers of writing and WPAs work toward this idyllic setting, we must be mindful of the difficulty of the tasks we set and balance compassion with tough expectations when assigning academic research papers.

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## The WPA on Campus

### The Transformation of Instruction in Writing: Implications for Class Size<sup>1</sup>

Duncan Carter

Talk of enrollment reductions or budget cuts in higher education makes those of us who teach writing nervous. All too often, cost-conscious administrators translate such cuts directly into increases in class size. Packing 25 more students into a lecture course in, say, introductory biology that already accommodates 300 students is serious enough; but we believe that three or even two more students in every section of freshman composition is potentially even worse.

Class size has long been an issue for writing teachers. In 1912 Edwin B. Hopkins published an article in *English Journal* entitled "Can Good Composition Teaching Be Done Under Present Conditions?" His answer, a loud "No," was partly based on the problems of class size. More recently, The Association of Departments of English and the National Council of Teachers of English have published guidelines for class size; the current recommendation is a maximum of 20 for regular freshman composition sections and 15 for "developmental" or "basic" writing courses (see, for example, "Statement of Principles and Standards"). Few colleges or universities actually adhere to these national guidelines now. Enlarging writing classes would, therefore, exacerbate a teaching situation that is already far short of ideal.

The writing instructor's constant struggle with overwork and burn-out are legitimate concerns. We want to emphasize, however, that the issue of class size in composition today is not simply a matter of self-interested academics trying to keep their workload manageable; it is a function of a fundamental shift in the way writing and the teaching of writing are understood within the profession. Simply put, we have shifted attention from students' final written products to the maturity and flexibility of the process that leads to those products.

The new approach to teaching writing grew out of developments after World War II, which reached a crescendo in the last two decades and transformed writing instruction at every level, elementary through college. Behind this shift were research from linguistics and cognitive psychology, the revival of classical rhetoric, changes in literary criticism, and perhaps

most importantly, detailed research into how writers actually compose—tempered and complemented, as always, by the classroom experience of veteran teachers (Berlin).

The new model for teaching writing emphasizes the act of composing—the process—especially how writers generate ideas and revise them through a series of drafts. Students are taught to find appropriate forms as part of the struggle to adapt a particular idea to a particular audience, rather than being given standard models to imitate, such as the "five-paragraph theme." Teachers still respond to final products and to traditional concerns of correctness, but they also try to intervene at strategic moments in the process of composing when their advice will do the most good.

Maxine Hairston, former president of the Conference on College Composition and Communication, characterizes the new writing pedagogy as follows:

- It focuses on the writing process; instructors intervene in students' writing during the process.
- It teaches strategies for invention and discovery; instructors help students to generate content and discover purpose.
- It is rhetorically based; audience, purpose, and occasion figure prominently in the assignment of writing tasks. . . .
- It views writing as a recursive [looping back on itself] rather than a linear process; [planning], writing, and revision are activities that overlap and intertwine.
- It is holistic, viewing writing as an activity that involves the intuitive and non-rational as well as the rational faculties.
- It emphasizes that writing is a way of learning and developing as well as a communication skill.
- It includes a variety of writing modes, expressive as well as expository. . . .
- It views writing as a disciplined creative activity that can be analyzed and described; its practitioners believe that writing can be taught.
- It is based on linguistic research and research into the composing process.
- It stresses the principle that writing teachers should be people who write. (86)

What impact do these ideas have on actual instruction? As Ann Ruggles Gere (University of Michigan) puts it, we are no longer concerned exclusively with "writing to show learning" but also with "writing to learn." Writers sometimes know exactly what they want to say before they start

writing; but just as often, in the act of composing, they perform more careful analyses, forge new syntheses, and otherwise stumble into ideas that simply were not there before they put pen to paper. In fact, the idea of writing as learning is the foundation of the "writing-across-the-curriculum" programs that have flourished nationwide during the last fifteen years. Writing teachers have realized that teaching writing is in fact teaching thinking.

Unfortunately, we cannot simply issue students a set of instructions for effective thinking. Instead, we must assign and discuss provocative readings, craft writing assignments to promote critical thinking, teach strategies of "invention" (exploration or discovery), and respond to multiple drafts with text-specific comments to encourage substantive revision. We have learned that students do not respond well to the kind of rubber-stampable comments ("awk," "dev," or "vague"—itself a vague remark) that used to be the writing teacher's stock-in-trade.

As a result, we must individualize instruction more than ever before. While many of us encourage students to take more responsibility for their writing, responding to each other's drafts in collaborative "peer response groups," we nonetheless spend an extraordinary amount of time through conferences and written commentary responding to individual drafts of individual students' papers.

More than ever, we are confident that we can guide students through the writing process. We can help them develop as thinkers and writers. We can help them find their respective voices. Our hope is that, by helping them become articulate, effective members of the larger community, we can empower them, but we do so one student at a time, one draft at a time.

We do not envy administrators as they attempt to maintain high standards in the face of enrollment reductions or budget cuts. We believe, however, that when they stop to consider the implications of the far-reaching changes in writing instruction, they will not wish to solve their (and our) problem by enlarging composition classes.

## Note

1. This article was originally written at the request of the Oregon State Composition Advisory Committee (a group including all the WPAs in the state). When budgetary woes prompted administrators around the state to begin talking about enlarging writing courses, the group felt that some such position statement was necessary—on the theory that if administrators, legislators, and even the public had a better idea of what writing teachers actually do now, they would be less inclined to tinker with class sizes. Perhaps you, as a WPA, find yourself in a similar situation, in which case you may find this statement, addressed to laypersons, useful. An earlier version of this article appeared as "Don't Increase the Sizes of

Oregon Composition Classes." Copyright © 1989 by the *East Oregonian*, Pendleton, Oregon, December 16, 1989. Reprinted by permission.

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tion, and the SUNO WAC Program. She has directed a number of WAC workshops for high school and college teachers in the New Orleans area, edited and written for the university WAC journal, and published articles in the 1982-83 *NCTE Classroom Practices in Teaching English* and in the Instructor's Manual for William Barnwell's *Reflections: A Thematic Reader* (Houghton Mifflin).

## Announcements

### Announcing a New Journal

The editors of *Dialogue: A Journal for Writing Specialists* encourage submissions that are collaborative and debate-oriented from compositionists and rhetoricians; technical, business, and professional writing specialists; those who work with developmental and ESL writers; those who work in National Writing Projects and literacy programs; WAC specialists; graduate students who are studying writing. When submitting manuscripts (not previously published or being considered for publication), please follow the current MLA style format; submit one original and two copies (articles no longer than 20 pages; book reviews no longer than 4 pages); print name and affiliation on a cover sheet. *Dialogue* is published twice a year in Fall and Spring, beginning with Fall, 1993. Send submissions and inquiries to: Susan Hunter, Editor, *Dialogue*, Department of English, Kennesaw State College, P. O. Box 444, Marietta, GA 30061. Subscriptions should be made payable to *Dialogue* (individuals \$20.00 per year; institutions \$25.00 per year; outside USA add \$5.00). Send subscriptions to: Ray Wallace, Editor, *Dialogue*, Department of Language and Communication, Northwestern State University of Louisiana, Natchitoches, LA 71497.

