

Journal of the Council of Writing Program Administrators
Volume 17, Number 3, Spring, 1994

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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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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.

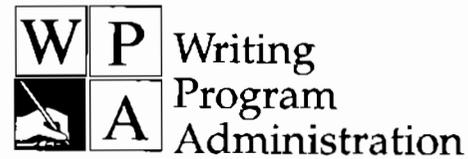
Relevant announcements and calls for papers are also acceptable. Announcement deadlines: Fall/Winter issue, August 15; Spring issue, December 15.

Address articles and editorial correspondence to Christine Hult, Editor, *WPA*, Department of English, Utah State University, Logan, Utah 84322-3200.

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Editor's Note

With this issue, I will end my six-year term as editor of *WPA: Writing Program Administration*. As this issue goes to press, the WPA Executive Committee is screening applications for the new editor, whose first issue will be out in the Fall/Winter of 1994. I am extremely grateful to the officers and executive committee of the Council of Writing Program Administrators for their unflagging support of me during these years. I also wish to thank the largely unsung, but invaluable, work of my editorial board members, past and present. Without the help of these professionals, I could never have done my job as editor.

A debt of gratitude also goes to those at Utah State University who have supported my editorship. In particular, I would like to thank Patricia Gardner and Jeffrey Smitten, Department heads with the vision to support WPA; Robert Hoover, Joyce Kinkead, and Brian Pitcher, Deans of the College of Humanities, Arts, and Social Sciences; Sue Webb (at Texas Woman's U.) and Paige Smitten, who served so capably as Managing Editors; Chris Muffoletto and Paula Larsen, Editorial Assistants; and finally, Bonnie Arnett and Debbie Gessaman, who helped with copyediting. To Remani at the USU Publication, Design, and Production Department, goes my thanks for the quality printing of the journal over the years. I will miss working with all of you.

These have been years of personal and professional growth to me. I especially enjoyed the stimulating interaction between myself, the editorial board, and the authors. Seeing a fine article submission become a quality published piece was surely the highlight of an editor's job. I hope authors will continue to submit their best work to WPA. Best wishes to whomever becomes the new editor; you are taking on a challenge that will bring countless intangible rewards, and a few tangible ones as well. Thanks to all of the members of the WPA organization for their faithful support.

Christine Hult

Linda Myers, editor

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Professional Communication and the Politics of English Studies

Michael Mendelson

This essay is based on the proposition that professional writing belongs on equal footing with other courses in the English curriculum.¹ Distilled into its most compact form, the proposition rests on the logic of the following syllogism:

Rhetoric embraces writing in the workplace;
English Studies includes rhetoric as well as literature;
Therefore, English Studies extends (or ought to)
to writing in the workplace.

It is, of course, the parenthesis, the "ought to," that is the problematic feature of this syllogism. For the parenthesis acknowledges that while professional writing courses have been a staple in many English departments for more than a decade, their actual status is still very much in question.² If such is the case, and I believe it is, any proposal for the integration of professional writing into the English curriculum will need more than the strict logic of a syllogism to be persuasive. In the end, the reform proposed here will require persistent dialogue on the part of department administrators and faculty; careful attention to curricular innovations of schools in the forefront of professional communication (hereafter RPC, for rhetoric and professional communication, the standard name for this emerging discipline); and proof supplied by teachers of RPC that their professional interests are in fact consistent with the activities of the department linguist, and composition specialists.

But a general willingness to discuss reform is in itself no guarantee that reform will be the end product of even the most well-intentioned efforts. What we need is a set of practical guidelines that plot a path for RPC from the margins to the mainstream of English Studies. Without such guidelines, all courses in professional communication (including business writing, technical writing, visual communication, editing, argumentative writing, and writing internships) can too easily be added to the departmental course list but ignored as important contributors to the actual spectrum of discourse studies. In this essay, I will focus on those particular issues that we must confront and those practical steps we might take if we hope to achieve substantive reform.

I put forward this proposal knowing full well that curricular debate over professional writing is far from resolved at many schools.¹ I know that some dedicated teachers of English believe strongly that RPC courses are too vocational, too mundane, too likely—in some curricular manifestation of Gresham's Law—to drive out what they feel to be the more appropriate study of British and American literature. Recently, a director of the ADE wrote to me claiming that "students can learn about the practical genres in many places in our society (including the school of business), but the English department is the only place they can learn about the literary genres." Implicit in such comments is an attitude of contempt and dismissal, a perception that the business of English Studies in some way becomes sullied by an association with professional communication. Such an attitude is, I am sorry to say, still widespread. But my goal in this essay is not to engage in what I consider a lingering skirmish in the long campaign to make composition studies legitimate; rather, I wish to advance a pragmatic agenda for those who already understand that English is a multi-disciplinary area made more robust by extending its fundamental concern with linguistic competence into promising new territories.

My proposal for integrating RPC into the English curriculum must not only contend, however, with the vestigial contempt of many traditionalists; it must also recognize the strong local flavor of most academic politics. Simply put, the politics of my department are not the same as the politics of yours, even though we may both be involved in discussing the role of professional writing in the English curriculum. Let me acknowledge, then, that my experience with issues of curricular reform comes from a large public university in the Midwest, Iowa State, where—after four years of discussion—the Department of English now has an undergraduate area-of-concentration in Rhetoric and Professional Communication, as well as a doctoral program in the same subject. Inherent in Iowa State's redesigned curriculum is a vision of English Studies as an inclusive rather than exclusive experience, a vision that extends not only to diverse literatures and academic essays but also to the kinds of texts our students will be producing and interpreting as professionals. The claims of this vision seem to me to operate for any English department.

So on to the matter of integration, or how can RPC be effectively incorporated into the English Studies curriculum, not only at schools like mine, but anywhere. My approach here will be twofold, and not especially startling: 1) integration of RPC courses will involve a comprehensive review of the department's program of study rather than piecemeal additions to the existing curriculum; and 2) barriers to integration can be effectively scaled by efforts on the part of RPC faculty to increase their

research profile. What follows is my attempt to more fully define what "integration" and "research" ought to mean in the context of this discussion.

By integration, I mean nothing less than the incorporation of all branches of English Studies (linguistics and creative writing, as well as literature and rhetoric) into a seamless curriculum that does not play favorites. The goal of such integration is to engage our students in the full spectrum of language study, and while the force of precedent may mean that there are more literature courses than anything else, an integrated curriculum will be one in which students are effectively encouraged to sample from a full menu of options. This basic definition generates a number of specific issues we must confront if integration is to go forward.

First: In an integrated program, disciplinary links between RPC courses and the rest of the English and institutional curricula will be established through course prerequisites and careful sequencing. All too often a course in business communication, perhaps in tandem with the technical writing course, floats about in some ignored eddy of the writing program, totally without mooring in the curriculum and without causeways to and from other courses. We can begin to contemplate the relationship of such courses to the rest of the curriculum by addressing the following questions:

- What are the appropriate prerequisites for professional writing?
- Do rhetorical theory, literary study, and additional training in advanced composition enhance the study of professional writing? Or alternatively,
- Does professional writing prepare a student for additional, more advanced work in rhetoric and/or composition?
- How does professional writing fit in with a Writing-Across-the-Curriculum program, or more broadly—how do WAC programs address the subject of rhetoric in the workplace?

Once these questions (and the more specific ones that follow from them) have been addressed and responded to, RPC will have a more appropriate anchor in the English curriculum and, just as important, students and their advisors will be better able to address the relation of professional writing to a particular program of study (see Brereton, 284-94).

Second, a related point: We must begin to think about the relation of RPC to the English major. The rhetoric of the workplace is very different from that of the academy; and, as repeated surveys indicate, college graduates can plan on spending between a quarter and a third of their time writing (Anderson 30ff). Our own informal surveys at Iowa State indicate that if teachers are taken out of the pool of English graduates, business is clearly the dominant career for English majors, and communication, in one

form or another, is their principal activity on the job. If, however, the program of study for the major bypasses existing courses in RPC, or if existing courses do not meet the minimal standard for an effective introduction to professional communication, then perhaps our majors are ill-prepared for the rhetorical challenges of professional as well as academic cultures. In either case, the faculty has an obligation to contemplate the relationship between the major and the future of its graduates.

At Iowa State, we are attempting to fulfill this obligation by requiring our majors to begin their studies with a block of courses that introduces them to the broad scope of the discipline. After separate introductory courses in literary studies, rhetorical analysis, and linguistics, each student chooses from a group of upper-division writing courses (which includes four RPC options) and completes a theory course in either the literary or rhetorical tradition. Students then focus their advanced study in literature, RPC, or teacher-education. In this program of study, then, rhetoric is not an addendum. And while most of our majors enter the program assuming that the study of English is equivalent to the study of literature, their curricular experience exposes them to a range of approaches that accurately reflects the breadth of our discipline. The student who emphasizes literary studies in this curriculum will have some acquaintance with non-belletristic writing, while students who opt for an RPC emphasis can build a program of study that can include as many as half their courses in professional communication. Our hope is that no major is excessively one-sided in his/her emphasis, while RPC-oriented students need not feel as though they are in mutiny from a predominantly literature program.

Third: If, as is the case at most schools, a single business or technical writing course is to provide English majors (as well as undergraduates from a pot pourri of disciplines) with effective training in professional communication, then we must approach RPC in theoretical as well as practical terms. Our subject is essentially rhetoric: the study of discourse and the complex of activities that surround the creation and reception of meaning within working cultures. Our goal is to supply students with the knowledge required for participation in and critique of the discourse practices of professional communities. Business writing courses dominated by such formalistic trivia as the buffered opening for correspondence and a calculus for readability cannot fulfill this goal. Only the framework provided by rhetorical theory can provide students with an adequate understanding of the nature and function of linguistic interaction, an understanding sufficient for them to comprehend and respond to a working world saturated by textuality and characterized by a myriad of conventions, formats, and styles.

In other words, our courses in RPC must be no less theoretically rigorous than a course in Shakespeare that introduces students to feminist or new historicist perspectives, or a course in argumentative writing that appeals to Stephen Toulmin or Chaim Perelman. Such a requirement places substantial demands on teachers of professional writing since most texts in the field remain almost entirely devoid of theory. Nonetheless, teachers with training in rhetoric and composition or teachers who have tried to keep abreast of research developments in the area should be able to augment the utilitarian materials of the available texts with adequate information on, for example, the Aristotelean triad, the Burkean pentad, or Bakhtinian dialogics. Without such informing theory, RPC courses can easily degenerate into the kind of skills-training that many opponents of these courses see as the unalterable nature of the beast.

Fourth: The teaching of professional writing should not be viewed as a departmental albatross to be borne by professors whose principal interests lie elsewhere. In 1985, the ADE reported that 26% of the teachers assigned by English departments to RPC courses were literature specialists with "no special training or experience in professional writing" (Rivers 51). My guess is that the majority of additional teachers who routinely staff RPC courses developed their "experience" not in graduate school or the workplace. Rather, most teachers of RPC continue to be "bootstrappers" (i.e. teachers who have trained themselves in the discipline) who may or may not appreciate the differences between academic and professional discourse.

There are two potential responses to the preponderance of bootstrappers in the professional communication classroom: departments can 1) hire from the soon-to-be-available crop of PhDs in RPC, and/or 2) make a concerted effort to train those faculty members with other specialties whose teaching responsibilities have come to include RPC courses. Option One will naturally be a matter for careful scrutiny, but administrators and faculty should know that since 1990, doctoral level programs in RPC-related areas have sprung up in significant numbers.⁴ Consequently, there will be no lack of well-trained teachers/scholars available to departments who are serious about enhancing their RPC faculty. The more prevalent choice, however, will undoubtedly be Option Two, so that the issue of retraining becomes a matter of substantial importance in any blueprint for change.

Let me make clear that I do not automatically doubt the competence of teachers who are initially untrained in professional communication; I have seen too many "English" teachers take up RPC with too much commitment and creativity to make me a general sceptic. But I am

concerned about the lack of opportunities for the professional development of both full-time and occasional RPC instructors. More specifically, my concern is with those teachers (at any level) who, for reasons of scheduling exigence or job availability, are asked to step into a business writing course with little or no exposure to a rhetorical domain that is dramatically different than the area of their own academic training. My fear is that because of the lowly status of professional writing within the curriculum and community there are too many teachers of RPC who feel that they have abandoned, or been pressed out of their native country and are in exile in a foreign and inhospitable land. Would we tolerate a similar situation by repeatedly dislocating a medievalist to the alien territory of 20th century American Literature? If not, what message does our reliance on teachers with limited training or interest in professional writing send to both faculty and students about the place of RPC courses in the curriculum?⁵

The situation is not, however, without remedy. Departments can hold seminars and colloquia on professional communication for teachers in need of retraining. They can institute peer mentoring programs, invite in a visiting scholar in professional communication to lecture or consult, or distribute reading lists and pedagogical materials, all of which can contribute to the preparation of effective bootstrappers. At the very least, departments must make some move to provide intellectual and pedagogical support for faculty members who may know very little about the subject they are endeavoring to teach. The alternative to such administratively-sponsored support is to ask such faculty to choose between doing their homework on their own or not doing it at all. The implication of such a choice is that the department doesn't really care if these courses are taught well because they remain somewhere outside the core of our primary responsibility.

Five: Most teachers of professional writing have no independent committee or forum in which to discuss curricular, pedagogical, and policy issues specifically related to RPC. Under such circumstances, business and technical writing courses are bound to be considered a curricular backwater to be patrolled by the departmental proletariat and visited occasionally by faculty members who consider themselves on temporary leave from their actual profession. Alternatively, faculty members who routinely teach these courses need to convene and discuss the issues raised by their courses. This is especially important if there is no professional communication specialist on staff or if business and technical writing courses have been folded into the administrative purview of the freshman composition or undergraduate curriculum committees. In order to ensure the effective integration of RPC classes, we need to encourage the formation of a separate forum for all those who have become *de facto* specialists in the area,

and we must accord this forum a voice in the administration of the department's writing curriculum.

To this point, I have addressed the politics of integration as they broadly relate to curriculum, staffing, and the department's administrative structure. As I have tried to indicate, the motive and the means are at hand to effect significant change in the status of RPC courses. But if my own experience is any indication, change will require more than bureaucratic integration. What is at stake is the perception of "Who are we as a department?" and "How will this new discipline (RPC) affect our identity?" Such questions require contemplation by the department as a whole; and, as I have noted, cooperative effort on the issue of professional communication can be difficult to achieve. Indeed, the late Donald Stewart refers to programs of advanced study in rhetoric as "islands in the wilderness far ahead of the frontier of the profession and in danger of being destroyed by hostile forces" (193). Nonetheless, if professional communication is to become a member of the English Studies community in good standing rather than a ghetto resident living on the fringe of respectability, then the dominant community (which in most cases is literary studies) must be encouraged to think seriously about the practical issues that follow from my opening syllogism. It is, in my opinion, the responsibility of departmental administrators and officers to provide such encouragement. They can begin to do so by contemplating the five issues outlined above and by promoting forums in which these issues can be openly discussed.