### Call for Manuscripts

*Stories From the Center*: Meg Woolbright and Lynn Briggs seek essays of 15-25 pages for an edited volume of theoretically-based narratives about interactions between tutors and students in writing centers. The editors welcome stories that consider how we construct ourselves and are constructed by our conversations in writing centers. Manuscripts that explore personal and professional images are particularly welcome. Send inquiries and abstracts by June 1, 1993; completed manuscripts by September 1, 1993 to Meg Woolbright, The Writing Center, Siena College, 515 Loudon Rd., Loudonville, NY 12211 or to Lynn Briggs, Reading/Language Arts, 170 Huntington Hall, Syracuse University, Syracuse, NY 13244.

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LaRene Despain  
University of Hawaii at Manoa  
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### **WORKING WORDS: THE PROCESS OF CREATIVE WRITING**

Wendy Bishop, Florida State University  
Paperbound / 336 pages

This multigenre introduction to creative writing focuses on the process of creative writing before turning to genre distinctions and end products.



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## Bibliography of Writing Textbooks

### Paige Dayton Smitten

This year's listing of textbooks includes new texts or new editions of previously published texts having a 1993 copyright date. Books published by companies that did not send information do not appear. All texts should be available by March 1993. Annotations were provided by the publishers; some have been edited for brevity and/or objectivity.

### I. Developmental and ESL Writing Texts

#### I. A. Handbooks

Langan, John. *Sentence Skills* 5th ed. McGraw-Hill. This text helps students master the essential grammar, mechanics, punctuation, and usage rules needed for clear, thoughtful writing. Annotated Teacher's Edition, Instructor's Manual and Testbank, ditto masters, and practice drill tutorial—IBM 3 1/2" & 5 1/4", and Macintosh.

Yarber/Yarber. *Reviewing Basic Grammar* 3rd ed. HarperCollins. Intended for students who need to review the essentials of sentence structure, grammar, punctuation, and spelling. Format is concise, yet comprehensive, and provides explanations and examples. All exercises, review tests, and examinations are new as are the 2 chapters on paragraph writing and outlining.

#### I. B. Rhetorics

Brandon, Lee, and Kelly Brandon. *Sentences and Paragraphs*. D. C. Heath and Company. Teaches basics of writing at sentence and paragraph levels. Ample material, flexible format, accessible style. Includes readings. Guide questions, writing assignments emphasize critical thinking. Complete supplements include software, *Newsweek* offer.

Cherry. *Brief Guide to Basic Writing*. HarperCollins. Text covers the full-length essay and emphasizes the personalized writing assignment by asking students to specify their audience, subject, and purpose. Guidelines for group work are provided and collaboration is encouraged. Includes some discussion of grammar.

Clouse, Barbara. *Progressions* 2nd ed. Macmillan. A developmental worktext with one chapter of readings, ample apparatus and an increased focus on collaborative writing. Instructor's Manual.

Donnelly, Rory. *Sequence: A Basic Writing Course* 3rd ed. HBJ. A developmental writing text for students whose placement tests indicate they are not yet ready for composition. Organized to combine the writing process with grammar.

Funk, Robert, Susan Day, Elizabeth McMahan. *Options for Reading and Writing*. Macmillan. A developmental composition text with readings integrated into most chapters which places the emphasis on the connections between reading and writing. Instructor's Manual.

Reynolds, Audrey L. *Explorations in Basic Writing*. St. Martin's Press. A developmental text providing intensive work on sentence-level skills. Teaches basic rhetorical techniques for developing paragraphs and brief essays. Includes an introduction to the grammar of written English, with sentence-combining exercises. Instructor's Manual.

Sternglass, Marilyn S. *Reading, Writing, and Reasoning, Focus I*. Macmillan. A first-level developmental skills text integrating instruction in and application of reading, writing, and reasoning skills. Alternating chapters of reading/writing instruction and sentence structure analysis. Instructor's Manual.

Tyner, Thomas E. *College Writing Basics: A Progressive Approach* 3rd ed. Wadsworth. Text helps students write increasingly sophisticated paragraphs in preparation for college essay writing.

Uehling. *Starting Out or Starting Over: A Guide for Writing*. HarperCollins. This process-oriented basic writing text is written specifically for "non-traditional" students—returning adults or younger students who have jobs, families, or both. Employing a portfolio approach, the text offers 5 writing projects that students later revise in a collaborative setting. Techniques for overcoming writer's block are presented.

#### I. C. Readers

Adams, W. Royce. *Developing Reading Versatility* 6th ed. HBJ. Text approaches the development of reading comprehension on three levels: literal, critical, and affective. Contains a wide range of readings, including fiction and textbook chapters.

Adams, Royce W. *Viewpoints: Readings Worth Thinking and Writing About* 2nd ed. D. C. Heath and Company. Teaches the skills and strategies necessary for effective reading and writing; reinforces these skills with accessible, thought-provoking essays. Emphasis on reading/writing connection and critical thinking. Instructor's Edition, software.

Buscemi, Santi V. *A Reader for Developing Writers* 2nd ed. McGraw-Hill. A rhetorically organized reader, which follows the writing process, guides students in reading, in exploring their personal response to their reading, and in developing that response in writing. Instructor's Manual.

Roy/Roy. *Prentice Hall Guide to Basic Writing* 2nd ed. Prentice Hall. Developmental writing text that focuses on paragraph writing in a process approach, with an introduction to essay writing.

Smith. *Bridging the Gap: College Reading* 4th ed. HarperCollins. Incorporates actual textbook selections at graduated reading levels for student practice while presenting techniques to foster better reading comprehension. A new Chapter 8 focuses on critical thinking, as do new "Connecting & Reflecting" readings. Includes a new sociology textbook chapter on minorities and 13 new reading selections, many of which reflect cultural diversity.

Thiroux. *Cultures: Diversity in Reading and Writing*. Prentice Hall. A reader for developmental writing courses that gives students detailed help through the writing process while offering them provocative readings from many cultures and countries.

### I. D. Workbooks

Campbell. *Easy Writer: A Process & Sentence Combining Approach to College Writing* 3rd ed. HarperCollins. This workbook teaches grammar, mechanics, and punctuation through sentence combining. A new opening section covers the writing process and features culturally diverse student essays in various draft stages.

Epes/Kirkpatrick. *Editing and Writing: The Comp Lab Exercises, Level 2* 2nd ed. Prentice Hall. Designed for self-instruction for intermediate writing students who need help applying writing and editing guidelines to their own writing. Text stresses the writing process and the place for editing within the total process more than Level 1.

Epes/Kirkpatrick. *Mastering Written English: The Comp Lab Exercises, Level 1* 4th ed. Prentice Hall. Designed for self-instruction in areas that basic writing students find most difficult. Twelve modules of exercise feature simple explanations with examples, followed by exercises, using sentence and paragraph transformations, controlled composition, sentence combining, proofreading, and focused perceptual practice.

Fitzpatrick, Carolyn H., and Marybeth B. Ruscica. *The Complete Paragraph Workout Book* 2nd ed. D. C. Heath and Company. Integrates reading strategies with the writing process to teach paragraph and multi-paragraph writing, while providing a review of grammar and punctuation. Instructor's Edition, testing, software, Newsweek offer.

Glazier, Theresa Ferster. *The Least You Should Know About Vocabulary Building: Word Roots* 4th ed. HBJ. Text repeats a simple learning pattern--study a root, learn derivative words, see each word used in a sentence, complete fill-in-the blank exercises, then correct their exercises.

Jacobus, Lee A. *Improving College Reading* 6th ed. HBJ. Text contains 32 readings from a diversity of disciplines, progressing in order of difficulty with tests following each selection to allow students to write about or discuss meaning of readings.

Langan, John. *English Skills* 5th ed. McGraw-Hill. This workbook/rhetoric is designed for developmental writing courses that focus on paragraph writing skills in preparation for essay writing. Supplements include instructor's edition, manual, and testbank, practice drill tutorial software, IBM PC 3 1/4", IBM PC 5 1/4", Macintosh, and ditto masters.

McWhorter. *Guide to College Reading* 3rd ed. HarperCollins. Intended to increase both reading comprehension and retention, this workbook provides techniques to apply before, during, and after reading. Students are encouraged to take control of their reading and learning processes through comprehension monitoring (metacognition). All new chapters on reading graphics and literature.

Meyers, Alan. *Composing with Confidence* 3rd ed. HarperCollins. This developmental writing workbook features high-interest model paragraphs, essays, and grammar exercises. All stages of the paragraph and essay writing process are covered through exercises. New "PostWrite Analysis" exercises, photographs and drawings have been added in this edition.

Salomone, William, and Stephen McDonald. *Inside Writing: A Writer's Workbook* 2nd ed. Wadsworth. This text, geared toward the lower-level developmental writing course, integrates grammar instruction and writing practice.

### I. E. Special Texts

Birkhead. *CLAST Review Handbook: English Skills*. Prentice Hall. A resource for Florida students to help them understand what the CLAST is and how it is graded, advice on how to prepare for it, and practice with questions similar to CLAST subtests in English Language Skills and Essay Writing.

McDermid, Patt. *Steppingstones: Ways to Better Reading*. Mayfield. This guide to reading skills includes two groups of readings, the first organized in newspaper-like selections, the second comprising chapters from five college textbooks. Exercises and Instructor's Manual.

Metzger, Elizabeth, Linda Lou Cleveland, and Jerre J. Kennedy. *The CLAST Review Book*. HBJ. A review book designed to help students prepare for Florida's newly revised CLAST through a study of basic English language skills, essay writing, reading comprehension and mathematics.

Rubin, Dorothy. *Gaining Word Power* 3rd ed. Macmillan. This vocabulary workbook employs the same chapter format throughout the book. New edition has increased the number of writing assignments.

### I. F. Comprehensive Texts

Langan, John. *College Writing Skills with Readings* 3rd ed. McGraw-Hill. A workbook/rhetoric/handbook with readings all in one for more advanced writing courses. Instructor's Manual, testbank, and ditto masters.

Stanford, Judith. *Guidelines for Writers: A Rhetoric, Reader, Handbook*. McGraw-Hill. A comprehensive rhetoric/reader/handbook offering instruction, readings, and practical applications for inexperienced writers at the developmental and freshman composition levels. Instructor's Manual.

## II. Freshman Writing Texts

### II. A. Handbooks

Aaron, Jane E. *The Little, Brown Compact Handbook*. HarperCollins. This compact sequel to *Little, Brown Handbook* covers the basics of writing, along with fully integrated ESL material. Special features include: inset boxes that define grammatical terms, highlight boxes that set off key information, indicator arrows over example sentences to direct students' attention, and guides to using the book in the endpapers.

Carter, Bonnie E., and Craig B. Skates. *The Rinehart Handbook for Writers* 3rd ed. HBJ. This handbook offers coverage of the writing process as well as grammar. Contains information about research papers, models for special writing projects, and steps for revising.

Crews, Frederick, Sandra Schor, and Michael Hennessy. *The Borzoi Handbook for Writers* 3rd ed. McGraw-Hill. Covers all types of college writing: essays, research papers, even written in-class exams.

Hacker, Diana. *A Pocket Style Manual*. Bedford Books of St. Martin's Press. A brief, inexpensive, pocket-size reference handbook that covers the most common writing problems and includes coverage of using sources and MLA/APA documentation. Based on *The Bedford Handbook for Writers* 3rd ed., and *A Writer's Reference*, 2nd ed. No exercises.

Hairston/Ruszkiewicz. *The Scott Foresman Handbook for Writers* 3rd ed. HarperCollins. This process-oriented handbook explains grammatical rules and rhetorical concepts. It identifies and solves writing problems and, using an innovative symbol system, labels errors according to their severity. Has new chapters on critical thinking and argument, a new ESL chapter, and new "Windows on Writing" sections featuring student writing. New design and alphanumeric tabbing system make this teaching tool a reference text as well.

Howell/Memering. *Brief Handbook for Writers* 3rd ed. Prentice Hall. Focusing on the writing process, this text/reference guide stresses such non-linear compositions skills as context, purpose, and audience as it strongly emphasizes revision and multiple drafting. Modern usage conventions and sentence/paragraph level skills are developed as the basics of essay, research, literary, exam, and business writing are explored.

O'Hare, Frank, and Edward A. Kline. *The Modern Writer's Handbook* 3rd ed. Macmillan. This concise handbook offers complete explanations in understandable language. New edition broadens its coverage of writing and increases the

number of sample student papers. Instructor's Annotated Edition. The Modern Writer's Workbook. Workbook answer key. Guide to Teaching Writing. Test Item File. Computerized Test Item File (IBM and MAC). Software (IBM and MAC).

Pearlman, Daniel D. and Paula R. Pearlman. *Guide to Rapid Revision* 5th ed. Macmillan. A compact handbook, alphabetically arranged in accord with the correction symbols used in composition programs nationwide, with additional symbols and new coverage of ESL concerns in this edition. Workbook.

Rice, Scott. *Right Words, Right Places*. Wadsworth. Treats rhetorical and stylistic character of grammar, giving students an understanding of the power of language and the ability to manipulate it effectively; focuses on effectiveness as opposed to correctness.

Silverman, Jay, Elaine Hughes, and Diana Wienbroer. *Rules of Thumb, A Guide for Writers* 2nd ed. McGraw-Hill. A brief, easy-to-use, and affordable handbook. Includes *Good Measures: A Practice Book to Accompany Rules of Thumb* 2nd ed.

Troyka, Lynn. *Simon & Schuster Handbook for Writers* 3rd ed. Prentice Hall. Designed to serve as core text in writing programs and as a reference throughout college, this handbook begins with coverage of the writing process, then treats all aspects of grammar, punctuation, and style. Includes chapters on critical reading and thinking, research process, writing across the curriculum, and argument. Revisions are based on the latest composition research. Annotated Instructor's Edition.

### II. B. Rhetorics

Adelstein, Michael E., and Jean G. Pival. *The Writing Commitment* 5th ed. HBJ. Designed to teach students to think clearly and to write cogently, this text emphasizes the writing process through its "spiral" organization, exposing students to the writing process repeatedly within a variety of situational contexts. Has an eclectic approach, combining the proven elements of process and rhetorical approach.

Axelrod, Rise B., and Charles R. Cooper. *The Concise Guide to Writing*. St. Martin's Press. Integrates thinking, reading, and writing through systematic guides to writing, with sample professional and student essays. Explains personal, informative, and argumentative writing. Instructor's Manual.