But the RPC staff itself need not wait for department-wide discussion to get under way in order to enhance its own position at the table. Regardless of what the present status of a professional writing course in a department may be, teachers and scholars of RPC can hasten the kind of integration I seek by turning their attention to research. As scholars, we are not so totally dependent on the mediating opinions of the larger community to which we belong; rather, we are individually responsible for earning our own place at the roundtable of English Studies with a currency that is honored throughout the academy. And while the exchange rate for scholarship in RPC may not be universal, the fact remains that research prospects for RPC scholars are especially bright. Moreover, the discipline of English has, on the whole, proven ready in recent years to reconceive the scope of its research interests in considerably broader terms. So I turn to the second section of my "notes on integration" with a full measure of enthusiasm for what active scholarship might do to hasten the inclusion of RPC into the mainstream of English Studies.

The first point to make about a research agenda in RPC is that the field is wide open and significant opportunities exist to contribute valuable knowledge on a host of subjects. Consider the breadth of the parent

discipline of rhetoric, a 2,500-year-old tradition that seeks to define and describe the communication act and, in particular, the various historical, epistemological, psychological, cultural, and technical forces that condition this act. RPC focuses specifically on the rhetoric of written communication within the business, academic, scientific, and technical communities. Its goal is to apply the extensive, varied tradition of rhetorical theory to those practical questions relevant to professional communicators and professional discourse communities. Such questions include the following rather obvious but very extensive areas of inquiry:

- How do professional writers create or collaborate to create discourse, and how do readers in professional settings construct or co-construct meaning?
- How do professionals and novices acquire the specialized skills that allow them to participate in specific discourse communities, and how can writing instructors enhance the learning process?
- How can business writing scholars evaluate the effectiveness of communication in professional cultures, and what contribution can empirical methodologies make to this evaluation?
- And how does the discourse of professional communities reflect and respond to various political, economic, cultural, and technical influences?⁶

The reader will notice that my outline for RPC scholarship emphasizes both the humanistic origins of the discipline and the multi-disciplinary nature of its present practice, a combination that accounts for much of the discipline's excitement and potential. The most enticing feature of this emerging discipline may well be the fact that inquiry into topics like the above has really just begun, so that, to paraphrase Ivan Karamazov, "anything is possible." Collections of essays edited by Odell and Goswami in *Writing in Non-Academic Settings*, by Myra Kogen in *Writing in the Business Professions*, or by Thralls and Blyler in *Professional Communication: The Social Perspective* are indicative of the breadth of the terrain and the applicability of diverse methodologies. And because the field is new, the door remains open to modest studies as well as ground-breaking scholarship. Such opportunity should inspire both novice and veteran scholars as they contemplate the possibilities for research in the rhetoric of the workplace.

Second, as we fill out the map of the new discipline, we must address more fully the need for historical and theoretical research in RPC. We need research like Kitty Locker's investigation of the early correspondence by the East Indian Company or Robert Shenk's discussion of the links between Roman *suasoria* (a kind of history-based writing assignment) and contemporary case-study problems. We need more publications like Douglas and Hildebrandt's *Studies in the History of Business Writing* with its fine essays

on "Business Writing and the Spread of Literacy in the Late Middle Ages" (by Malcolm Richardson) and on Lord Chesterfield's epistolary rhetoric (by William E. Rivers). In short, we need more research that examines historical texts in their own socio/cultural contexts and in the process establishes a lineage for contemporary practice. We also need more theoretical research in the field; more research that posits generalized accounts of the various genres, procedures, and contexts that characterize writing in the workplace; and more research that provides new alternatives to the pragmatism that has to-date quite reasonably dominated research in this most utilitarian of discourse types. In particular, we need to explore more fully the methodological innovations of recent literary and critical theory and to extend the range of our theoretical appeal beyond Aristotle, the *ars dictaminis*, and Kenneth Burke to Foucault, Bakhtin, and Habermas, among others. The result would, I think, be a significantly expanded conception of what rhetorical studies in professional communication can be.

Third, we must remain alert to the interdisciplinary nature of research in writing within the professions. There are natural extensions between our work as rhetoricians and the interests of many other disciplines, such as ethnography, psycho-linguistics, organizational and cognitive psychology, the history of technology, the sociology of group behavior, computer science, even graphic arts. Studies such as JoAnne Yates' *Control Through Communication* and Charles Bazerman's *Shaping Written Knowledge* signal a new refinement in cross-over studies with a rhetorical base; and we can, I think, expect increasing diversity in method and subject as the discipline matures. The effect of such diversity will not be a loss of concentration in our primary research agenda (such a notion is hardly consistent with the heterogeneous nature of the work conducted under the aegis of English); rather, the expansion of rhetoric and composition studies into the domain of business and professional discourse will mean a fuller, more comprehensive application of English Studies to the world around us.

This emphasis on the centrifugal nature of research in RPC brings me to my fourth and final recommendation: we need to move beyond the pale of our own working environment and investigate all those communities that are the putative subject of the discipline—from small businesses to government agencies, from public-relations firms to the local CPA. Broadhead and Freed's *The Variables of Composition: Process and Product in a Business Setting* exemplifies opportunities in this area. And in fact, every teacher of professional communication has a multitude of research options in her own neighborhood. This potential for movement beyond the classroom and into the field is a unique aspect of research in RPC and an additional cause for excitement on the part of independent researchers.

Those who follow this "ethnographic path" will find that not only is there a new continent of composition practice out there waiting to be mapped, but that the communities we seek to investigate—the businesses, factories, agencies, and disciplines—are themselves particularly anxious for the "information transfer" of rhetorical insight from the academy to their own professional cultures.⁷

These comments on research may seem to be leading me toward a rosy peroration in which I anticipate the ready embrace of RPC by the English Studies community at-large. I will stop short of any utopian vision, however, since it seems unlikely to me that we will see a Bakhtinian analysis of corporate annual reports in the *PMLA* or *College English* anytime soon. Nonetheless, innovative research will go a long way toward establishing a place for RPC teachers at the table over which English Studies professionals discuss their common concerns. And indeed, I would argue that RPC research has already begun to assert its common ground with English Studies by contributing to our discipline's constantly expanding conception of textuality. What we need to do now is to take the additional step of opening up English department curricula to a range of discourse that our research has identified as exciting territory for rhetorical studies. There is no longer any reason to declare such territory off-limits to our own majors or too alien to be surveyed by our tenure-line faculty. The time has come to negotiate parity for RPC courses in English departments, to engineer actual integration rather than to plead for tolerance, to embrace an egalitarian conception of the curriculum, and to eschew the false hierarchies that are holdovers from a passing era.

It may well be that a syllogism, despite its appeal to reason, will never be enough to convince the skeptical of the relevance of RPC to our mission as English teachers; but perhaps careful curricular planning and refined, innovative research may be. In any case, they ought to be.

Notes

1. The terms "professional writing" and "professional communication" apply throughout to both business writing and technical communication courses. As noted later in this first paragraph, the term RPC (for rhetoric and professional communication) is also adopted as the emerging title of this new discipline. An early version of this paper was delivered at the 1990 MLA Convention in a special session on business writing and the English curriculum.

2. An ADE-sponsored survey by William E. Rivers in 1985 indicated that, between 1979 and 1984, almost two-thirds of 568 sample departments either doubled or tripled their enrollment in RPC courses. And yet, 71% of these same departments reported that faculty response to this growth ranged from "reserved acceptance" to "intense disapproval" (51-52). This distrust of RPC courses can be informally

corroborated by noting the very small number of English departments that (as of 1989) offered students the opportunity to pursue an integrated course of language study in an area of the discipline other than literature (see Stewart, 194-199). Finally, John Brereton captures the persistent tenor of much opinion when he notes that business writing has been "disdained by English teachers as beneath the notice of a humanist" (280-281).

3. At the 1992 CCC Convention, I was forcefully reminded of the debate over the place of RPC courses in the English curriculum by Professor W. Ross Winterowd. My colleague, Neil Nakadate, and I had just presented some ideas on the curriculum for doctoral studies in RPC when Prof. Winterowd correctly insisted that major curricular reform was only feasible after the battle between rhetoric and poetics had been resolved; and in a great many departments, such resolution, he argued, was a long way off.

4. Until 1990, Carnegie Mellon and Rensselaer offered the only doctoral programs in professional communication, and turned out a combined total of only about a dozen graduates a year (Chapman and Tate 140-141 & 164-165). Since 1990, Michigan Tech, New Mexico State, Iowa State, and Minnesota have initiated doctoral programs in some form of RPC, while Ohio State and Purdue have incorporated RPC into existing doctoral programs. See also Enos.

5. I should also note that the low status of RPC teachers (on either full or temporary appointment) and their often limited access to professional development opportunities raises serious questions about promotion and tenure. See Tebeaux.

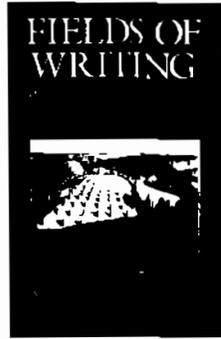
6. This rudimentary definition is indebted to the "Definition of Rhetoric and Technical Communication" in the Michigan Tech proposal for a doctoral program (3-4) and to Janice Lauer and Andrea Lunsford's essay, "The Place of Rhetoric and Composition in Doctoral Studies."

7. Department administrators can, of course, foster the research agenda outlined here by providing research time and travel support and by rewarding scholarly achievement appropriately. And yet, decisions about such support may require a department chair to overcome a natural hesitation about journals (like *The Journal of Business and Technical Communication*) and conferences (like those sponsored by the Association for Business Communication) that seem suspiciously un-English. Nonetheless, I suggest that the return on this investment in RPC scholarship is particularly rapid, as research trends—like collaborative writing and computer-aided instruction—can almost immediately influence the department's pedagogical practice.

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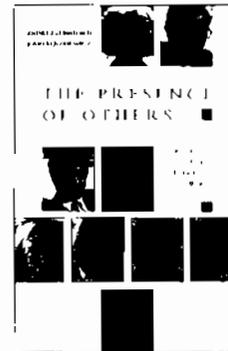
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Developing a Technical Communication Program: The Role of the WPA

Sherry Burgus Little

Writing program administration is often thought of as directing only the freshman composition writing classes in a college or university. The roles of writing program administrators (WPAs) are expanding, however, to include other kinds of responsibilities, such as directing writing across the curriculum activities or intensive learning experiences. Another role often not written or thought about is administering technical communication programs, which sometimes involves developing them as well. WPAs (or "whoppers" as I've seen us called on the WPA network that David Schwalm has started) may well ask, "Why will I want to develop one? I'm busy enough already." WPAs are now more involved in program development than ever before, and conceptualizing a program in technical communication is not an unlikely expansion of the role of the WPA, although actually developing it might be delegated to someone else. WPAs becoming involved in this development will ensure that the new program shares an integrated and coherent relationship to the rest of the writing program.

Most WPAs recognize that technical communication has become a permanent part of the writing program at a number of universities. The number of technical communication programs has grown dramatically in the last 10 to 15 years. In the latest edition of the directory of *Academic Programs in Technical Communication* (Kelley et al.), fifty-six institutions reported technical communication programs of one kind or another. Earlier editions, one published in 1976 and the other in 1981, also report the growth of such programs. Between 1976 and 1985, the number of programs almost tripled; and in the four years between 1981 to 1985, the number of programs doubled (Kelley, Masse, and Sullivan).

Additionally, many institutions have developed successful classes in technical writing. Most of these classes in universities are offered at the upper-division level and satisfy, as they do on my campus, the upper-division writing competency requirements. Sometimes these classes become the core of a program, making it possible for a coherent program to be developed without adding many new courses.

That many schools now have successful programs, of course, is not an adequate rationale within itself for creating one. More to the point, I believe, is that recent theorizing about the place of writing in the university

reconceptualizes the role of a WPA in many ways. Complex questions are being asked about the history of writing studies and its institutional structures (Little, 1993; see Russell, especially 3-34). Its traditional association with English departments is being questioned and, in fact, the number of separate writing programs has recently increased dramatically with new departments of rhetoric and writing at Colgate University (Howard; Jamieson and Howard), San Diego State University (Little, 1991; Little, 1993; Rose), and the University of Arkansas at Little Rock. A new division for rhetoric and writing has been created also at the University of Texas at Austin.

The impact of writing across the disciplines focuses the attention of teacher scholars on the discourses of all disciplines, rather than privileging one text (such as the literary) over another (such as the scientific), making WPAs and all scholars in writing studies question the shape and content of writing classes at all levels. Technical communication has emerged in recent years as an important area of study within this broadened, expanded view of rhetoric and writing studies. Technical communication includes under its large, undefinable umbrella a broad range of writing, and many have tried to develop a workable definition that encompasses all its aspects. At the 1990 Wyoming Conference, Stanley Fish suggested, "All writing is technical writing." For my purposes, however, I'm suggesting a more limited meaning, one associated with the writing that a professional technical writer produces, a professional educated in what Carolyn Miller identifies as the "rhetoric of 'the world of work'" ("What's Practical" 24). The mission of the program I will discuss here would be to prepare technical writers to enter the profession of technical communication.

What this essay provides is information that can serve as suggestions for developing such programs, questions that must be answered before beginning, and resources available to any WPA who might be asked to or chooses to develop such programs. You'll find additional details, like addresses, in the Appendix. This essay also discusses an issue familiar to most WPAs: the conflict between theory and practice that confronts composition studies itself, the conflict, in the words of John Schilb, "between its populism and its service ethos" (96). In technical communication studies, this conflict is sometimes referred to as the "Is-ought" controversy (Johnson). Carolyn Miller suggests that these sets of "related oppositions" can be resolved by considering Aristotle's *techne* and *praxis* ("What's Practical" 21). In an earlier work, she identifies the "humanistic" concerns of technical writing ("A Humanistic Rationale"), and perhaps WPAs can see a model for their own resolution of this issue in the ways that technical communication tries to come to terms with this problem.

Questions To Ask Before You Begin

An important first step for any WPA who thinks about developing a technical communication program is to become familiar with the kinds of programs that other institutions have designed by studying such sources as the directory published by the Society for Technical Communication (STC), *Academic Programs in Technical Communication*. Although woefully out of date, this STC directory does describe programs, illustrating the kinds and numbers of courses required. Notice immediately that technical communication programs come in a variety of shapes, depending on resources and student needs; however, C. Gilbert Storms identifies in all this diversity three components shared by most programs: coursework devoted to technical writing, preparation in technical areas, and application experiences such as internships. Many programs are certificate programs at either the graduate or undergraduate level, sometimes spanning both levels. Because certificate programs are usually adjuncts to a degree program, they are open to both students pursuing a degree and to those who already have completed degrees, making them very flexible programs. Some certificate programs are extremely thorough, requiring as many units as an undergraduate major, while others require as few as one or two courses. The program in technical and scientific writing at San Diego State University, for example, requires 21 units and includes a required core of classes in writing and technical writing, classes in technical specialties, and internships. Some technical communication programs are undergraduate programs; some are master's programs. Many of these graduate and undergraduate programs reveal the same diversity found in the certificate programs.

Technical communication is an interdisciplinary field so new that programs can use many existing courses. For campuses suffering economic reverses, beginning a new program that demands an increase in resources is not possible; but because existing courses can provide much of the technical information technical communicators need, such as information about computer technology, graphics, science, engineering, and business, programs can be developed with a minimum of new resources required. All that will be needed is some cooperation among the departments providing these courses. Because we are not talking large numbers of students, no strain will be placed on other departments' budgets as well.