Baker/Kennedy. *Writing and Synthesis: A Multicultural Approach to Writing*. HarperCollins. Integrating the reading and writing processes, the text has students explore their ideas and synthesize them with the readings. Cross-curricular as well as cross-cultural, the readings are often taken from international sources and reflect several disciplines. Includes student written essay responses.

Barnet, Sylvan. *A Short Guide to Writing About Art* 4th ed. HarperCollins. This brief writing supplement helps students generate ideas for papers while showing them how to analyze works of art. All fundamentals are covered, from drafting a paper to documenting sources, and details like writing a caption. Includes new discus-

sions of feminist, gay and lesbian art criticism, the latest research strategies and tools, and examples of African and Asian art.

Bruffee, Kenneth. *A Short Course in Writing: Composition, Collaborative Learning and Constructive Reading* 4th ed. HarperCollins. Over 50 classroom-tested collaborative exercises are featured in this text that teaches students to write well-developed position papers in a collaborative setting. Sample student and professional readings illustrate techniques like the three-paragraph finger exercise and hook and box diagrams. Contains a new discussion of constructive reading.

Cawelti, Scott, and Jeffrey Duncan. *The Inventive Writer: A Discovery-Based Rhetoric*. Mayfield. This comprehensive introduction to the writing process, including collaborative writing and revising, offers a full coverage of invention strategies. Instructor's Manual.

Clouse, Barbara Fine. *Working it Out: A Troubleshooting Guide for Writers*. McGraw-Hill. Tried and true means to idea generation, outlining, drafting, revising, and editing are explained in plain English.

Collette/Johnson. *Common Ground: Personal Writing and Public Discourse*. HarperCollins. Borrowing from literary criticism and reader response theory, this advanced writing text emphasizes the ways that writing serves as a bridge between readers and writers. Brief passages of good writing illustrate strategies and devices that professional writers use and that novices can adapt to their own purposes. Beginning with the writer's personal experience, the text helps students express themselves to the world.

Cooley, Michael E. *The Inventive Writer: Using Critical Thinking to Persuade*. D.C. Heath and Company. Teaches students to combine critical/analytic thinking at all stages of the writing process. *Invention Guide* presents traditional forms of discourse as tools for invention and analysis. Instructor's Edition.

Cuba. *A Short Guide to Writing About Social Science*. HarperCollins. This text lays a firm foundation for all types of social science writing including research papers, book reviews, abstracts, oral presentations, and essay exams. New and revised material on computer searches and writing with a word processor reflect the latest in research writing.

Davis/Lovejoy. *Writing: Process, Product and Power*. Prentice Hall. Organized by seven major features of written products, this introductory rhetoric guides students through the writing process, focusing on writing activities and strategies as they relate to each of the major features.

Ellis, Grace W. *Textures: Strategies for Reading and Writing*. HBJ. Text combines essays by professionals and students with practical advice on reading and writing. Examples from readings illustrate the discussions of writing strategies, and the reading and writing exercises relate closely to the selections.

Flower, Linda. *Problem-Solving Strategies for Writing* 4th ed. HBJ. A rhetoric with a strong process orientation. Flower's cognitive approach is complemented in this new edition by new attention to the social factors that influence writers.

Kennedy, X.J., Dorothy M. Kennedy, and Sylvia A. Holladay. *The Bedford Guide for College Writers: With Reader, Research Manual, and Handbook* 3rd ed. Bedford Books of St. Martin's Press. Four books in one composition text: (1) process-oriented rhetoric; (2) 40-selection thematic reader; (3) 140-page research manual; (4) 200 page reference handbook. *Writer's Prologue* software; Instructor's Manual.

Kiniry, Malcolm, and Mike Rose. *Critical Strategies for Academic Thinking and Writing: A Text and Reader* 2nd ed. Bedford Books of St. Martin's Press. Text/reader with 147 readings from 20 disciplines. Part One introduces 6 critical strategies—thinking/writing tasks required for college level work; Part Two is an expanded 6 chapter sourcebook from which students can write extended papers using the strategies. Instructor's Manual.

Martin, Marlene, and Maureen Girard. *Writing Wisely and Well*. McGraw-Hill. Focusing on the writing process, this rhetoric covers the rhetorical modes, yet provides readings organized in a stimulating thematic framework within each section.

McClelland. *The New American Rhetoric: A Multicultural Approach*. HarperCollins. This text integrates reading and writing instruction providing readings, photographs, and art to stimulate students. Assignments examine issues in American cultural, historical, and social traditions; perspectives on cultural diversity, poverty, women's issues are highlighted. Coverage of critical reading, sample student works-in-progress, and collaborative learning activities are featured in this rhetoric/reader/handbook.

Murray, Donald M. *Write to Learn* 4th ed. HBJ. Text introduces students to the writing process and demonstrates in detail how to focus, explore, plan, draft, and clarify thoughts. Includes 4 new chapters. Instructor's Manual.

Packer, Nancy Huddleston, and John Timpane. *Writing Worth Reading: A Practical Guide* 2nd ed. Bedford Books of St. Martin's Press. Paperback reprint of compact rhetoric focusing on critical thinking, reading, and writing. Offers practical advice on all stages of the writing process and on assignments from across the curriculum. Annotated student paper (MLA). Instructor's Edition.

Patton/Cooper. *Ergo: Thinking Critically and Writing Logically*. HarperCollins. Structured around 19 writing assignments, this text asks students to think critically by making inferences, drawing conclusions, solving problems, and evaluating arguments. Integrating critical thinking and writing skills, the text covers logic, rhetoric, and grammar. Sample readings include literary pieces and political essays.

Pecherik. *A Short Guide to Writing About Biology* 2nd ed. HarperCollins. This guide teaches biology students how to read more thoughtfully and think more logically in order to write clear, content-driven papers, proposals, and reports. A greater

## Freshman Texts

emphasis on critical reading and note-taking, peer review strategies, and increased coverage of database searches enhances the new edition.

Primis. *The Primis Rhetoric/Handbook*. McGraw-Hill. Customized text that allows you to tailor support materials to students' needs.

Reinking/Hart. *Strategies for Successful Writing: A Rhetoric, Reader and Handbook* 3rd ed. Prentice Hall. Text combines complete rhetoric, reader, and handbook sections. Rhetoric presents full range of writing strategies, as illustrated by student essays, along with coverage of researched writing, special writing assignments and paragraph/sentence skills. Reader presents a mix of contemporary/classic essays by professional writers. Handbook is designed as an easy reference to major elements/errors of grammar, punctuation, and mechanics.

Reinking/Hart. *Strategies for Successful Writing: A Rhetoric and Reader* 3rd ed. Prentice Hall. Brief version of above text. Two books in one--combines a complete rhetoric and reader. Rhetoric offers the full range of writing strategies, all illustrated by student essays, along with coverage of researched writing, special writing assignments, and paragraph/sentence skills. Reader offers a mix of contemporary/classic essays by professional writers.

Ruggiero, Vincent R., and Patricia G. Morgan. *Writing: Invitation and Response*. HBJ. The text covers invention, drafting, revision, and audience awareness. It also places early and continued emphasis on identifying and developing thinking skills.

Skwire, David, and Harvey S. Weiner. *Student's Book of College English* 6th ed. Macmillan. This rhetoric/reader/handbook provides students with an economical, all-in-one introduction to college English. Text also has a full chapter on the research paper, including a fully annotated student paper. Instructor's Manual.

The Simplified Series: *Essay Writing Simplified, English Grammar Simplified, Sentence Writing Simplified, The Researched Paper Simplified*. HarperCollins. These concise and inexpensive texts provide a reference set for students working on their own or in the classroom. Each title offers clear, succinct instruction in aspects of English usage, from spelling and punctuation to sentence structure and style to coverage of paragraphs, essays, and multiple-source papers.

Smith, William F., and Raymond D. Liedlich. *From Thought to Theme: A Rhetoric-Reader for College English* 9th ed. HBJ. Contains new examples and up-to-date, revised exercises.

Sommers/Simon. *The HarperCollins Guide to Writing with Sourcebook*. HarperCollins. Students write first from personal experience and move to argument and analysis; they learn to ask questions and revise as they respond to material from the Sourcebook of readings. Covering topics of morality, authority, and identity, readings are written by student and professional writers and reflect cultural diversity. Contains collaborative activities in each chapter. With a brief handbook section, this text serves as 3 books in 1: rhetoric, reader, and handbook.

Voss, Ralph F., and Michael L. Keene. *The Heath Guide to College Writing*. D.C. Heath and Company. Complete rhetoric combines product- and process-oriented ap-

proaches. Includes student and professional examples, individual and group exercises, pre- and post-reading activities, etc. Brief Edition includes handbook. Extensive package.

Wyrick, Jean. *Steps to Writing Well* 5th ed. HBJ. This text uses straightforward writing style to present practical advice to the beginning writing student.

## II. C. Readers

Aaron, Jane E. *The Compact Reader: Short Essays by Theme and Form* 4th ed. Bedford Books of St. Martin's Press. Short-essay reader. 11 chapters, each with both a rhetorical and a thematic focus; 35 essays, almost all only 2-4 pages long. Extensive apparatus. Instructor's Manual.

Atwan, Robert. *Our Times/3: Readings from Recent Periodicals* 3rd ed. Bedford Books of St. Martin's Press. A thematic reader with 67 contemporary selections drawn from 52 periodicals on 22 topics of interest to students. Apparatus sparks class discussion and helps turn that discussion into engaging writing.

Axelrod, Rise B., and Charles R. Cooper. *Reading Critically, Writing Well: A Reader and Guide* 3rd ed. St. Martin's Press. A composition reader/text that teaches students critical reading skills and provides strategies to help them apply the skills to their writing. Contains 52 examples of classic, professional, and student writing. Instructor's Manual.

Anderson, Thayne, and Kent Forrester. *Point Counterpoint: Eight Cases for Composition* 2nd ed. HBJ. This text is both a thematic reader (99 essays organized around 8 topics) and a self-contained guide to writing research papers.

Back/Wolk. *Arenas of the Mind: Critical Reading for Writing*. HarperCollins. Structured around 5 "arenas" (areas of conflict), this text asks students to read critically to become better writers. Presenting readings, interviews, and transcripts of conversations with professional and student writers, the text shows students how to challenge ideas, analyze their findings, and make convincing arguments. "Arenas" cover such topics as race relations, gender issues, crime and punishment, and represent women and multicultural authors.

Barnet, Sylvan, and Hugo Bedau. *Current Issues and Enduring Questions: A Guide to Critical Thinking and Argument, with Readings* 3rd ed. Bedford Books of St. Martin's Press. Three-part argumentation text/reader: (1) critical thinking, reading, and writing guide; (2) 66 argument anthology on 17 current issues; (3) 22 reading anthology on 4 enduring questions. Appendices on 4 additional argumentative perspectives.

Barth, Melissa E., Thomas McLaughlin, and James A. Winders. *Reading for Difference: Texts on Gender, Race, and Class*. HBJ. A thematic reader containing 80 essays by writers across gender, race, and class lines.

Bartholomae, David, and Anthony Petrosky. *An Anthology for Writers* 3rd ed. Bedford Books of St. Martin's Press. 29 challenging selections (12 new; average length 27 pages) and 16 assignment sequences. Instructor's Manual.

Bloom/White. *Inquiry: A Cross-Curricular Reader*. Blair Press. A cross-curricular composition reader emphasizing writing as thinking; it is based on the premise that a good question can elicit many answers. Thus, the reading selections are organized around 6 interesting questions having to do with the nature of learning about an issue, and they illustrate how thinkers and writers in the natural sciences, social sciences, and humanities approach the issue at hand.

Davis, Boyd S. *Dimensions of Language*. Macmillan. Designed to promote critical thinking, discussions, writing, and research. 71 selections reflect a wide range of rhetorical and cultural perspectives on language. Instructor's Manual.

Divakaruni, Chitra. *Multitude: Cross-Cultural Readings for Writers*. McGraw-Hill. A cross-cultural reader divided into 10 broad themes providing a variety of lengths, difficulty levels, and perspectives. Instructor's Manual.

Escholz, Paul, and Alfred Rosa. *Subject and Strategy: A Rhetoric and Reader*. St. Martin's Press. A rhetorically arranged collection of 74 readings (36 new). Apparatus focuses on the role of reading in the writing process. Includes new casebook on language, race, and gender. Instructor's Manual.

Flachmann/Flachmann. *The Prose Reader: Essays for Thinking, Reading and Writing* 3rd ed. Prentice Hall. Based on the assumption that lucid thinking, reading, and writing are so closely interwoven as to be one process, this collection of rhetorically-organized essays includes features designed to help students become more effective readers and writers. Includes section introductions, student essays, prereading and prewriting questions, comprehension questions and writing assignments.

Ford, Marjorie, Jon Ford, and Ann Waters. *Coming From Home: Reading for Writers*. McGraw-Hill. Reader arranged around the theme of families and the importance of community. Contains 72 selections of essays, poems, stories, and memoirs. Instructor's Manual.

Gillespie. *The Writer's Craft: A Process Reader* 3rd ed. HarperCollins. Organized by stages in the writing process, this reader features photographic reproductions of professional and student works-in-progress to illustrate aspects of writing and the revision process. Author commentary with several selections lends insight into the author's thoughts and writing strategy. 25 readings are new, including several student examples.

Goshgarian, Gary. *The Contemporary Reader* 4th ed. HarperCollins. This text contains a diverse collection of essays that address the times and cultures of which students are a part. 70 of the 100 readings are new, and women and minority writers have significant representation. Thematic chapter headings include: "Race and Class in America," "Fads and Fancies," "Advertising," "On Violence in America," and an argument chapter.

Hatton, John, and Paul Plouffe. *The Culture of Science: Essays and Issues for Writers*. Macmillan. A thematically arranged science writing reader which includes 66 essays written by scientists and engineers. Questions which follow each selection emphasize the rhetorical and stylistic techniques employed in each selection. Instructor's Manual.

King, Anne Mills. *The Engaging Reader* 2nd ed. Macmillan. A thematically organized reader of 71 brief selections representing a variety of ethnic groups and literary genres. New edition has increased focus on the connections between reading and writing.

Klaus, Carl H., Chris Anderson, and Rebecca Blevins Faery. *In Depth: Essayists for Our Time* 2nd ed. HBJ. More than 100 essays by 26 well-known writers comprise this collection of readings for first year advanced composition courses. Each writer is represented by 4-6 essays, showing students how writers adapt to changing subjects, purposes, and audiences.