Developing these close ties within the university community brings up another question that must be resolved: What are the needs within the academic community that will supply the clientele for the program and the needs of the industrial community that will most likely be hiring students

when they have finished the program? Sometimes programs are designed to appeal to English majors who need a better alternative for a career than teaching or selling books at Walden's bookstore. I have heard some people refer to such programs as a means for creative writers "to support their habit." Although these justifications have some validity, the appeal of technical communication programs extends beyond the English major. People from many fields become professional technical communicators. Students enrolled in the program offered at San Diego State University, for example, come from all disciplines of the university, including English, engineering, religious studies, Classics, nursing, and geology.

The number of faculty needed to give a program continuity and permanence depends, of course, on the type of program offered. At San Diego State University, for instance, two faculty members specialize in teaching technical communication. Local practitioners with experience in teaching writing also teach part-time in the program. The certificate program at UCLA is taught by practitioners who have also helped design the program and the courses. The master's program offered by the University of Washington, which has its own department of technical communication, demands a higher number of tenured and tenure-track faculty. Many programs, especially at the graduate level, offer degrees in rhetoric or English with an emphasis or specialization in technical communication. In these programs, faculty in rhetoric join those in technical communication in offering courses, and many faculty in rhetoric have backgrounds that span both areas. A prerequisite in the best programs expects faculty to have experience as both practitioners and academics.

Identifying Technical Communication Resources

WPAs have learned from such activities as the WPA Conference and the WPA electronic network that we all face similar situations. Talking to each other and learning from other people's experience allow us to accomplish our responsibilities without reinventing the wheel. Such networking is certainly recommended in developing and directing technical communication programs. Many experienced administrators can provide helpful guidance and advice. One organization that creates a forum for technical communication program administrators is the Council for Programs in Technical and Scientific Communication (CPTSC). Proceedings from its annual meetings describe many programs, as well as the procedures undertaken to develop them. CPTSC, which joined STC in developing the third edition of the directory of academic programs published by STC, is now jointly with STC developing an electronic directory that can be

updated and accessed easily. CPTSC is also designing a self-study program, modeled after the WPA self-study, that will help to develop new programs and to evaluate established ones.

STC and its journal *Technical Communication* offer much valuable information; especially helpful is the 1984 Fourth Quarter issue, dedicated to education. One article in this issue, among many fine ones, is the descriptive study of types of programs reported by C. Gilbert Storms referred to earlier. As well, STC holds the annual International Technical Communication Conference (ITCC), now renamed the STC Annual Conference, publishing a *Proceedings* that includes good information about all kinds of programs, both academic and industrial.

Besides CPTSC and STC, another resource is the Association for Teachers of Technical Writing (ATTW), an organization that publishes the *Technical Communication Quarterly*, formerly *The Technical Writing Teacher*. This journal is another good resource for information about programs, classes, and other pertinent subjects. Articles, such as Earl McDowell's survey of undergraduate and graduate programs in the United States, explore curricula, providing good overviews of programs. ATTW publishes an anthology series too that includes valuable procedural information, such as William Coggin's anthology on establishing and supervising internships.

Other journals provide help. *IEEE Transactions on Professional Communication* published Paul Anderson's article on designing programs and Lionel Howard's earlier survey of technical communication programs in the United States. The *Iowa State Journal of Business and Technical Communication*—now the *Journal of Business and Technical Communication* (Sage Publications) that published Meese and Wahlstrom's descriptions of graduate programs being developed in the United States—can save hours of work if you are thinking about a graduate program. The *Journal of Technical Writing and Communication* (Baywood Publishing Company) is also worthy of study for information on programs and courses.

Such a short description of resources illustrates the best advice I can offer: network.

Developing Ties with the Industrial Community

Earlier I suggested that developers of technical communication programs should know the needs of both the academic community and the industrial and business community that will be hiring students who complete programs. I have already suggested that many courses can be part of an interdisciplinary program developed with other departments in the uni-

versity. Of vital importance as well are close ties with the industrial community outside the university.

One of the best ways I know to create such ties is forming an advisory committee or corporate advisory board, a type of group not overly familiar to English department faculty. This group is not made up of faculty from the departments of the university but of representatives from industries in the community who would be interested in helping to develop a technical communication program. Being active in a local STC chapter can create valuable contacts for anyone hoping to develop a technical communication program and to establish an advisory committee. Not much is written about advisory committees, how to establish them and maintain their continuing support. Brockmann published an early, brief study of advisory boards, and CPTSC *Proceedings* published suggestions for establishing and maintaining them (Little, 1985; Bosley; Deming). Such an advisory group can give much support to a developing program, and involving these industrial representatives in developing a program helps them identify strongly with the program, much to the program's benefit. They can be especially beneficial in establishing internships and providing employment opportunities for students.

Universities in rural areas may need to look to a larger metropolitan area to develop ties with industry, perhaps even to state-wide networking. Some universities call on alumni who have moved into metropolitan areas to serve on their advisory committees, although doing so may prove expensive to either the university or the alumni if members are asked to travel great distances and to spend large amounts of time in meetings on campus. Working with people on campus who are interested in fund raising may provide some support for this cause. Internships can be provided within the university too, as at Oklahoma State University (Southard) and University of Texas at El Paso (Hager).

Needs assessment studies also provide valuable feedback about the type of program industry desires, although care should be taken that programs not become training grounds for immediate jobs while overlooking that the technical communicator of the future may need more than the skills and techniques used by the technical communicator of today. Some studies of practitioners (Little and McLaren; Green and Nolan; Buchholz) can supplement the advice of advisory committees; however, keep in mind that, although advisory committees and studies of practitioners give much needed and much appreciated advice and support, their role should remain advisory. Miller ("What's Practical") and Anderson address the descriptive versus prescriptive use of information about the practice of technical communication. This "uneasy relation" mirrors the debate in composition studies as well as "a larger debate in American higher

education" (Miller "What's Practical" 18). Any WPA developing a technical communication program must remain critically aware of the implications of this debate.

Balancing the Theoretical and the Practical

Critical to the success of any technical communication program is the issue of whether the program is *training* a student for a position as technical communicator or *educating* the student to become a contributing member of society. This issue applies to all programs, whether at the undergraduate certificate level or at the graduate degree level, if not to all education today and, as I mentioned earlier, to composition studies as well. It's certainly an issue that those technical communication programs housed in English departments will have to address. A study by William Rivers in 1985 reported that most technical writing is taught in English departments, and the directory, *Academic Programs in Technical Communication*, corroborates this finding. In many ways, the English department is an uneasy home for technical communication programs, primarily because of the issue of what constitutes *education* and how it differs from *training*. Technical communication can be regarded as suspect if it is seen as a study of how to get a job rather than as critical questioning of and inquiry into such issues as ethics and the history of science and technology, the implications of information as a product instead of a means--in truth, the place of technology in a college liberal arts curriculum. Walking the tightrope and balancing these forces demand careful, continuous awareness of the issue of what place practice plays in relation to theory. Of particular value in seeing this issue revealed in technical communication studies, in addition to those referred to earlier, are David Dobrin's "What's Technical About Technical Writing?" and "What's the Purpose of Teaching Technical Communication?" The publication *New Essays in Technical and Scientific Communication: Research, Theory, and Practice*, edited by Paul Anderson, R. John Brockmann, and Carolyn R. Miller, is a must-read source for all WPAs who are thinking about creating technical communication studies in their writing program.

David Kolb and other experiential learning theorists also provide a partial solution to this issue when they see the growing acceptance of "the critical linkages that can be developed between the classroom and the 'real world'" (Kolb 4). These critical linkages use "the workplace as a learning environment that can enhance and supplement formal education. . . . [Experiential learning theory] stresses the role of formal education in lifelong learning and the development of individuals to their full potential as citizens, family members, and human beings" (4).

The internship, one experiential learning strategy that bridges the gap between theory and practice—that which distinguishes *education* from "mere" *training* of techniques and skills—becomes a critical link in successful technical communication programs. Many of these important internship experiences can be provided by members of the advisory committee, who are especially aware of seeing it as the culminating experience it can be.

Conclusion

WPAs will find that developing a technical communication program provides many rewards for the hard work entailed. Technical communicators are in great demand, and as technology continues in its ubiquity and increases in its complexity, the need for technical communicators promises to continue. Education has answered the demand for technical communication by developing in the last few years new programs, programs that need administrators, and a good deal of interest remains in developing more new programs or in expanding existing programs into degree or graduate programs. The WPA's role in this program development, perhaps only at a conceptual level or in its actual development, will ensure that the technical communication program forms a coherent piece within the entire writing program.

The benefit of such programs to students is obvious: they get jobs. More important is their role in making technology available to the user, their introduction into a world of writing that with all its constraints provides a complex challenge to their experience, education, and skill. Developing these programs also provides a complex and familiar challenge for WPAs to keep a balance between theory and practice, to make careful use of the important ties necessary for the success of these programs without obligating themselves to a program that they cannot defend or to a program that suffers from a schizophrenic attempt to be all things to all people.

Note

1. For more on the use of internships in technical communication programs, see my article, "The Technical Communication Internship: An Application of Experiential Learning Theory," *Journal of Business and Technical Communication*, forthcoming.

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Storms, C. Gilbert. "Programs in Technical Communication." *Technical Communication* 31.4 (1984): 13-20.

Appendix

Society for Technical Communication
Technical Communication
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Arlington, VA 22203-1822

Association of Teachers of Technical Writing
Billie J. Wahlstrom and Mary Lay
Technical Communication Quarterly
Department of Rhetoric
202 Haecker Hall
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Council for Programs in Technical and Scientific Communication
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Sage Publications
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Journal of Technical Writing and Communication
Baywood Publishing Company
120 Marine Street
Farmingdale, NY 11735

Professional Communication Society of the Institute of Electrical and
Electronics Engineers (IEEE)
IEEE Transactions in Professional Communication
345 East 47th Street
New York, NY 10017



Recognizing and Using Context as a Survival Tool for WAC

Jay Carson

"As quiltmakers remind us, reconsideration of existing materials generates new ideas and images."

Ann Ruggles Gere

Over the last fifteen years, the writing-across-the-curriculum movement has grown into one of the largest education reform movements in the United States. In her 1986 book, *Composition and the Academy: A Study of Writing Program Administration*, Carol Hartzog found that 41% of the schools surveyed had instituted WAC programs. Susan McLeod, in her 1989 WAC survey, "Writing Across the Curriculum: The Second Stage and Beyond," found that 38% of the colleges and universities responding had some version of WAC, and another 10% were planning programs in the near future. McLeod points out how startling these figures are, "considering just a decade ago, only a handful of such programs existed" (338). Cynthia Cornell and David Klooster affirm in a recent WPA article that "in terms of numbers of participating institutions, the WAC movement has never been stronger." More currently, the February 19, 1992, WAC Videoconference, "Writing Across the Curriculum: Making it Work," the second sponsored by PBS and my home institution, Robert Morris College, has received enthusiastic response from viewers across the country. PBS administrators estimate that the almost 200 downlink sights in the United States and Canada allowed more than 12,000 people to participate. Such numbers qualify it as among the largest conferences ever produced for PBS Adult Learning Services.¹ One surprising aspect of the videoconference participation was the level of sophistication of the call-in questions. Viewers' interests centered around such issues as how to most effectively structure assignments to achieve cognitive goals in specific disciplines, an issue raised by Lee Odell some ten years ago as under-examined yet crucial to WAC research (43).

Writing across the curriculum has spread widely and quickly because it appears to be a useful tool for many college and university teachers. WAC continues to offer much hope for improved literacy, thinking, and learning about subjects across the disciplines, and increased interest in writing in the disciplines. Several experts at both RMC/PBS videoconferences also

referred to the pedagogical power of WAC. At the February 1992 telecast, Elaine Maimon called the present movement, "the reform pedagogy."

It remains true, however, as James Kinneavy wrote in 1987, "the jury is still out on writing across the curriculum. . . . Further cases must be brought to the courts to test the movement" (377). Kinneavy's advice to gather more information on WAC is still good; but is there time for the jury's thoughtful deliberation of cases?

Perhaps the most pressing question the movement faces concerns its longevity: How can colleges and universities keep programs going long enough to access their value? Disturbing reports about the viability of WAC are appearing in the literature. Cornell and Klooster warn that continuation of writing-across-the-curriculum programs is seriously threatened. This ominous warning singles out older, and presumably more successful programs, where a number of problems are emerging, including a gradual decrease in faculty willingness to share responsibility for students' writing, a shifting focus of administrative interests, and a realization that initial assumptions about WAC are faulty, that WAC is temporary, that WAC courses are no more work to teach than traditional courses, and that WAC is cheap (8-12).

Increasingly, scholars find that WAC goals conflict with others already established at colleges and universities (Cornell and Klooster; Young). In *Writing in the Academic Disciplines*, David Russell cites a basic incompatibility between universities and WAC programs, arguing that attitudes and organizational structures threaten the very existence of WAC. Lacking the training, security, and inclination to use the power they have, WPAs are often at a loss to protect programs (White). Further compounding the problem is the drying up of grant money used to implement and sustain many programs (Russell 291). In light of these reports, Cornell and Klooster's warning seems accurate: "All but the most committed institutions will experience tensions that can threaten the existence of ambitious writing programs" (14).

Richard Young and others correctly point out that the school contexts of WAC are often at odds with the programs; but correctly understood and used, these contexts can also be opportunities. In a recent WPA article, Elizabeth Rankin underscores the necessity of understanding local context in order to bring about change. Our stories have common elements, but "local factors shape our separate academic communities" (62). Ann Ruggles Gere gives us a useful analogy for using contexts when she suggests "quiltmakers remind us that reconsideration of existing materials generates new ideas and images" (4). Rather than always looking outside the institution, we can help assure the longevity of our programs by finding and better using opportunities that the college or university has already

provided. My suggested use of context is a variation of David Russell's argument that WAC programs, to survive, must be more strongly woven into the fabric of our institutions. Russell argues that failure to integrate our programs into the organizational structure of the university will result in their demise after the powerful personalities who started them leave. To do this weaving, we must find ways to reconsider existing materials that will generate "new ideas and images." My analysis of the Robert Morris story attempts to do just that.

Exploiting context for persuasive purposes is nothing new. A colleague, John O'Banion, reminds me that emphasis on context is simply recognizing the power of narratio, the ancient persuasive strategy. In *Reorienting Rhetoric: The Dialect of List and Story*, O'Banion demonstrates that ancient rhetoricians understood the power of the story. Cicero and Quintilian, for example, used the narration to orient audiences and make them more aware of the peculiar circumstances of cases under consideration. One way to see my in-depth examination (and case histories in general) is as an argument by story, a narratio. By examining one instantiation of WAC, we see how such a program begins and remains a reality on an individual campus and how WAC "is developing as an idea or set of ideas" (Hartzog 38). We also see the importance of context to WAC programs. O'Banion tells us that in classical times, "contexts were understood as the frameworks within which particulars make sense" (89). We can help the particulars of WAC programs make sense to administrators and faculty by better connecting them to the contexts of their environments.

Writing Across the Business Disciplines (WABD) was started at Robert Morris under a grant from the Buhl Foundation. The grant money was used chiefly to provide stipends for a series of seminars where RMC faculty from across the curriculum studied ways to integrate WAC concepts into targeted courses. Each iteration consisted of approximately fifteen faculty. Within four years, more than one-third of the RMC faculty had completed the program. As the grant money dwindled, seminars became economically impossible. The central questions for the survival of WABD became how can new faculty be attracted and trained and how can interest be maintained among those already trained now that the outside support for seminars is gone?