LaGuardia, Dolores, and Hans P. Guth. *American Voices: Multicultural Literacy and Critical Thinking*. Mayfield. This thematically organized multicultural reader incorporates 13 Writing Workshops that move from personal to more academic forms of writing including the documented paper. Contains essays, fiction, interviews, reviews, and poems. Instructor's Manual.

Levin, Gerald. *Prose Models* 9th ed. HBJ. One-third of the readings are new; of the 34 women writers represented, 8 are new to this edition.

Lonoff De Cuevas. *The College Reader: Linking Reading to Writing*. HarperCollins. 100 readings and author quotes have been collected under thematic headings that will rouse students' minds and feelings. Comments from writers are included after several selections. "Writing Links" assignments at the end of each chapter call for more extensive and imaginative writing projects often involving more than one paper.

Marting. *Making a Living: A Real-World Reader*. HarperCollins. This collection of 59 essays explores the theme of work, with leading writers unravelling topics such as the meaning of work, the work ethic, stress, discrimination in the workplace, equal pay, and work in the 21st century. Apparatus promotes critical examination of the topic and student involvement.

McCuen, Jo Ray. *Readings for Writers* 7th ed. HBJ. This text offers first year composition students a variety of ideas, instructions, and readings to help them develop their writing skills.

McDonald. *The Language of Argument* 7th ed. HarperCollins. This reader contains 100 readings, advertisements, and illustrations (80 new) that present controversial issues for students to read about and refer to in writing their persuasive essays. Brief, but thorough discussions of the forms of argument are provided as well as "Eight Rules for Good Writing." Coverage of MLA documentation has been added.

Miller. *Written Worlds: Reading and Writing Culture*. HarperCollins. A thematic reader exploring the way the written word has shaped society by looking at documents that have had major impact on culture through the ages to the present. Classic, contemporary, and historical readings highlight connections between personal/public worlds, and between oral/written traditions. 26 of the 82 readings are new; a new multicultural focus strengthens the representation of women and minority authors.

Murray, Donald M. *Read to Write: A Writing Process Reader* 3rd ed. HBJ. Designed primarily for beginning composition students, this text explains and demonstrates how writers read both their own works in progress and the works of published writers in order to learn how to write more effectively. Instructor's Manual.

Nadell, Judy, John Langan, and Linda McMeniman. *The Macmillan Reader* 3rd ed. Macmillan. Text has 58 rhetorically arranged essays including many of the preferred classics. New edition has 20 new selections, more collaborative exercises, and a new short chapter on MLA documentation. Instructor's Manual.

Penfield. *Short Takes: Model Essays for Composition* 4th ed. HarperCollins. This reader illustrates rhetorical patterns through brief essays (1-3 pages). Over half the readings are new--including 4 new pieces in the argument chapter--women and minority writers are well-represented. Apparatus and the opening "Freeze Frame" segment focuses on the connection between reading and writing.

Primis. *The Accomodating Reader*. McGraw-Hill. A breakthrough in composition readers. Create your own book by tailoring it to the special needs of your class.

Rackham/Bertagnoli. *Windows: Exploring Personal Values Through Reading and Writing*. HarperCollins. This text gathers essays, stories, poems, novellas, and plays under thematic groupings that focus on personal values offering different perspectives on all facets of life--emphasizes a reader-response approach. Includes student writings, annotated passages, journal entries, drafts, and complete essays.

Rivers, William. *Issues and Images: An Argument Reader*. HBJ. This argument-based reader includes not only the usual explicit types of argumentative essays, but also presents examples illustrating implicit arguments. Many readings provide historical context so students will have a sense of the evolution of issues.

Schmidt/VandeKopple. *Communities of Discourse: The Rhetoric of Disciplines*. Prentice Hall. Designed for freshman composition through advanced writing courses, text includes essays and chapters from some of the most prominent writers and researchers within the discourse communities of 5 disciplines--social sciences, natural sciences, fine arts, philosophy, and history. Essays examine how their rhetorical strategies and content are affected by their discourse communities.

Schuster/VanPelt. *Speculations: Readings in Culture, Identity & Values*. Blair Press. A reader offering essays, poems, and stories that encourage and challenge students to think and write critically about the dynamics of their social, cultural, and personal identities. Readings are organized around 5 themes important to college students; assignments at the end of each thematic grouping connect readings in an unfolding sequence of writing/thinking activities.

Schwegler. *Patterns in Action: A Reader for Writers* 3rd ed. HarperCollins. A rhetorically organized reader providing essay selections and discussions of the reading/writing process to show students how rhetorical patterns grow out of common writing situations and how they can be combined with other patterns to suit the writer's purpose. 25 new essays, including new essays on controversial issues.

75 Readings: *An Anthology* 4th ed. McGraw-Hill College Division. Arranged rhetorically, offering high-quality essays at a low price. Instructor's Manual.

Slovic, Scott, and Terrell Dixon. *Being in the World: An Environmental Reader for Writers*. Macmillan. A thematically arranged reader with 85 contemporary essays, letters, and journal entries on nature and the environment. Instructor's Manual.

Smith/Layton. *Choosing to Emerge as Readers and Writers: A Multicultural Reader*. HarperCollins. A thematic reader exploring ways in which writing, reading, and education can help students discover their potential and come into their own as readers, writers, and learners. Reading selections--essays, stories, and poems--represent a variety of cultural backgrounds including 7 selections by student writers.

Stanford, Judith A. *Connections: A Multicultural Reader for Writers*. Mayfield. This reader offers 80 selections organized by rhetorical aim--expressive, explanatory, and persuasive--and then by theme. Writing processes for each aim are discussed and illustrated. Instructor's Manual.

Stubbs/Barnet. *The Little, Brown Reader* 6th ed. HarperCollins. This reader features 129 readings (essays, short stories, poems), a collection of photographs and art, and brief provocative statements. Has a new treatment of critical reading/writing, and expanded analyses of professional works with sample student essays. 47 new readings--including 2 new chapters, "Identities," on multicultural issues and "Classic Essays." Almost one half of the readings are by women; nearly one third are by minority writers.

Winkler, Anthony C., and Jo Ray McCuen. *From Reading, Writing* 2nd ed. HBJ. Organized under traditional rhetorical types, the selections and pedagogy fortify the causal relationship between habitual reading and writing well (21 new selections).

The Writer's Library: *Education, Science and Society, Growing Up and Growing Old, Women and Men*. HarperCollins. This series, comprised of 5 volumes of essays on different themes, presents a mix of classic and contemporary works and represents both women and minority writers. Includes chapter introductions, biographical headnotes, and end-of-selection questions.

Wyrick, Jean. *The Rinehart Reader* 2nd ed. HBJ. A rhetorically organized reader featuring classic essays by classic authors, with introductory chapters on reading and writing--pedagogy accompanies each selection. Instructor's Manual.

## II. D. Workbooks

Gordon, and Lynn Troyka. *Simon & Schuster Workbook for Writers* 3rd ed. Prentice Hall.

Nickerson, Marie-Louise. *The Modern Writer's Workbook* 2nd ed. Macmillan. Text is designed to accompany *The Modern Writer's Handbook*. All exercises are cross-referenced to the appropriate sections in the handbook on the inside front cover for easy reference. Answer Key.

## II. E. Special Texts

Barnet, Sylvan, and Hugo Bedau. *Critical Thinking, Reading, and Writing: A Brief Guide to Argument*. Bedford Books of St. Martin's Press. Brief guide to critical thinking and argument. Adapted from authors' *Current Issues and Enduring Questions*, text includes 21 arguments for analysis and 4 appendices on different argument perspectives.

Blicq. *Technically Write! Communicating in a Technological Era*. Prentice Hall. Text provides an "on-the-job" exploration of the most effective techniques for the types of written and oral communication often encountered in business. Students are given typical situations asking them to interact with clients, suppliers, and each other by way of reports, technical correspondence, instructions, descriptions, illustrations, meetings, etc.

Clines/Cobb. *Research Writing Simplified*. HarperCollins. This brief research paper guide comes in an 8 1/2 by 11 format to slip easily into student notebooks. Addressing all aspects of the research process, it features clear, thorough explanations and an extensive set of learning activities on research paper skills.

Lester. *Writing Research Papers: A Complete Guide* 7th ed. HarperCollins. This text takes a practical approach to research writing, outlining each step of the research process and providing copious examples. This new edition features smaller, more manageable chapters and new alphanumeric headings and tabs to make it easier to use. Also featured are new discussions of finding/evaluating the best source material and updated/expanded coverage of using computers to write research papers.

Meyer, Michael. *The Bedford Introduction to Literature* 3rd ed. Bedford Books of St. Martin's Press. 3-genre anthology with a focus on writing about literature. 51 stories, 414 poems, 19 plays. 2 chapters on the writing process, student examples, sample research paper. Instructor's Manual plus audiocassette of poetry readings.

Rasool, Joan, Caroline D. Banks, and Mary-Jane McCarthy. *Critical Thinking: Reading and Writing in a Diverse World*. Wadsworth. A text that uses reading, writing, and discussion as vehicles for the development of students' critical thinking skills. Instructor's Manual.

Slattery, Patrick J., and Susan Carlton. *Reading, Thinking, and Writing with Sources*. Macmillan. This text introduces students to skills essential for writing effective source-based argumentative papers. The multidisciplinary readings emphasize the connection between reading, critical thinking, and writing. Instructor's Manual.

## III. Advanced Writing Texts

### III. A. Rhetorics

Hickey, Dona J. *Developing a Written Voice*. Mayfield. This short, practical text aims to "make voice the center of classroom discussion in a writing course," encouraging students to explore important stylistic issues within a collaborative context.

Laib. *Rhetoric and Style: Strategies for Advanced Writers*. Prentice Hall. Comprehensive text for intermediate or advanced composition with emphasis on the choices writers make. Covers general topics such as organization, development and style as well as specific applications such as letters, reviews, and reports.

Minot. *Three Genres: The Writing of Poetry, Fiction and Drama* 5th ed. Prentice Hall. Comprehensive text for creative writing courses. Covers all 3 major genres and includes sample works from each genre.

### III. B. Readers

Clifford, John, and Robert DiYanni. *Modern American Prose*. McGraw-Hill. Right for both advanced and freshman composition classes, including 4 essays by each of 15 major American essayists and 1 essay by each of 15 more. Instructor's Manual.

### III. C. Composition and Literature Texts

Barnet, Sylvan, Morton Berman, and William Burto. *Introduction to Literature: Fiction, Poetry, Drama* 10th ed. HarperCollins. This anthology retains its genial tone, compact size, and brief editorial apparatus while adding new coverage of reading and writing about literature. New readings—19 stories, 49 poems, and 7 plays—consisting largely of emerging contemporary and multicultural voices. Three authors are treated in-depth; many more are represented by multiple selections. A new video supplement features Anton Chekov's "Enemies" as adapted by Jamaica Kincaid (author of "Girl") is available free with text.

Barnet, Sylvan, Morton Berman, and William Burto. *Types of Drama: Plays and Essays* 6th ed. HarperCollins. This text presents a full range of drama from Ancient Greece to the present. Provides students with reading strategies for the 27 plays and discussions on how to critique them. Contains 11 new plays representing a mix of contemporary/classical works including more one-act plays. The "Context" sections offer comments on 11 plays often written by the playwrights themselves.

## Advanced Texts

Barreca, Regina (Ed.). *Women of the Century: Thirty Modern Short Stories*. St. Martin's Press. Spans the 20th century from Edith Wharton to Margaret Atwood. Selections illustrate common themes and shared techniques of women's fiction in this century. Many stories by minority writers.

Corbett, Edward P.J., and Sheryl L. Finkle. *Essay: The Old and New* 2nd ed. Blair Press. An essay reader that gives students a sense of variety and evolution of the essay as a distinct literary genre. The themes of the chapters are those that have been important to the essayistic tradition, and within chapters recognizable classic essays speak to contemporary selections.

Guth/Rico. *Discovering Fiction*. Blair Press. A fiction anthology for use in both introduction-to-fiction and introduction-to-literature courses. Apparatus and selections focus on the human meaning of literature and foster students' involvement. A number of less-traditional stories are combined with classic favorites. Selection introductions provide essential context and analytical tools; follow-up questions promote close reading and personal response. Writing ideas and student examples are provided throughout, and a writing-about-fiction section at the end of each chapter supplies writing suggestions, guides, and models.

Guth/Rico. *Discovering Literature: Fiction, Poetry and Drama*. Blair Press. A literature anthology organized around the 3 major literary genres. Apparatus and selections focus on the human meaning of literature and foster students' involvement. Selection introductions provide essential context and analytical tools; follow-up questions promote close reading and personal response. Writing ideas and student examples are provided throughout, and a writing-about-literature section at the end of each chapter supplies writing suggestions. Many less-traditional selections and classic favorites are included.

Guth/Rico. *Discovering Poetry*. Blair Press. An anthology for use in introduction-to-poetry and introduction-to-literature courses. Apparatus and selections focus on human meaning of poetry and foster students' involvement. A number of less-traditional poems are combined with classic favorites. Selection introductions provide essential context and analytical tools; follow-up questions promote close reading and personal response. Writing ideas and student examples are provided throughout, and a writing-about-poetry section at the end of each chapter supplies writing suggestions, guides, and models.

HarperCollins Pocket Anthology Series: *Fiction, Poetry, Drama*. These brief, inexpensive anthologies have collected the most popular classic and contemporary literary pieces taught today, including significant representation of women and multicultural writers.

Howe, Irving. *Classics of Modern Fiction* 5th ed. HBJ. This collection of 12 novellas ranges in character from universally acknowledged masterpieces to major works by great "modernist" writers.

Ibieta, Gabriella (Ed.). *Latin American Writers: Thirty Stories*. St. Martin's Press. Contains contemporary stories by 22 writers representing 11 countries. Provides a

coherent vision of the Latin American contribution to world literature. Includes general introduction, a map of Latin America, and brief headnotes with biographical and critical commentary.

McMahan, Elizabeth, Susan X. Day, and Robert Funk. *Literature and the Writing Process* 3rd ed. Macmillan. An introduction to literature anthology that integrates basic rhetorical methods with writing about literary subjects. Instructor's Manual.

McMahan, Elizabeth, Susan Day, and Robert Funk (Eds.). *Nine Short Novels by American Women*. St. Martin's Press. Contains 9 major short works of fiction by women writing in the last 100 years. Includes biographical headnotes, study questions, topics for writing, selected bibliographies.