Our answer was to replace the seminars with a departmental-level plan called the "Mentor Phase." Under the system, new participants choose mentors in their academic departments who have already been through the program. The individual mentor acts as a guide and resource as the new participant works her way through four video tapes and a workbook. The videos, workbook, and mentor relationship are supplemented by writing-across-the-curriculum workshops sponsored by the WABD Advisory

Committee. The criteria for completing the program remains the same as under the grant-sponsored faculty seminar system. Each participant must develop a full course plan of a redesigned, targeted course that includes a rationale, explicit goals, and a matrix that brings together the goals of the course and the material to be covered into enabling objectives. These enabling objectives often become opportunities for writing to learn. The full course plan also requires a detailed syllabus and a plan for evaluating the course.

As the Director of WABD during this "Mentor Phase," I have been entrusted with the care of an eight-year-old program that was called by an outside WPA evaluation team one of the best writing-across-the-curriculum programs in the country (Arkin et al.). My case study of this program allowed me to examine closely what happened and what can be learned from the Robert Morris experience that can be helpful to others attempting to implement and sustain WAC programs (Carson). My examination suggests several ways to help programs survive by exploiting the contexts in which the programs began, including the following: attachment of programs to the bureaucracy of the school, extensive evaluation of programs, communication, record keeping, and histories. As schools and their needs differ, so do WAC programs' responses to those needs; understanding local context is key to bringing about change (Rankin). Despite the difficulties of generalizing for many different campuses, I suggest the following means to exploit the contexts found in a variety of school environments.

Attachment of Programs to School's Bureaucracy

Ed White argues recently in *WPA* that a central problem facing writing directors is dealing with powerful bureaucracies. He maintains that WPAs should refuse to accept the condition of powerlessness, and he offers several suggestions on becoming "canny with power" (5). This power often can be used best, as White uses his, to weave the program more tightly into the organizational structure of the institution. Bureaucracies are rich areas to mine for ways to help WAC programs survive. For example, a university or college bureaucracy can provide: 1) a campus-wide forum to discuss writing across the curriculum and to spread the good word about it, 2) a departmental structure into which WAC programs can be woven, and 3) a reward system to encourage participation.

1. *WAC study groups*: Start a WAC committee or a study group. It can offer an intellectual arena where writing across the curriculum and its

possibilities on a particular campus can be examined and discussed. If a program is already in place, such a forum allows all faculty and administrators to exchange ideas concerning WAC. Those who disagree with the concepts of WAC or with the local instantiation can sometimes be won over with information or by the chance to air their reservations. Those who agree can always learn more about WAC theory, practice, and the political realities of implementing a program on their own campus.

The Robert Morris WABD Advisory Committee attempts to strengthen the WABD program throughout the College. The Committee's principal focus has been design and implementation of faculty workshops that will interest new and past participants in the possibilities of writing across the curriculum and our particular approach. Last year (1991-92), the RMC WABD Advisory Committee held five faculty workshops where about 15 Robert Morris faculty from various disciplines made presentations, chiefly on their application of WABD to targeted courses. Many faculty were surprised at the variety and helpfulness of WAC methods already in use, including assignments and evaluations. This year (1992-93), Faculty Workshops have focused on showing RMC/PBS Resource Videos (comprised of a number of experts discussing WAC and related issues, as well as segments showing teachers at various campuses across the country using WAC approaches in their classrooms). In the workshops, the videos, sometimes supplemented with individual faculty presentations, become points of departure for discussing WAC and how to implement it in individual RMC courses. The Committee also advises the Director on ways to help more faculty complete the program.

Certain people should be strongly encouraged to join and remain permanent members on such committees. Among those holding ex-officio membership on the RMC WABD Advisory Committee are the following: two members of the board of Trustees, the Academic Vice-President, two students who have participated in WABD-targeted classes, and all faculty mentors. Other members are interested parties, usually former faculty participants who are not presently mentors. In such a mix, budget- and decision-makers participate with faculty, therefore developing a sense of ownership of the program. Active participation on WAC Committees also teaches administrators and faculty the importance of these programs to improved literacy, learning, and pedagogy, as well as reminding them of the difficulties in keeping such programs going. Planning is important. Both the Advisory Committee and the departmental status of the program were provided for in the original WABD grant proposal.

What if a committee has not been built into a program? Colleagues at other schools tell me that creating a committee and ensuring the

participation of important administrators is not always easy or even feasible. More modest beginnings are possible. A faculty study group can begin a dialogue on writing across the curriculum and can develop specific plans that are congenial to its own context. For example, an informal study group can examine WAC literature to find analogies to its campus needs. Such information can be used to argue for committee status, the implementation, or the continuation of a program. As Elaine Maimon suggests on a PBS/RMC resource video, "How to Start" (available through PBS), a WAC program almost always begins with a few faculty members starting to talk about writing across the curriculum. She argues that this "bottom-up" approach is a better way to start than a "top-down," or administration-directed approach. Perhaps the most important requirement is a room and interested people, both readily available in the context of all schools.

2. *Departmental structure:* Try to exploit the structure of your school by introducing WAC at the departmental level. Under the RMC mentor system, a new participant is free to choose any member of her department who has been through the program to help her complete the series of videos and workbook (created in-house for the Robert Morris context). Such relationships in the various disciplines can make use of the school structure to help departmental faculty work together, using WAC-related tools to solve disciplinary problems. This kind of work helps improve teaching of discipline-specific material and increases collegiality. Several faculty participants at RMC have mentioned an increased awareness of and a pride in the work colleagues are doing.

While a formal mentor approach might not be appropriate to some campuses, informal exchanges with members of one's department can be most helpful in broadening the understanding and practice of writing across the curriculum. Departmental subcommittees also offer opportunities for this kind of interchange. Discussions about discipline-oriented problems, pedagogies, and writing assignments can solve problems and help break down the isolation that sometimes accompanies teaching.

Ideally, WAC advocates should try to achieve departmental status for programs. Russell and others have pointed out that departmental structure is perhaps the most powerful organizing principle of the modern university, a division that often works against writing across the curriculum. The Robert Morris experience shows that sustainability for WAC lies in joining rather than fighting this context. Writing Across the Business Disciplines is a department at RMC, with its own modest budget. The Director reports to the Vice-President for Academic Affairs. Such status gives programs some permanence and financial consideration at budget times. Also, directors may become privy to administrative meetings, which can make

them aware of specific departmental concerns that should be considered when planning WAC activities.

Departmental status may be difficult to achieve in some contexts. Certainly, creating a department at a large university may be nearly impossible. Building on the work of Ed White mentioned above, Rebecca Moore Howard has presented in WPA a theoretical approach and a practical plan for achieving departmental status for a writing program. From her successful experience at Colgate, Moore offers several proven instruments, as well as methods of converting the "institution-changing power" writing programs often have to "institutionally sanctioned power."

If establishing departmental status proves futile, alternatives remain. Since occasional access to key administrators has been the most valuable part of WABD's departmental status, getting on the right agendas could prove a good substitute. Requests to present WAC-related material to the academic administration, another department, or one's own department might be welcomed. Such presentations broaden and deepen understanding of WAC at all levels and help to make the school's departmental structure an ally rather than an enemy.

3. *Faculty reward:* Try to get some kind of reward for faculty participation. One of the reasons our program succeeded is that it became attached to the reward structure of the College. Originally, stipends were paid to WABD participants. In an interview with the RMC President, I found that, although he was very willing to continue stipends for participation, he was unwilling to pay stipends and consider such participation grounds for merit pay under the new RMC-AFT faculty labor agreement. In my next budget, I suggested all stipends for WABD participation be discontinued. A 1% raise in a faculty member's base pay amounts to much more in two years than the average \$300 stipend being paid just before the change. As well as helping weave WAC into the fabric of the institution, a merit reward system also helps ensure commitment of faculty to complete the program, especially since merit pay decisions are more clearly attached to firm deadlines (in our case, the submission in early April of the Professional Development Report, which is the basis for merit consideration).

The present tight budget circumstances might make merit reward now seem meaningless. Nonetheless, indications are that such systems will become increasingly common. For political, economic, educational, and social reasons, evaluation and accountability are more and more popular notions in private and public institutions. Writing across the curriculum, with its emphases on improved learning, literacy, and teaching, is especially well positioned to help schools and individual faculty succeed in such evaluations.

Even when budgets are tight, however, possibilities exist to reward participation. Writing program administrators or department heads can sometimes find money in their budgets for full or partial funding to conferences. Many department chairs and WPAs can provide lunches for faculty. I know one adjunct faculty member at a small school who asks writing program committee members to her home for coffee and cake. My colleague maintains attendance is higher when she provides even this modest consideration. Some reward, no matter how small, is better than none.

When advocating programs and attempting to attach them to the bureaucracy of the school, WAC advocates should consider their chief tool to be the request. Don't be afraid to ask. Ed White saved WAC on his campus by asking one dean to take responsibility for the program when another was abandoning it. My predecessor as Director succeeded in establishing the membership for the WABD Advisory Committee by asking people to participate. This year, the President of the College, who teaches one course a year, is a new participant in our program, redesigning a course with a mentor. I invited him to participate, and he agreed. Robert Morris is a small school where accessibility to decision-making administrators is possible. Nonetheless, asking seems a fundamental heuristic in any context.

Evaluation of WAC Programs

Evaluation is another way of using context to keep WAC programs going. Such evaluation is the best way to justify budgetary outlays for WAC programs. The first Director of WABD and the outside advisor began an elaborate multi-measured evaluation process while they were still under the budget for the first grant from the Buhl Foundation. The funding agency was impressed by the plan and awarded WABD a supplementary grant to carry it out. Consisting of inside and outside evaluation of teachers' and students' attitudes and practices and of the program as a whole, the final evaluation was extensive and convincing enough to get additional commitments from the RMC administration to continue the program for another four years (up to and including this year).

Although not every school is fortunate enough to have a grant to conduct such an elaborate process, possibilities to implement evaluation exist within the context of any college or university. Each faculty participant in WABD has been responsible for evaluation plans for her own targeted course. By clearly establishing the goals of their courses, teachers know what to evaluate. The plans can be as rich and varied as the faculty

itself. If faculty need help, specialists in quantitative or qualitative evaluation can be found on any campus. Similarly, writing directors can take advantage of on-campus experts for program evaluations. More extensive evaluation by outside sources can be achieved through consultants. Robert Morris continues to be helped in its evaluation by experts at Carnegie Mellon University. WABD was also evaluated by an on-site team from the Writing Program Administrators, which offers such a service at a reasonable cost.

Communication

Good communication helps attach WAC to the college or university by increasing the sense of participation and ownership of the program. Such communication possibilities abound in the contexts of our institutional environments. Printed or copied announcements of upcoming faculty seminars have proven to be less powerful at Robert Morris than individually directed memos. At a bigger school, though, announcements could work well to gain interest among a larger audience of full-time and adjunct faculty, as well as graduate and even undergraduate students. Committee reports on seminar, committee, or study group actions and plans reinforce the local program's message, help recruit interested faculty, and let the school community know that WAC is their program. Many schools and even departments publish newsletters covering the activities of meetings. Where no such publication exists, minutes can often be posted on departmental and school bulletin boards along with notification of group meeting times and places.

Even the most obvious tools of communication are sometimes overlooked. I started with personal meetings, telephone calls, the committee newsletter, and letters to new faculty. Less obvious but equally effective have been my more recent use of thank-you notes for faculty presentations, voice mail reminders of upcoming meetings (the technology makes it easy to target just participants or blanket the whole faculty), and follow-up memos after faculty seminars or conferences. I believe that all of the above methods have helped our program. Other possibilities that exist in the context of most schools are computer mail and mailed announcements of meetings to key personnel, including administrators and members of the board of trustees.

Where communication has been clear and open, the RMC program has flourished; where communication has been weak, WABD experienced difficulty. The original Director achieved much initial success for the program through early and full disclosure of information. Memos and

letters show that in the first stages of the planning, key members of the administration knew step-by-step how the grant proposal was progressing and were sometimes asked to participate in its preparation. The advantages for and responsibilities of faculty who wished to participate in WABD were thoroughly advertised well before the program began. The President of the RMC faculty union was thoroughly informed of the plans for the program. He attributes the lack of any labor trouble to the good communication between the program and the union leadership.

Although I have talked about faculty reward under a separate heading, such reward can also be considered communication because it sends a powerful, indirect communication to faculty defining how the administration values participation in WAC programs. Carefully thought-out communications and reward systems can create an inviting context to attract faculty.

Record-Keeping and History

Finally, keep records and histories. Accurate record-keeping provides the documentation necessary to construct histories that may be crucial to the continuation of programs. Beginning with the earliest plans for your program, save everything, in duplicate. Memos, letters, thank-you notes, announcements, proposals, and other documentation of the program can tell you or others what happened at a certain time and can be the basis of a history of the program. That history should be written as a coherent narrative that pulls all that information together to build a framework within which the particulars of your program make sense. Histories explain how programs interacted with their contexts, especially for future administrators and teachers. For example, they can remind future administrators of the theoretical basis of the program and show what practices have worked and those that have not worked in the past.

Histories can also remind administrators of their commitments. In the large bureaucracies of colleges and universities, where decision-making is limited to a few, often only that few know what happened to programs that were begun with great enthusiasm. It becomes easy to explain a program's demise by saying that it did what it was supposed to do, or that the program outlived its usefulness, or that it was just discontinued. As I started my study, a colleague from the history department pointed out that without history there is only myth. Histories are an antidote to such institutional amnesia and myth-making. With this knowledge and a growing tradition of keeping records and histories, administrators may become more responsive and accountable to writing-across-the-

curriculum programs and their own places in the histories of those programs.

This analysis is not intended to be exhaustive. Our literature presents other ways to understand and use individual contexts. Elizabeth Rankin, for example, suggests and details a systematic "local action research" approach to understanding context as the basis for bringing about change. Here, I have told the Robert Morris College story, a narrative intimately connected to its own context. The story argues that you come up with your own ideas to help start and sustain programs by better attaching them to their own contexts. I believe it is the only way we can make these programs survive.

Ways to Connect WAC Programs to their Context:

- A. Attach WAC Programs to the Bureaucracy of the School:
 1. Start a committee or study group
 2. Lobby for departmental status
 3. Use the school reward system
- B. Evaluate the Program
- C. Use the School Communication Possibilities
- D. Keep Records and Histories

Note

1. The 1992 RMC/PBS WAC Videoconference, "Writing Across the Curriculum: Making it Work," won the *Teleconference Magazine* TeleCon XII award for "Best Distance Learning." RMC and PBS, which have since collaborated on a third videoconference in 1993 that reached more than 100 university and college downlink sites, are presently engaged in preparation for the fourth, "How Schools and Colleges—and Communities—Collaborate to Improve Learning." RMC has also developed two series of resource videos available through PBS on developing WAC programs and writing in the disciplines.

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A Survey of College and University Writing Placement Practices¹

Brian Huot

Any realistic view of writing placement practices must recognize the great strides made since the early 1970s. Twenty-five years ago, almost all assessment outside the classroom involved no writing at all. Before the 1970s, most writing assessment consisted of multiple-choice tests of grammar and usage, called "indirect writing assessment." An indirect writing assessment does not involve actual student writing and, therefore, only indirectly measures a student's ability to write. Indirect measures were used because direct writing evaluation procedures, in which actual student writing was read and assessed, could not ensure consistency in scoring by independent raters, termed "interrater reliability." To be widely accepted, procedures for evaluating student writing have necessarily had to focus on achieving rater agreement or reliability (Huot). This emphasis on reliability has generated some criticism (Broad; Faigley, Cherry, Jolliffe, and Skinner; Elbow; Gere; Odell and Cooper). Despite imperfections in the direct assessment of student writing, we have made tremendous strides in a relatively short period of time. In the less than thirty years since Godshalk, Swineford, and Coffman scored student writing at acceptable levels of reliability, we have seen the development of holistic, analytic, primary trait, and more recently portfolios for a range of assessment purposes.

While assessment procedures have undergone a series of rapid and progressive changes, the last twenty-five years have also seen an increased need for placement as schools opened their doors to a less traditional student population. This diverse population required more than just a single composition course or sequence; therefore, some method of placing these students into the various composition courses was needed. While it is generally known that many schools use some measure to place students in writing classes. I wished to discover how prevalent placement testing was and what forms it took at various institutions.

This article reports on an investigation into the types of writing placement that institutions are using, in addition to the kinds of writing courses they offer. I hope this work can provide the beginning of a much needed conversation on writing placement procedures. Before researchers, teachers, or administrators can draw any conclusions about the best way to place students, we need to know how institutions go about writing

placement and what kinds of results are achieved by their chosen methods. The results of this survey on writing placement will be an important resource for those institutions looking to change their present procedures, initiate new programs, or justify those already in place. Furthermore, it is imperative that we research our methods for writing placement and assessment if we wish to protect the gains we have made during the last two decades.

The Survey

All two- and four-year colleges and universities on the MLA list of English Chairpersons were mailed a cover letter (Appendix A), a questionnaire (Appendix B), and a business reply envelope. Chairs were asked to fill out the one-page questionnaire or to forward it to someone knowledgeable enough to respond. The almost 2700 letters and surveys were mailed in September 1991, and 40% of the surveys were returned during the Fall and Spring Semesters of that school year. Survey results were entered in a computer-generated database program. Respondents' answers were tabulated, indexed, and cross-referenced according to the main categories of the questionnaire. In reporting the results of the survey, I will follow the format of the questionnaire, beginning with the demographic information. The figures in the tables are listed as percentages to provide easy comparisons between schools, methods, procedures, and levels of satisfaction. The actual number of responses to each question is provided in Appendix C. The first four tables show the results of the survey according to school size.

Table 1. Demographics

Enrollment	Survey	National Population
Under 1,000	21%	38%
1,000-5,000	40%	40%
5,000-10,000	18%	12%
10,000-20,000	12%	7%
Over 20,000	9%	3%
Institution Type		
Private	40%	56%
Public	60%	44%

Demographics

According to the 1991 Digest of Education Statistics, the response sample is fairly representative of the make-up of colleges and universities across the country. Table 1 shows a comparison of the response sample with the overall population of colleges and universities.

Some of the main differences appear in the percentage of public and private schools and in the representation of schools with smaller student populations. It appears that private schools and those with smaller numbers of students are not fully represented in the response sample; however, differences between the response sample and the overall population might represent the increased use of placement testing in larger and public institutions.

Method of Placement

Because of the strong relationship between the context of an individual college and university and its placement program, it is important to ascertain whether schools of different sizes offer substantially different composition curricula or employ different methods of placement. Table 2 offers a breakdown of the three most widely used placement methods according to institution size. A complete display of methods appears in Table 5. One of the most interesting observations available from Table 2 is that school size does not appear to determine the method for placing students.

Table 2: School Size and Method of Placement

Enrollment	Writing Sample	SAT or ACT	Writing Sample and SAT or ACT
Under 1,000	52%	46%	25%
1,000-5,000	47%	40%	22%
5,000-10,000	58%	43%	23%
10,000-20,000	57%	53%	32%
Over 20,000	54%	45%	26%

Although direct writing assessment is often criticized for being labor intensive, especially with large numbers of students, there doesn't appear to be a clear distinction between schools that enroll and must place large or small student populations. This uniformity among schools also dispels any notion that smaller institutions hold a lesser commitment to adequate placement procedures.

Composition Curriculum and Options

To fully understand the value of placement procedures, we must know into what courses students are being placed. This connection between placement and curriculum is important if assessment techniques are to be sensitive to the needs of students and teachers at particular institutions. As apparent in Table 3, there appears to be considerable uniformity between the schools.

Table 3: School Size and Curriculum

Enrollment	Basic Writing	Composition I	Honors
Under 1,000	81%	91%	21%
1,000-5,000	77%	87%	30%
5,000-10,000	87%	92%	43%
10,000-20,000	87%	94%	62%
Over 20,000	77%	92%	52%

Enrollment	Composition II	Exemption	No Composition
Under 1,000	62%	26%	2%
1,000-5,000	59%	21%	5%
5,000-10,000	72%	35%	2%
10,000-20,000	71%	50%	5%
Over 20,000	67%	40%	1%

This uniformity indicates an interest and commitment throughout the schools in the survey to offer a range of composition courses to students of varying ability. Of course, this commitment to multiple levels of composition instruction necessitates a similar commitment to placement procedures.

One of the biggest differences between schools of various sizes evident in Table 3 comes in the percentage of honors courses being offered. The low number for small schools might reflect the difficulty of providing a wide range of composition curricula with very limited resources. There

appears to be some relationship between honors courses and providing an exemption option for students who take placement exams. For example, the two smallest school categories in the survey report the lowest number of honors courses and exemption options for students, while the two largest school categories report the highest percentages. These kinds of differences could reflect variation in student populations, or in the philosophy of the institution, or perhaps the limitations of schools with fewer resources.

Satisfaction

Like the other categories, the most striking feature of the satisfaction category is the basic uniformity between schools of very different sizes, especially in the first two categories of very satisfied and satisfied with reservations. In looking at Table 4, however, we do note that larger schools seem to be dissatisfied at a greater rate than other schools in the survey.

Table 4: School Size and Satisfaction

Enrollment	Very Satisfied	Satisfied With Reservations	Not Satisfied
Under 1,000	30%	60%	6%
1,000-5,000	31%	57%	9%
5,000-10,000	34%	56%	8%
10,000-20,000	33%	53%	14%
Over 20,000	26%	55%	14%

Method of Placement

One of the main goals of this survey was to ascertain what methods institutions use to place students into the various course options for first-year composition. Probably the most interesting finding in placement method has to do with the use of writing samples. As depicted in Table 5, nearly 51% of the respondents report using a writing sample as at least part of their placement method.

Table 5: Method of Placement

Method	Rate of Response
Writing Sample	51%
ACT or SAT	42%
High School Grades	12%
Test of Standard Written English	20%
Writing Sample and ACT or SAT	23%
Other	26%
No Procedures	3.5%

It is difficult to know how we should interpret the finding that half of the respondents use a writing sample to place students into composition courses. My initial reaction was one of surprise and dismay to learn that almost half of the respondents report using some indirect method for placing students in writing courses. I should also add that this number is probably conservative for the population as a whole. Quite possibly those institutions that spent time and effort in developing a writing sample for placement might be more apt to participate in a survey about writing placement than those schools that continue to use indirect writing evaluation for placement.

On the other hand, the use of a writing sample by over 50% of the respondents could be considered a positive finding. If we remember that direct assessment of student writing has been in use for less than 20 years and that it requires additional funding, cooperation, and support on administrative and departmental levels, 50% might even be a number to celebrate. It just might be that 50% reflects a heroic effort by faculty and administrators to place students into composition courses according to the best possible method, given the resources of individual institutions.

The second most popular method for placement uses SAT and ACT scores, even though these tests were not designed to measure writing ability. Their use reflects the prevalence and importance of these two tests in post-secondary admission practices. Institutions may have less confidence in locally-produced measures, such as high school grades, than they have in instruments that draw upon a large population of high school seniors. Furthermore, the frequent use of the Test of Standard Written English (TSWE) illustrates the temptation to equate writing ability with the ability to use standard English correctly. One in five schools report using TSWE; and, as suggested by responses to the "other" category, there is reason to believe that tests in grammar and mechanics are even more widespread.

Twenty-six percent of the returned surveys indicate using some "other" method than those listed, and the preponderance of these procedures involve multiple-choice exams. The ASSET test, a grammar and mechanics multiple-choice exam marketed especially for placement, is the most popular "other" method, representing 24% of the "other" category and 6% of all those responding to the survey. Responses in the "other" category range from standardized measures, such as Asset or Nelson-Denny, to state-mandated exams such as TASP (Texas Academic Skills Program) or the New Jersey Basic Skills Test. Schools also report using system-developed or departmentally-developed exams. Only three measures—ASSET (6%), AP (2%) and TASP (1%)—account for a full percentage point or more of respondents in the survey.

The small number of schools that report no procedures is encouraging, although this number, like that for the use of a writing sample, would probably be less encouraging if we had a 100% return on the surveys. Also, note that one in four of the responding schools report using the multiple method of a writing sample and the ACT or SAT test. This rate for multiple means for placement indicates the importance that placement has for many of the schools in the survey.

Another way to view placement procedures is to look at individual courses. Are schools using particular methods to place students into certain courses? For example, are students being placed into basic writing courses largely on the basis of tests of grammar and usage (a practice condemned by a CCCC Committee on Teaching and its Evaluation in Composition)? Such a trend would say much about the attitude of schools and about the curriculum in those schools. To answer these kinds of questions and allay our fears, Table 6 on the next page furnishes information about which methods are used at institutions offering specific composition courses.

It is encouraging that writing samples are used for placement in all courses by over 50% of the institutions reporting. (These percentages total more than 100 because some schools use more than one measure.) There does not appear to be too much variation here, although there is some indication that schools might be using indirect methods like SAT and ACT to place students into honors or exempt them from composition altogether. No discernible relationship exists between indirect measures, which focus on surface correctness, and basic writing classes.

Table 6: Curriculum and Placement Method

Course	Writing Sample	SAT or ACT	Writing Sample and SAT or ACT
Basic Writing	57%	45%	26%
Composition I	53%	45%	25%
Composition II	54%	44%	26%
Honors	55%	55%	31%
Exempt	57%	53%	32%

Course	H. S. Grades	TSWE	SAT or ACT and TSWE
Basic Writing	13%	23%	11%
Composition I	12%	21%	10%
Composition II	13%	22%	11%
Honors	17%	22%	15%
Exempt	14%	19%	12%

placement decision, but this figure represents a huge gap in knowledge about conventional direct writing assessment procedures. Another response, which reveals a lack of understanding about placement procedures, shows that only 46% of those using a writing sample employ their own criteria when scoring essays. This means that over half of the respondents who use a writing sample employ scoring guidelines that do not reflect individual institutional or curricular concerns.

In a more positive light, 94% of schools that use a writing sample have at least some full-time, tenured faculty doing the scoring. It is important to see that scoring placement essays is not something done entirely by TAs and part-time instructors. As well, this involvement of full-time faculty indicates the importance given to placing students into the most appropriate composition courses.

Administration

Although the survey asked respondents to note who was in charge of placement procedures only "if a writing sample is used," over 900 respondents checked the "Administration" category, nearly 400 more than those indicating writing sample use. The numbers in Table 8 for the status of the director represent the percentage of responses received for that series of questions. The percentages reporting whether the director is trained in composition or has publications on evaluation are based on the number of responses for writing sample use, since our interest is in knowing how faculty who run direct writing assessment programs are prepared to carry out this job.

Procedures and Personnel

Table 7 offers a breakdown of the procedures used by institutions that report the use of a writing sample. (The percentages total above 100% because some schools responded to more than one category.)

Table 7: Writing Sample Procedures

Procedure	Rate of Response
Two Raters	77%
One Rater	29%
One Sample	54%
Two Samples	5%
4- or 6-Point Scale	36%
Non-Numeric Scale	19%
Rating Criteria by Institution	46%
Full-Time Tenured Raters	94%
Non-Tenured Raters	41%
Part-Time Raters	34%
TA Raters	11%

The number of schools that use a writing sample scored by only one rater is almost 30%. The use of one rater doesn't necessarily invalidate a

Table 8: Administration

Administered By	Rate of Response
Full Time Faculty	97%
Part Time Faculty	2.5%
Teaching Assistant	.5%
Composition Faculty	14%
Literature Faculty	10%
Testing Service	10%

It is encouraging to note that most schools that use a writing sample employ a full-time director; on the other hand, only 14% of those schools using a writing sample have a director with a terminal degree in composition or publications in writing assessment (answer 6e on the survey). This

points out both the dearth of training for those who administer placement programs and the shortage of composition specialists interested in assessment.

Level of Satisfaction

In some ways, the category of satisfaction could be considered the most important in determining the adequacy of placement programs across the country. It is heartening to see that most of the respondents express at least a partial sense of satisfaction. As Table 9 displays, almost one-third are very satisfied with their programs, while only 10% are dissatisfied.

Table 9: Satisfaction

Level	Rate of Response
Very Satisfied	32%
Satisfied With Reservations	58%
Not Satisfied	10%

To get some idea of where this satisfaction and dissatisfaction might come from, Table 10 provides a breakdown of the level of satisfaction according to the methods that institutions use.

Table 10: Satisfaction and Placement Method

Method	Very Satisfied	Satisfied With Reservations	Not Satisfied
Writing Sample	35%	58%	5%
SAT or ACT	28%	60%	10%
H. S. Grades	29%	60%	7%
TSWE	30%	61%	8%
Writing Sample and SAT or ACT	35%	61%	4%
Writing Sample and H. S. Grades	35%	59%	2%
Writing Sample and TSWE	35%	60%	3%
SAT or ACT and TSWE	31%	59%	7%

These numbers, although only moderately different, support those of us who would advocate the use of a writing sample to place students in

first-year composition courses. The level of satisfaction is highest for those institutions using a writing sample. The biggest differences in satisfaction occur between those institutions who use SAT or ACT scores and those employing a writing sample.

Discussion

Because this survey represents an initial study of placement procedures, the information and implications derived from it are tentative and exploratory. I would like to briefly review the different sections of the findings: Demographics, Curriculum, Procedures and Personnel, Administration, Placement Method, and Level of Satisfaction. I use these brief reviews not just to recap the findings of the survey but to reflect on what these findings might indicate about the present and future state of writing assessment for placement.

No matter what aspects of placement we discuss, effectiveness can only be understood within demographic and institutional boundaries. In a conventional testing sense, assessment procedures must accurately measure for whatever purposes the test is being used. In placement testing, the issue is whether or not the procedures can correctly predict how well a student will be suited for a particular course. If placement procedures accurately place the majority of students in the right courses, then the test can be said to have predictive validity. Beyond this narrow definition, to assess realistically how well a specific placement program works at a particular school, we need to consider a multitude of institutional characteristics, including but not limited to student population, philosophy and politics within the department, institutional mission and goals, and other factors too numerous to mention. In other words, a placement program that works well must have institutional validity to satisfy and complement the range of influences that determine successful composition instruction and administration at a particular institution.

The variety of composition offerings available at the many kinds of institutions represented in the survey reminds us of the importance of writing instruction and placement at the college level. Schools that need to offer their students several composition options (the resounding majority of the schools who responded) are also going to have to develop and maintain some procedure for ensuring their students are placed into the appropriate courses. This relationship between curriculum and placement indicates that assessment procedures must be connected locally to curricula, since there is no reason to believe that outside programs or experts can dictate the most appropriate criteria for placement at specific schools.