Perrine, Laurence, and Thomas R. Arp. *Literature: Structure, Sound, and Sense* 6th ed. HBJ. A 3-genre anthology (poetry, fiction, drama). The 6th edition looks at the latest in literary achievements by writers across the spectrum.

Perrine, Laurence, and Thomas R. Arp. *Story and Structure* 8th ed. HBJ. This 8th edition respects classic literature while capturing the achievements of contemporary writers across the spectrum. Contains 46 stories--13 new, 17 by women, 5 by minority writers.

Vesterman, William. *Literature: An Introduction to Critical Reading*. HBJ. This text combines selections from fiction, poetry, and drama with literary analysis according to 8 critical perspectives.

Worthen, W.B. *The HBJ Anthology of Drama*. HBJ. A text of Western drama, appropriate for both English and theater courses. Offers 39 plays--from Greek to the present. The text situates the theater within the history and culture of a particular era, permits a sustained interrogation of dramatic criticism and theatrical practice, and opens the traditional canon to new and powerful perspectives.

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

Barnum, Carol M., and Saul Carliner. *Techniques for Technical Communication*. Macmillan. A collection of 12 original articles offering works by experts in their field of technical communication. The text takes students through the process of preparing, writing, editing, and evaluating documents in print and other media.

Brusaw, Charles T., Gerald J. Alred, and Walter E. Oliu. *The Business Writer's Handbook* 4th ed. St. Martin's Press. A reference tailored to the needs of business writers. Convenient 4-way access system: alphabetical arrangement, checklist of the writing process, topical key, index. Instructor's Resource Manual.

Brusaw, Charles T., Gerald J. Alred, and Walter E. Oliu. *Handbook of Technical Writing* 4th ed. St. Martin's Press. A reference tailored to the needs of technical writers. Convenient 4-way access system: alphabetical arrangement, checklist of the writing process, topical key, index. Instructor's Resource Manual.

Coggin, William O., and Lynette R. Porter. *Editing for Technical Professions*. Macmillan. An introduction to technical editing for upper-division undergraduates, graduate students, and working professionals enrolled in certificate programs in technical communication. Instructor's Manual. Interactive software (IBM/MAC).

Cullinan, Mary. *Business Communication: Principles and Processes* 2nd ed. HBJ. This process-oriented text of written and oral business communication contains a built-in grammar, punctuation and mechanics reference for students. Its clear, concise explanations of all types of communication and many examples offer students ample opportunity to apply newly learned principles.

Keene, Michael L. *Effective Professional and Technical Writing* 2nd ed. D.C. Heath and Company. Analytical, reader-based approach to technical writing for students in all fields. Progresses from basic writing concerns to effective professional communication. Clear explanations, examples, exercises address contemporary concerns. Instructor's Guide.

Kennedy, George E., and Tracy Montgomery. *Solving Problems through Technical and Professional Writing*. McGraw-Hill. This book is distinguished by its problem-solving approach. Instructor's Manual.

Pattow/Wresch. *Communicating Technical Information: A Guide for the Electronic Age*. Blair Press. A text that focuses on the practical realities of technical writing. Using examples, it examines basic principles, commonly used techniques, and fundamental tasks that comprise most technical writing. Includes such subjects/strategies as using computers as research tools, composition and production; the prevalence of the electronic medium as a final form for documents; and the importance of visual communication through graphics and document design.

Pickett/Laster. *Technical English* 6th ed. HarperCollins. This text is driven by practical applications and lively instruction. The explanations, helpful apparatus, and accessible reading selections lead students step-by-step through all facets of writing for the technical fields. 25% of reading selections are new, as is enhanced coverage of writing research reports and report writing.

Rew, Lois Johnson. *Introduction to Technical Writing: Process and Practice* 2nd ed. St. Martin's Press. A comprehensive text that teaches the process of technical writing—from planning and drafting through revising and editing—and writing for international audiences. Features an emphasis on collaborative writing. Includes over 150 exercises and writing assignments. Instructor's Manual, transparencies, and software available.

Vesper/Ruggerio. *Contemporary Business Communication: From Thought to Expression*. HarperCollins. A systematic approach to developing creative, critical, and ethical thinking skills for business correspondence is presented. Six integrated case studies, collaborative exercises and writing projects are included as real examples of effective and ineffective business communication. A global focus fosters sensitivity toward women and minorities in the business world.

### III. E. Special Texts

Abrams, M.H. *A Glossary of Literary Terms* 6th ed. HBJ. A source/guidebook for students of literary criticism—undergraduate and beyond.

Burke, Carol, and Molly Best Tinsley. *The Creative Process*. St. Martin's Press. A process approach to teaching creative writing that offers imaginative exercises, brief readings by professional and student writers. Covers poetry, fiction, and the essay.

Fromkin, Victoria A., and Robert D. Rodman. *An Introduction to Language* 5th ed. HBJ. An introduction to language and literature text covering topics such as phonology, phonetics, morphology, pragmatics, syntax, writing, and historical change from the standpoint of generative theory, but without taking a stand on debates in the field.

Ladefoged, Peter. *A Course in Phonetics* 3rd ed. HBJ. A broad overview of the branches of phonetics for students with no prior knowledge. The approach builds on the basics, beginning with technical terms required for describing speech and transcription symbols before moving on to the phonetics of English and other languages.

O'Grady, William, Michael Dobrovolsky, and Mark Aronoff. *Contemporary Linguistics: An Introduction* 2nd ed. St. Martin's Press. A comprehensive text for introductory linguistics courses that covers both core areas as well as specialized and advanced topics. Contains linguistic examples from several languages.

Pyles, Thomas, and John Algeo. *The Origins and Development of the English Language* 4th ed. HBJ. The history of the English language as seen through the lens of linguistic analysis, takes a theory-neutral stance for graduates and advanced theory undergraduates.

Seyler, Dorothy U. *Doing Research: The Complete Research Paper Guide*. McGraw-Hill. A comprehensive guide to doing research emphasizing the "why's" with the "how's." Instructor's Manual.

### IV. Professional Texts

Clarke, and Arthur Biddle. *Teaching Critical Thinking: Reports from Across the Curriculum*. Prentice Hall. Designed for college and high school teachers in all disciplines, this book provides an intellectual framework and practical strategies for teaching critical thinking.

Spellmeyer. *Common Ground: Dialogue, Understanding and the Teaching of Composition*. Prentice Hall. Drawing on literary criticism, political theory, phenomenology, and social sciences, this text provides a framework for post-rhetorical, post-constructionist composition studies. It asks teachers to reconsider their field's founding assumptions—then to undertake its complete transformation by breaking with the authoritarian legacy of classical rhetoric and modern composition studies.



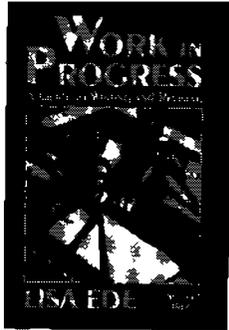
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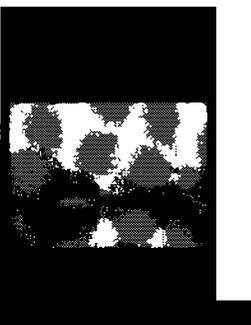
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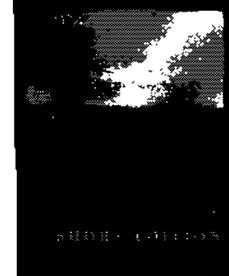
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