This important relationship between curriculum and placement is not evident in the responses to the area of Placement and Procedures. More than half of the schools in the survey (54%) employ writing criteria developed outside of the institution when scoring student writing samples. This figure coupled with a 30% rate of using only one rater per paper produces an odd mixture of relying upon outside rating criteria and rejecting the conventional standard of employing two raters for each paper. Perhaps the answer to these inconsistencies in the reported procedures can be found in the Area of Administration section, where only 14% of the respondents reported that their placement program was directed by an individual with publications in assessment or a terminal degree in rhetoric and composition.

Effective writing placement requires informed leadership, giving institutions local control of rating criteria while at the same time employing testing procedures that will survive scrutiny by outside testing and accreditation agencies. A good example of such a program already exists at one institution, described by William L. Smith, wherein scoring guidelines and numerical ratings have been abandoned for procedures that depend on the knowledge of teachers concerning their students and courses. These procedures, when measured against conventional assessment practices, have been found more accurate and more cost-efficient. Clearly, these types of programs can only be developed when institutions have well-trained and qualified individuals in charge of writing placement programs.

The obvious room for improvement in the areas of Procedures and Personnel and Administration provides some perspective for discussing the two important areas of Placement Method and Satisfaction. Earlier, I suggested that a 50% rate for writing sample use might be a positive trend, considering the extra effort and expense of using a writing sample and the relatively short period of time the direct assessment of writing has been in use. Additionally, such a rate of writing sample use is even more remarkable, considering the need for more expert direction in writing placement. The level of satisfaction for writing placement procedures might be viewed in a similar light, considering that the solid majority of respondents (58%) are satisfied (with reservations), although the level of dissatisfaction (10%) for SAT or ACT is double that for those respondents using a writing sample (5%). This difference in satisfaction is especially striking because these are the two most popular forms of writing placement. Possibly, the results can be taken to mean that placement procedures are in a state of change in which writing sample use, the most popular single form of placement, is beginning to be employed instead of more traditional forms that do not include student writing.

Summary

We can be encouraged by the firmly established use of writing samples for placement and by the higher levels of satisfaction for these practices. On the other hand, there is still much to be gained in advocating an increased use of writing samples for placement. There is also much we still need to know about writing evaluation in general and placement in particular. If we are, indeed, in a state of flux, with the direct assessment of writing replacing conventional indirect methods, only further research into placement will confirm and chart this movement. Consequently, it is alarming to note the dearth of research and theory in writing assessment and the lack of qualified personnel who direct writing placement programs.² Clearly, this research informs us that universities and colleges across the country, regardless of their size and mission, are providing students with options in composition. This commitment to a variety of courses demands that we have a similar commitment and interest in adequate programs for placement.

Notes

1. Research for this survey funded by grants from the National Council of Writing Program Administrators (WPA) and the College of Arts & Science at the University of Louisville.
2. For example, a 1992 ERIC search on writing placement yielded 18 entries, most of which either mentioned that a placement test was administered or reported on the development of a particular method for a specific institution.

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Appendix A

September 15, 1991

Dear Chairperson of the English Department,

Enclosed with this brief note is a one-page survey concerning your writing placement procedures. As you are well aware, placement is an important concern to those of us in English departments across the country. We are interested in how your incoming students are placed into freshmen composition courses and in the courses offered by your department. We appreciate your time and effort in completing the survey and would be glad to provide you with a copy of the results if you so indicate in the space provided on the survey. Rest assured that your institutional affiliation will not be revealed. If you are unable to answer any of the questions, please

forward to the person most qualified to reply. We wish to thank you in advance for your help in obtaining this valuable information. This letter remains unsigned so that we might use the bulk mailing postage rate.

Sincerely,

Appendix B

Survey On Writing Placement

1. **Circle the letters which best describe your institution.** (a) Public (b) Private (c) Grants BA only (d) BA & MA (e) Terminal Degree (f) under 1,000 students (g) 1,000-5,000 (h) (5,000-10,000 (i) 10,000-20,000 (j) Over 20,000
2. **Circle the letters which best describe the composition options required of incoming students at your institution.** (a) Basic Writing for Underprepared Students (b) Composition I (c) Composition II (d) Honors Composition (e) Exemption (f) No Composition Requirement (g) Other (indicate)
3. **Circle the letters which explain how students are placed into various composition courses.** (a) Writing Sample (b) SAT or ACT Verbal Scores (c) H.S. Grades (d) Test of Standard Written English (e) Other (indicate) (f) A Combination (indicate) (g) No procedures
4. **If a writing sample is used, please circle the letters which best describe the procedures you use for judging student writing.** (a) Holistic Scoring (b) Analytic Scoring (# of traits) (c) Primary Trait (# of traits) (d) Other (indicate) (e) Two raters score each essay (f) One rater (g) One sample (h) Two samples (i) 4 point scale (j) 6 point scale (k) Nonnumeric scale (l) rating criteria developed by institution (m) Outside rating criteria used (indicate)
5. **If a writing sample is used, please circle the letters which best describe the raters who score student writing.** (a) Full-time tenure-track who teach composition (b) TA's (c) Full-time non-tenure-track who teach composition (d) Part-Timers (e) Others who rate essays (indicate) (f) All raters teach composition (g) Raters input on scoring criteria

6. **If a writing sample is used, please circle the letters which best describe the person in charge of placement.** (a) Full-time tenure-track who teaches composition (b) TA (c) Full-time non-tenure-track who teaches composition (d) Part-Timer (e) Terminal Degree in rhetoric and composition or publications on evaluation (f) Tenure-track literature faculty (g) Testing Service (h) other
7. **How satisfied are you and your institution with current placement procedures?** (a) Very satisfied (b) satisfied with reservations (c) not satisfied
8. **How are your placement practices reviewed?** (a) Second writing sample done in class (b) Survey of teacher satisfaction (c) Combination (d) Other
9. **Please provide me with any comments I might need to understand the state of writing placement at your institution.** (use back of sheet)

Furnish your name and address if you wish a copy of the results.

Appendix C

Responses to Questionnaire

2,695 Surveys Sent 1,099 Returned

Demographics

621 Public Institutions
 416 Private Institutions

Enrollment under 1,000	210	21%
1,000 to 5,000 Enrollment	398	40%
5,000 to 10,000 Enrollment	174	18%
10,000 to 20,000 Enrollment	120	12%
Over 20,000 Enrollment	88	9%

Curriculum

Basic Writing	875	80%
Composition I	975	89%
Composition II	696	63%
Honors Composition	395	36%
Exemption Option	318	29%
No Composition Courses	39	3.5%

Placement Method

Writing Sample	558	51%
SAT or Act Scores	466	42%
High School Grades	134	12%
Test of Standard Written English (TSWE)	223	20%
No Procedures	45	3.5%
Writing Sample and SAT or Act Scores	258	23%

Procedures and Personnel

Two Raters	434	77%*
One Rater	164	29%
One Sample	304	54%
Two Samples	27	5%
Four- or Six-Point Grading Scale	203	36%
Non-numeric Grading Scale	108	19%
Grading Criteria by Institution	256	46%
Full-Time Tenured Raters	527	94%
TA Raters	61	11%
Non-Tenured Raters	223	41%
Part-Time Raters	188	34%

Administration

Full-Time Tenured Director	490	53%**
TA Director	5	.5%
Non-Tenured Full-Time Director	223	24%
Part-Time Director	19	2%
Composition Faculty Director	79	14%
Literature Faculty Director	54	10%
Testing Service	58	10%

Level of Satisfaction

Very Satisfied	338	32%
Satisfied With Reservations	614	58%
Not Satisfied	108	10%

* Percentages based upon number of respondents reporting writing sample use.

** Percentages based upon number of respondents to Administration Category.





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Review of *Writing Across the Curriculum: A Guide to Developing Programs*, Eds. McLeod and Soven

Reviewed by Thia Wolf, California State University,
Chico

In her preface to this collection of essays, Elaine Maimon describes herself as "wishing that somehow this book had existed in 1974 when many of us were first embarking on the collegial enterprise now known as writing across the curriculum" (ix). This book is, as her wish suggests, an indispensable tool for new WAC directors/creators; however, the collection delivers more than its title promises, providing not only a "guide to developing programs" but also a wealth of information and some important reminders for seasoned WAC directors.

Susan McLeod and Margot Soven have done more here than merely edit and package a series of fine pieces by experienced WAC administrators. They have created a collection that includes a coherent philosophy of WAC, one based on respect for the expertise of faculty in disciplines other than English. Throughout the collection, writers speak across their essay boundaries, pointing out how other works in the collection connect with or support the assumptions and practices of their own programs. Barbara Walvoord's excellent essay, "Getting Started" (arguably the most important piece in the collection, certainly the most often cited by the editors and other writers), describes a conversation-based philosophy of WAC with which many other writers in the collection clearly agree. Alerting her readers to the problems of imagining that WAC provides "'training' for 'untrained' faculty" or that WAC seeks to convert "heathen [faculty] to the Right Way" (15), Walvoord introduces and describes in detail methods for holding an ongoing dialogue with faculty across campus about "language use in the classroom" (30).

Walvoord's interest in and insistence on developing WAC through dialogue is echoed by most of the writers in this collection. One essay especially noteworthy in this regard is Peshe C. Kuriloff's fine piece, "The Writing Consultant: Collaboration and Team Teaching." This essay revolves around a convincing examination of the principles that made interactions between a WAC director and a professor of Engineering successful. Kuriloff includes a set of questions to help WAC administrators engage in productive conversations with faculty in other disciplines,

questions such as "What kind of learning environment should we foster?" and "How is new knowledge created [in this discipline]?"

In addition to examining conversation as a foundation for WAC, this collection brims over with practical help on a wide range of problems confronting any WAC administrator. Joyce Neff Magnotto and Barbara Stout's "Faculty Workshops" provides sample agendas for one-day and five-day workshops. The writers address critical issues, such as funding, scheduling and publicity, matters that many new WAC directors find completely foreign. Walvoord's essay, mentioned above, supplements this information with an initial sequence (complete with chart) of appropriate meetings and planning activities for beginning a WAC program, as well as suggestions for locating resources in the form of grants and collaboration with other schools. Even more suggestions for "Starting a WAC Program" appear in Karen Wiley Sandler's piece, subtitled "Strategies for Administrators." Vice President and Dean of Academic Affairs at Juniata College in Huntington, Pennsylvania, Sandler adds an unusual perspective to this WAC collection, permitting the reader to view an initial WAC workshop and the development of a WAC program from a college administrator's point of view. Her comprehensive list of advice to other pro-WAC administrators will be helpful to WAC directors who want to sensitize their campus administration to WAC's dual needs for support and autonomy.

Much of *Writing Across the Curriculum: A Guide to Developing Programs* concerns itself with presenting a variety of program models. This makes the collection a good companion piece to Toby Fulwiler and Art Young's *Programs That Work: Models and Methods of Writing Across the Curriculum* (Portsmouth, New Hampshire: Boynton/Cook Heinemann, 1990). While the latter collection permits WAC directors to acquaint themselves with a range of possible WAC models, McLeod and Soven's *Guide* stresses the genesis of several models and underscores the need for organic WAC programs that develop in interaction with particular campus environments. Although I would hesitate to call the *Guide* more basic than *Programs That Work*, I would say that the writers of the *Guide* assume a readership of new WAC directors, thus creating an intensive focus on the *why* and *how* of programs rather than on the *what*.

For example, Christopher Thaiss's look at "WAC and General Education Courses" begins with an investigation of the student populations in GE courses. Thaiss shows how effective writing assignments in such courses must be created with students' assumptions and needs in mind. Tori Haring-Smith's discussion of the Brown University "Writing Fellows" program that employs students as WAC consultants begins with a narrative of her situation at Brown. Her essay demonstrates how the use of students as writing consultants helped to alter the widespread belief

among faculty at Brown that writing should be taught only by English Teachers. Thaiss and Haring-Smith, like other writers in the *Guide*, provide lists of objectives and questions, information about how they monitor and coordinate their programs, and advice about problems that are sure to arise (such as the overuse of one kind of writing assignment in all GE courses or the inevitable difficulties of student burnout in an intensive, cross-disciplinary tutoring program).

Other essays in the collection discuss the connection between WAC and Freshman English (Linda Peterson), provide an extensive set of options for creating "Writing Components, Writing Adjuncts, Writing Links" (Joan Graham), and consider ways of making discipline-based, writing-intensive courses "tools for change" (Christine Farris and Raymond Smith). Each piece stresses the need for faculty dialogues about and faculty ownership of WAC courses.

Muriel Harris's "The Writing Center and Tutoring in WAC Programs" deserves special mention for a thorough discussion not only of the Writing Center-WAC connection but also for helpful advice on beginning a Writing Center. Harris's essay assumes that the reader may be starting from ground zero at his or her campus, with no writing support programs in place. Her humane, helpful piece reminds us that WAC cannot afford to miss the student's need for the "collaborative efforts of readers and coaches" in its quest for better writing pedagogy across the curriculum.

As editors, McLeod and Soven have contributed this collection's introductory and concluding chapters, respectively. McLeod's introduction gives an overview of the book and highlights its major premise: "A WAC program needs strong administrative support, but it also has to be a bottom-up phenomenon" that relies on only a few faculty at the outset (6). Soven's conclusion advises new WAC administrators of some difficulties inherent in maintaining a program, including the challenge of "sustain[ing] faculty enthusiasm" (193) and the need to come to terms with all we still don't know about how writing abilities develop. She ends by returning to Walvoord's assertion that "WAC helps people grow. We could have WAC workshops for faculty on every campus every year until the end of the world" (196).

Writing Across the Curriculum: A Guide to Developing Programs includes an appendix of recommended reading for new WAC administrators. This, coupled with the bibliographies accompanying each essay, provides the reader with a comprehensive list of important WAC reading. For those who have administered WAC programs for some time, this collection includes several pieces to refresh old news and more familiar pieces to remind us that the challenges WAC programs face often create the best possibilities for program innovation and educational reform.

WPA on Campus

Editor's Note: In an effort to foster and support development of regional groups of WPAs, the Executive Committee adopted the following guidelines. If you have questions, please contact Richard Bullock, Chair of the WPA Membership and Affiliate Committee (513-873-2220).

Council of Writing Program Administrators Guidelines for Affiliate Organizations

The goal of the National Council of Writing Program Administrators is to provide opportunities to focus on matters attendant to the administration of college and university writing programs. Its membership includes directors of writing programs, teachers of writing, researchers in rhetoric and composition, editors, and other parties interested in teaching, service, and scholarship in the field of rhetoric and composition. To provide opportunities for members to participate in advancing WPA's goals, the National Council encourages the formation of regional affiliates. The following guidelines govern the formation and operation of affiliates of WPA.

- 1. Proposed affiliates must demonstrate a commitment to the formation and sustenance of the affiliate.** In other words, proposed affiliates should have membership that represents various schools and types of schools in several parts of the region or state; core founding groups should have at least five members, each of whom has agreed to take on a specific role within the new organization (e.g., secretary, treasurer, convener or chair, membership coordinator).
- 2. All affiliate members will hold dues-paid membership in the national Council of Writing Program Administrators.** Corollary to #1, affiliates must demonstrate commitment to the national organization.
- 3. Proposed affiliates must present a clear plan for the organization. The plan must not conflict with the WPA Constitution.** The plan should include a schedule of meetings, dates of mailings and solicitations, and a clear statement of the organization's rationale and goals. What benefits can the affiliate offer to the region's WPAs that are not presently being offered? What needs are not being met?

4. Proposed affiliates must present budgets covering anticipated income and expenses for the first two years of operation: anticipated revenue from dues, grants from participating schools, regional conference fees, other sources; anticipated expenses from mailings, solicitations, travel expenses, guest speakers, etc.

5. All affiliates must submit to the National Council's Executive Board a report by March 1 of each year that includes the following information:

- Number of members, with analysis of membership patterns by type of institution, regional distribution, etc.
- Budgets, for current and next year.
- Activities carried out during the previous year, including meetings, mailings, reports, research, actions, elections, etc.
- Plans for the coming year.
- Descriptive report on the overall health and vigor of the affiliate.

6. New affiliates may request start-up grants from the national organization. Start-up grants will be limited to a maximum of \$500 and may be used for membership solicitation (mailing lists, brochures, trips to conferences and meetings within the state or region, etc.); communication (printing of letterhead and newsletters, postage, telephone charges); costs associated with a regional meeting or conference (to subsidize costs over and above those covered by the conference fee); and other costs associated with starting up the affiliate.

7. Established affiliates may also apply for grants. These grants are unrestricted in scope. Normally, though, proposals most likely to be funded will involve activities resulting in:

- Expansion of the membership base of the affiliate.
- Improvement of communication among affiliate members.
- Improvement of writing instruction across the region served by the affiliate.
- Greater understanding of writing and program administration through research activities conducted throughout the affiliate's region.

Proposals asking for less than \$2000 are more likely to be funded than larger ones; proposals demonstrating matching funds or institutional commitments are welcomed. Grants to individuals or groups from single institutions and proposals for the purchase of equipment are unlikely to be funded. Normally, grants will be funded for one calendar year.

8. The WPA Research Grant Committee will review all grant proposals and recommend approval, denial, or approval with modifications. The

Executive Board will approve or deny all grants. Applicants will be notified of the disposition of their proposals by the president within four weeks of the Executive Board meeting at which the proposal was considered, and grant awards will be announced at the annual business meeting.

9. Affiliates receiving grants must submit a report to the Executive Board at the conclusion of the grant period that outlines how the money was spent and assesses the perceived results.

10. Affiliates may be removed from the national organization by majority vote of the Executive Board if any of the above policies and guidelines are not followed.



NOTES ON CONTRIBUTORS

Jay Carson is Professor of Communications and Director of Writing Across the Business Disciplines at Robert Morris College. His dissertation, "Writing Across the Business Disciplines at Robert Morris College: A Case Study," is a close examination of the writing-across-the-curriculum program at RMC. He has done extensive work on the PBS/RMC Teleconferences and Resource Videos. He consults on writing across the curriculum and regularly presents papers at national conventions. Presently, he is working with colleagues at Robert Morris on a monograph tentatively entitled, "Narratio to Video: Keeping Our WAC Programs Going with the Best of Ancient and New Research Arguments."

Brian Huot teaches graduate and undergraduate courses in composition at the University of Louisville. His work has appeared in *College Composition and Communication*, *Review of Educational Research*, and other journals devoted to teaching and writing. Most recently, he co-edited and contributed to *Validating Holistic Scoring for Writing Assessment: Theoretical and Empirical Foundations*. Presently he is co-editor of a new journal, *Assessing Writing*.

Sherry Burgus Little is an Associate Professor in the Department of Rhetoric and Writing Studies at San Diego State University, where she directs both the Technical and Scientific Writing Program and the composition program. She also works as a technical writer, editor, and consultant in business and industry. She is currently working on a book on the rhetoric of ethics in technical communication.

Michael Mendelson is an Associate Professor of English at Iowa State University. He has published articles on professional writing, rhetorical theory, composition pedagogy, and children's literature. He was also the founding coordinator of Iowa State's doctoral program in Rhetoric and Professional Communication.

Paige Dayton Smitten currently teaches writing courses at Utah State University. She also does freelance editing and writing.

Thia Wolf is the co-director of Writing Across the Curriculum at California State University—Chico. She has directed programs in First-Year English, TA Training, and Tutoring. At CSU-Chico, she teaches graduate courses in "Writing in the Professions" and "Writing Program Administration." Her most recent publication, appearing in the *Journal of Advanced Composition*, is an account of a collaborative teaching endeavor among faculty in marketing, philosophy, and English.

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 1994 copyright date. Books published by companies that did not send information do not appear. All texts should be available by March 1994. The annotations were provided by the publishers; some have been edited for brevity and/or objectivity.

I. Developmental and ESL Writing Texts

I. A. Handbooks

Besser, Pam. *A Basic Handbook of Writing Skills*. Mayfield. This basic handbook emphasizes the writing process and collaborative writing. Includes student samples, questions for peer review, and coverage of research-based essays. Comb. binding. Instructor's Manual.

I. B. Rhetorics

Adams, Royce. *Think, Read, React, Plan, Write, Rewrite: A Reader-Writer Work Text*, 6th ed. Harcourt Brace College Publishers. Designed to cross over from developmental writing to mainstream composition courses, this text emphasizes the recursive nature of writing as it is repeated during the basic stages of prewriting, drafting, and rewriting.

Blumethal, Joseph C. (late). *English 2200*, 4th ed., *English 2600*, 6th ed., *English 3200*, 4th ed. Harcourt Brace College Publishers. Self-pacing, self-correcting programs in grammar, usage, sentence building, capitalization and punctuation, with difficulty increasing from 2200 to 2600 to 3200.

Brandon, Lee E. *Paragraphs and Essays: with Multicultural Readings*, 6th ed. D.C. Heath. Offers students an overview of the writing process and instructors flexibility in designing their teaching approach. Instructor's Edition, Writing and Grammar Software, and Newsweek option.

Choy, Penelope, and Dorthy Goldbart Clark. *Basic Grammar and Usage*, 4th ed. Harcourt Brace College Publishers. Focusing on basic principles of grammar and usage, each lesson presents a specific set of material, followed by three exercises.

Eggers, Philip. *Process and Practice: A Guide for Developing Writers*, 3rd ed. HarperCollins. Focusing on both the process and final product, this spiralbound writing text covers the process of paragraph and short essay construction while

Developmental Texts

providing instruction and practice in basic grammar and usage. Features new material on composing on a computer, new exercise content, and new model essays.

Eppley, George, and Anita Dixon Eppley. *The Writing System: Creating Essays Using Culture and Experience*. HarperCollins. This essay-level text presents the writing process as a system using a visual model to show how the parts of the system—audience, purpose, thesis, etc.—work together. Writing assignments focus on culture and experience and ask students to think critically about citizenship and local, national, and global issues. Has collaborative exercises and integrated grammar discussions.

Ferster, Glazier Theresa. *The Least You Should Know About English: Form B*, 5th ed. Harcourt Brace College Publishers. Reviews the essentials of spelling, grammar, sentence structure, and punctuation while encouraging students to develop competent writing skills.

Greenberg, Karen, and Peter Rondinone, with series editor, Harvey Wiener. *The Advancing Writer Book 1: Sentences and Paragraphs*. HarperCollins. This first text in *The Advancing Writer* series combines the latest theory in writing with extensive grammar discussions. Part I presents a 7-step model of the writing process and introduces the 5 qualities of good writing. Part II provides grammar coverage with connected discourse examples and exercises with a multicultural emphasis. Journal keeping and peer collaboration are encouraged. Exploring Further sections feature professional readings that model the rhetorical modes. Reference material in boxes called Points to Remember, Reminders, and Checklists. Full supplements package.

Greenberg, Karen, with series editor, Harvey Wiener. *The Advancing Writer, Book 2: Paragraphs and Essays*. HarperCollins. Second text in the series features an emphasis on the writing process and an introduction to the 5 qualities of good writing in Part I; in Part II, paragraph-writing instruction is organized by rhetorical mode. Part III provides an introduction to the essay; Part IV illustrates grammar concepts with multicultural connected discourse exercises. Journal keeping and peer collaboration are encouraged. Exploring Further sections feature professional readings modeling the rhetorical modes. Key reference material in boxes called Points to Remember, Reminders, and Checklists. Full supplements package.

Kaye, Sanford. *Writing as a Lifelong Skill*. Wadsworth. A text that teaches how to approach writing, provides good prompts for writing, and makes the case that writing is related to everything the student will do in life. Instructor's Manual.

Lambert, Judith, with series editor, Harvey Wiener. *The Advancing Writer Book 3: Reading and Writing Essays*. HarperCollins. Third text in the series covers the essay writing process and introduces the 5 qualities of good writing in Part I. Part II presents student and professional readings organized by rhetorical mode and accompanied by end-of-selection questions to promote critical reading and writing. Part III is a brief grammar handbook. Journal keeping and peer collaboration are encouraged. Key reference material in boxes called Points to Remember, Reminders, and checklists. Full supplements package.

Developmental Texts

Robinson, William, and Stephanie Tucker. *Texts and Contexts: A Contemporary Approach to College Writing*, 2nd ed. Wadsworth. An essay level text that gets students writing immediately, emphasizing shaping the whole essay. Writing and reading are integrated and the readings are mostly academic in nature.

Smith. *Sentence Matters*. Prentice Hall. A guide and workbook for students who must improve the clarity and correctness of their writing. Text covers grammar, usage, punctuation, and then guides students through exercise sheets, editing exercises, and their own writing to help them understand and use the rules.

Sotiriou, Peter Elias. *Composing Through Reading: An Integrated Approach to Writing*, 2nd ed. Wadsworth. Challenging readings grouped around various topics across the disciplines focus students' interest in this developmental reading/writing text. Writing and editing assignments grow out of the readings. Instructor's Resource Manual.

Troyka/Nudelman. *Steps in Composition*, 6th ed. Prentice Hall. Text for developmental writing courses that focus students on writing paragraphs and essays. Strong focus on the writing process with lots of activities.

Tyner, Thomas. *Writing Voyage: A Process Approach to Basic Writing*, 4th ed. Wadsworth. In this text, students learn what elements of writing are most important at each stage of the writing process. A grammar handbook is provided at end of text. Instructor's Manual.

Valeri-Gold, Maria, and Mary P. Deming. *Making Connections Through Reading and Writing*. Wadsworth. This modern rhetoric/reader integrates reading and writing concerns, provides diverse readings, and builds a framework for study and practice which is pedagogically sound and flexible. Instructor's Manual.

I. C. Readers

Atwan, Robert. *America Now: Short Readings from Recent Periodicals*. Bedford Books of St. Martin's Press. Modeled after Atwan's *Our Times* but designed for students who need more help in the classroom, this text arranges 41 contemporary short selections from 34 recent periodicals in 15 tightly focused thematic units. Editorial apparatus supports students in thinking, talking, and writing.

Barnwell, Tom, and Leah McCraney. *An Introduction to Critical Reading*, 2nd ed. Harcourt Brace College Publishers. Offers a refreshing alternative with its four-genre selection of readings, including poetry, short stories and essays, plus college textbook chapters.

Donald/Morrow/Wargetz. *Models for Clear Writing*, 3rd ed. Prentice Hall. This rhetorically organized reader is flexible enough to be used in many different levels of writing; it stresses the relationship between reading and writing. Students read engaging essays and see various types of writing to model.

Fjeldstad, Mary C. *The Thoughtful Reader*. Harcourt Brace College Publishers. Moves from collaborative learning to independent learning with an emphasis on exposition, critical reading, and contextual vocabulary acquisition.

Developmental Texts

Uehling, Karen. *Vision and Revision: A Reader for Writers*. HarperCollins. This thematically organized reader is ideal for schools with high non-traditional and returning adult student populations. Offering essays, short stories, poems, articles, oral histories, and letters on a range of levels, it focuses on themes like: parenting, work, relationships, etc. Twenty percent of the readings are by students. Can be used as a companion to Uehling's writing text, *Starting Out and Starting Over*.

I. D. Workbooks

Campbell, Diana. *Skill Builders: A Sentence Writing Workout*. HarperCollins. Ideal as a supplement to any course, this brief, inexpensive workbook teaches students grammatical rules and principles through sentence combining exercises. Perforated pages for easy removal; answers to the exercises in the back of book.

Crosby, Harry, and Robert Emery. *Skill Builders: A Spelling Workout*. HarperCollins. Useful as a supplement to any core text, this brief, inexpensive workbook uses diagnostic tests to find students' spelling weaknesses and then provides instruction and practice in common problem spelling areas. Perforated pages for easy removal; answers to the exercises in the back of book.

Fitzpatrick, Carolyn H., and Marybeth B. Ruscica. *The Complete Sentence Workout Book*, 3rd ed. D.C. Heath. Helps students master the basics of English grammar and punctuation. Self-paced. Instructor's Edition, Test Book, Transparencies, Writing and Grammar Software, and Newsweek option.

Hacker, Diana, and Wanda Van Goor. *Bedford Basics: A Workbook for Writers*, 2nd ed. Bedford Books of St. Martin's Press. Both a reference and a workbook. Contains many of the features of *The Bedford Handbook for Writers*. Exercise sets (6 new) specifically designed for developmental students begin and end with "Guided" exercises that indicate what sections of the text to consult. Spiral binding lets book lie flat.

Immel, Constance, and Florence Sacks. *Skill Builders: A Grammar Workout*. HarperCollins. Perfect as a supplement to basic writing courses, this brief, inexpensive workbook provides students with abundant exercises to practice basic grammatical concepts. Perforated pages for easy removal; answers to the exercises in the back of book.

McKoski, Martin, and Lynne Hahn. *Developing Sentence Sense*. HarperCollins. Taking an active approach to learning, this brief, inexpensive worktext uses sentence-combining and other exercises to teach the basics of sentence structure, syntax, grammar mechanics, and punctuation. Examples and proofreading exercises are composed of student work and collaborative activities are provided.

Meyers, Alan. *Writing with Confidence, Form B*, 4th ed. HarperCollins. This alternate version of the original sentence-to-paragraph level worktext has all new examples and exercise content on topics such as Annie Oakley, Sitting Bull, Emilio Zapata, the Underground Railroad, and the lost continent of Atlantis. Grammar exercises include sentence combining, sentence transforming, and patterned writing. This

Developmental Texts

edition features a more multicultural focus, a greater emphasis on writing, and more writing assignments.

Page, Jack. *Checkpoints*, 2nd ed. HarperCollins. This spiralbound paragraph-to-essay level worktext emphasizes the reading and writing connection by integrating essays, writing instruction and grammar coverage. This edition features a new standardized 5-part organization: chapters open with a reading to stimulate thinking and discussion followed by student models and a writing assignment—usually focusing on a particular rhetorical mode—with step-by-step writing guides. Grammar coverage and exercises conclude each chapter.

Salomone, William, Stephen McDonald, and Mark Edelstein. *Inside Writing: A Writer's Workbook, Form B*. Wadsworth. Developmental writing text at the sentence to paragraph level integrates grammar and writing instruction in each chapter. All exercises and writing are thematically linked. Instructor's Manual.

Scarry, John, and Sandra Scarry. *The Writer's Workplace: Building College Writing Skills*, 3rd ed. Harcourt Brace College Publishers. Allows students to bring their skills up to standard by guiding them from the sentence to fully developed essay work.

Scarry, John, and Sandra Scarry. *The Writer's Workplace with Readings*. Harcourt Brace College Publishers. Fourteen additional readings to accompany *The Writer's Workplace*, 3rd ed.

I. E. Special Texts

Flemming, Laraine, and Judith Leet. *Becoming a Successful Student*, 2nd ed. HarperCollins. This motivational study skills text presents many active learning strategies to allow students to choose the one that works best for them. Questionnaires on learning styles, and a new three-part method of test-taking techniques to reduce anxiety are featured. New to this edition are chapters on adjusting to college life and on concentration, as well as several new readings reflecting a more multicultural focus, and a walk-through of a research paper.

Johnson, Ben E. *The Reading Edge: Thirteen Ways to Build Reading Comprehension*, 2nd ed. D.C. Heath. Develops and refines reading comprehension and study skills. Addresses literal meaning as well as critical thinking. Instructor's Edition, Tests, Reading Software, and Newsweek option.

Krizan, A.C., and Joyce Logan. *Basics of Writing*. South-Western Publishing. After reviewing English grammar and usage, this text teaches basic writing skills. Topics include: determining writing goals, reader analysis, sentence and paragraph development, preparing outlines, composing rough drafts, revising/editing messages.

Lenier/Maker. *Keys to a Powerful Vocabulary Level 2*, 3rd ed. Prentice Hall. Based of the author's research of those words frequently encountered in college and not understood by most students, this book helps students learn those words and the

Freshman Texts

skills needed to figure out many more words: context, word parts etymology, word memorization, and use of the dictionary and thesarus.

Maker/Lenier. *Keys to a Powerful Vocabulary Level 1*, 3rd ed. Prentice Hall. Based on the author's research of those words frequently encountered in college and not understood by most students, this book helps students learn those words and the skills needed to figure out many more words: context, word parts etymology, word memorization, and use of the dictionary and thesarus.

McWhorter, Kathleen. *Academic Reading*, 2nd ed. HarperCollins. This upper level reading text presents literal and critical reading strategies as well as specific strategies for reading in six different disciplines: social sciences, business, literature, mathematics, science, and technical fields. New to this edition are study tips, a vocabulary review, new critical thinking questions and expanded coverage of academic thought patterns.

Nist, Sherrie L., and William A. Diehl. *Developing Textbook Thinking: Strategies for Success in College*, 3rd ed. D.C. Heath. Presents learning and study strategies emphasizing pre- and post-reading activities, progressive learning, and repetition, rehearsal, and monitoring. Instructor's Edition, Printed Testing, Reading Software, and Newsweek option.

Smith, R. Kent. *Building Vocabulary for College*, 3rd ed. D.C. Heath. Provides relevant strategies for learning words and practical activities for mastering them. Instructor's Guide and *Newsweek* option.

Wilf. *Basic Skills for Effective Reading*, 3rd ed. Prentice Hall. A low level reading text designed to bring students from roughly a 4th grade reading level up to a 7th grade reading level, and to prepare them for more advanced reading courses. Wilf uses phonics and syllabication to teach word attack skills, then continues to help the student increase his/her vocabulary and increase literal and inferred comprehension.

II. Freshman Writing Texts

II. A. Handbooks

Aaron, Jane. *The Little, Brown Essential Handbook for Writers*. HarperCollins. This spiralbound handbook (150 pages) is both portable and easy to use; it covers just the essentials of grammar, mechanics, punctuation, and usage as well as MLA, APA and footnote/endnote documentation. Endpapers feature A Writer's Checklist and guide to using the book; quick reference boxes appear throughout.

Adams, Peter, with Amy Tickle. *The HarperCollins Concise Handbook for Writers*. HarperCollins. Written to be accessible to students at all levels, this text presents examples first to illustrate grammar concepts then provides the rules. Co-authored by an ESL specialist, ESL material is integrated throughout as is coverage of computers. Hand-corrected examples, boxed material, and reference aids facilitate

Freshman Texts

understanding. Available in paperback & hardcover. Supplements include basic skills workbook, ESL workbook, quick reference summary and documentation guide, the 53rd St. Writer word processor and grammar tutorial software. *The HarperCollins Resources for Writers and Instructors* ancillary programs are available.

Dornan, Edward, and Charles Dawe. *The Brief English Handbook*, 4th ed. HarperCollins. An easy to read and reference handbook. Organized from small to large elements, it presents clear and concise coverage of the basics of grammar, mechanics, punctuation, paragraphs, essays, the research paper, and documentation. This edition features new spiral binding, a new ESL chapter, integrated critical thinking coverage, new sample papers, and CBE documentation coverage. Supplements include a new workbook and *The HarperCollins Resources for Writers and Instructors* Freshman Text ancillary program.

Ellsworth, Blanche, and John Higgins. *English Simplified*, 7th ed. HarperCollins. Only 40 pages long, this 8 1/2 x 11, 3-hole punched guide contains concise explanations of basic grammar, mechanics, punctuation, spelling, paragraphing, and documentation. New are a simplified numbering system, coverage of nonsexist language, and more on mixed sentence construction and subordination.

Fulwiler/Hayakawa. *The Blair Handbook*. Prentice Hall/A Blair Press Book. This handbook covers the requisite content effectively. The rhetorical material is pedagogically up-to-date and process-oriented; organization is also process-oriented. Even the traditional handbook material (including style, grammar, punctuation, and mechanics) is presented as the final stage of the writing process. Throughout the book, brief chapters on narrowly defined topics make information easy to locate and use.

Hacker, Diana. *The Bedford Handbook for Writers*, 4th ed. Bedford Books of St. Martin's Press. This handbook has been revised to work better as a reference, a classroom text, a research guide, an aid for culturally diverse students, and a resource beyond the composition classroom. Design helps students find information quickly and easily; hand-edited examples show how to revise. Available in hardcover and paperback. Extensive ancillary package.

Harris. *Prentice Hall Reference Guide to Grammar and Usage*, 2nd ed. Prentice Hall. A guide to grammar that allows students to find answers to questions quickly and easily. Available with or without exercises (alternate edition is without exercises).

Harris. *Prentice Hall Reference Guide to Grammar and Usage*, Alternate Edition, 2nd ed. Prentice Hall. Alternate edition (i.e. without exercises) of a guide to grammar that allows students to find answers to questions quickly and easily.

Kirkland, James W., and Collett B. Dilworth Jr. *Concise English Handbook*, 3rd ed. D.C. Heath. Includes a free student subscription to *Newsweek*. Presents the fundamentals and mechanics of writing as inextricably part of the overall writing process.

Reagan, Sally Barr, Gerald J. Alfred, Charles T. Brusaw, and Walter S. Oliu. *Writing from A to Z: The Easy-to-Use Reference Handbook*. Mayfield. Offers ease and flexibility

of dictionary-like alphabetical organization. Rhetorically based introduction to composing process, extensive coverage of ESL problems, appendix on the research paper, and general and ESL indexes.

Webb, Suzanne, Winifred Horner, and Robert Miller. *The Harbrace College Handbook*, 12th ed. Harcourt Brace College Publishers. The latest edition of this classic retains the features that make it so widely adopted. The result is a handbook that is simple to use, concise, and sensitive to the students' need to understand what they are learning.

II. B. Rhetorics

Brandon, Lee E. *Paragraphs and Essays: with Multicultural Readings*, 6th ed. D.C. Heath. Offers students an overview of the writing process and instructors flexibility in designing their teaching approach. Instructor's Edition, Writing and Grammar Software, and *Newsweek* option.

Chapman, David, and Lynn Preston Waller. *The Power of Writing*. Mayfield. This brief rhetoric focuses on practical writing assignments and emphasizes the importance of community in college writing. Includes writing with a computer, developing critical thinking skills, and preparing for professional writing tasks. Instructor's Manual.

Daiker, Donald, Max Morenberg, Jeff Sommers, and Andrew Kerek. *The Writer's Options: Combining to Composing*, 5th ed. HarperCollins. This rhetoric uses sentence-combining exercises to introduce sophisticated grammatical constructions and complex sentence structure to help students improve their grammar, sentence- and paragraph-writing skills. Includes a final section on the writing process. This edition features streamlined text with improved clarity and attention to the issue of sexist language.

Hall, Donald, and Sven Birkerts. *Writing Well*, 8th ed. HarperCollins. Co-authored by poet, Donald Hall, this comprehensive rhetoric concentrates on stylistic issues and polishing writing. Signature chapters on word choice, sentences and paragraphs instruct and model good writing. This edition features new streamlined coverage, a new multicultural student paper at various draft stages, updated writing topics, and more contemporary writings by well-known writers.

Haring-Smith, Tori. *Writing Together: Collaborative Learning in the Writing Classroom*. HarperCollins. This rhetoric discusses the benefits/goals of collaborative learning and presents numerous activities—including small group discussions and peer review—for incorporating group work at all stages of the writing process. Features readings, exercises, and writing assignments reflecting an interdisciplinary and multicultural focus. Discussions of how to handle gender and cultural differences in groups are included. Includes a chapter on argument and grammar.

Harris/Cunningham. *The Simon & Schuster Guide to Writing*. Prentice Hall. A process-oriented rhetoric with thematic readings. Emphasizes the connection between reading and writing. Part 1 is on Concepts; Part 2 is on Writing Purposes;

Part 3 is an alphabetically arranged reference manual for strategies; and Part 4 which is optional, is a handbook.

Harris/Cunningham. *The Simon & Schuster Guide to Writing: Brief Edition*. Prentice Hall. The same as *The Simon & Schuster Guide to Writing* but without the handbook.

Hughes, Elaine. *Writing from the Inner Self*. HarperCollins. Adapted from the popular trade title, this rhetoric explores the link between meditation and writing to help students tap into their inner selves to elicit genuine prose. Focusing first on the personal experience essay and moving into more abstract writing, the text presents 48 meditation exercises and over 250 writing suggestions to help students overcome their inhibitions about writing or simple writer's block.

Kennedy/Smith. *Reading and Writing in the Academic Community*. Prentice Hall. Emphasizes writing from sources—includes the whole process of academic reading, writing, paraphrasing, summarizing, and quoting.

Kroiter/Martin. *The 500 Word Theme: Discovery, Organization, Expression*, 5th ed. Prentice Hall. This step-by-step presentation of the thinking/writing process—from discovering and developing ideas to expression—features an abundance of visual aids, examples, writing and thinking exercises, an in-text handbook, and illustrative readings. With some extension, its assumptions and methods are basically those of rhetoric as it has been known for over two thousand years: discovery and invention, arrangement and organization, and through revision, an introduction to some of the problems of tone and style.

Mason, Nondita, and George Otte. *The Writer's Roles*. Harcourt Brace College Publishers. This process-oriented rhetoric uses extended student examples and professional models. Each chapter focuses on a particular writing technique and shows a student writing assignment from beginning to end. The text progresses from personal to academic writing.

Moxley, Joseph M. *Becoming An Academic Writer: A Modern Rhetoric*. D.C. Heath. This concise text, encompassing modern composition research and theory, moves from expressive, personal writing to more academic forms of discourse. Instructor's Edition.

Rottenberg, Annette T. *The Structure of Argument*. Bedford Books of St. Martin's Press. Brief, affordable text spun off from the argument text/reader, *Elements of Argument*. Adapts the Toulmin model of argumentation to connect critical thinking and argumentative writing. 36 model arguments are accompanied by questions and writing suggestions. Chapters end with critical thinking exercises.

Spurgin. *The Power to Persuade: A Rhetoric and Reader for Argumentative Writing*, 3rd ed. Prentice Hall. A text for second semester composition course or critical thinking and argument (persuasion courses). Major revisions have focused on level of difficulty, new exercises to clarify concepts, and new multicultural readings.

II. C. Readers

Behrens, Laurence, and Leonard Rosen. *Writing and Reading Across the Curriculum*, 5th ed. HarperCollins. This rhetoric/reader opens with extensive coverage of the skills of summary, critique, and synthesis, as well as thorough coverage of the research paper and documentation. Text is organized by theme and discipline area and features such chapters as "The Case of Christopher Columbus," and "The Brave New World of Biotechnology." This edition has 61 new essays, 2 all new readings chapters—including a new practice chapter, "Being Black and Middle Class," and research activities at the end of each chapter.

Dunbar, Georgia, Clement Dunbar, and Louise Rorabacher. *Assignments in Exposition*, 11th ed. HarperCollins. This rhetorically organized reader features a wealth of professional essays, and numerous student-written pieces, as well as extensive apparatus to help students write a wide range of essays. Coverage includes 3 opening chapters on composing, revising, and choosing words as well as discussions of writing literary criticisms, research papers, essay exams, business letters, and resumes. This edition features 17 new readings and completely revised end-of-selection questions.

Freeman. *The Writer's Perspective: Voices from American Cultures*. Prentice Hall. A reader for composition courses that combines a multicultural approach with a specific, primary focus on the properties and practice of good writing. All of the selections are concerned with writing and are in themselves good rhetorical models for student writing.

Ford, Jon, and Marjorie Ford. *Dreams and Inward Journeys: A Reader for Writers*, 2nd ed. HarperCollins. This thematically organized reader looks at the concepts of dreams, myths, fairy tales, fantasies, obsessions, and societal ideals. Text links psychology and writing in the introduction to each chapter, and discussions of rhetorical purposes appear at the end of each chapter. This edition features significant revisions with 56 new readings including twice as many student-written pieces, more work by female and multicultural authors, more short pieces, and more poems.

Goshgarian, Gary, and Kathleen Krueger. *Crossfire: An Argument Rhetoric and Reader*. HarperCollins. This new argument reader opens with accessible writing chapters to help students understand argument and create their own argument papers. Readings chapters feature sections representing a range of viewpoints as well as several pro/con debates. Readings explore topics such as gays in military, animal rights, the environment, gun control, censorship and rap music, and sex in advertising.

Hall, Donald, and Donald Emblen. *A Writer's Reader*, 7th ed. HarperCollins. Co-authored by poet Donald Hall, this reader presents a wide range of beautifully written pieces. Organized alphabetically (with alternate thematic and rhetorical TOCs), the text features essays, poems, short stories, letters, and journal entries. Several pieces by the same author are included for more in-depth analysis of an author's work. This edition has 34 new readings, more poetry, and photos of the collected authors.

Jacobus, Lee A. *A World of Ideas: Essential Readings for College Writers*. Bedford Books of St. Martin's Press. A great ideas reader that challenges students with 35 selections (14 new) from some of the world's most important thinkers. Organized around central questions in 6 disciplines: politics, economics, psychology, science, and anthropology. Apparatus tailored for the composition course includes new "Connections" questions.

Kennedy, X.J., Dorothy M. Kennedy, and Jane E. Aaron. *The Bedford Reader*, 5th ed. Bedford Books of St. Martin's Press. Arranges 69 selections (31 new) in 10 rhetorical chapters and 4 new thematic mixed-methods chapters. Most selections are by well-known authors and are accompanied by comments by the writers on writing. Editorial apparatus now features more on the writing process and expanded treatment of critical thinking, reading, and writing.

Kennedy, X.J., Dorothy M. Kennedy, and Jane E. Aaron. *The Brief Bedford Reader*, 5th ed. Bedford Books of St. Martin's Press. Adapted from *The Bedford Reader*, this brief, affordable reader offers 42 selections (17 new) in 10 rhetorical chapters. Includes comments by most of the writers on writing and offers all of the editorial features available in the rhetorical chapters of *The Bedford Reader*.

Levy, Walter, and Christopher Hallowell. *Green Perspectives: Thinking and Writing About Nature*. HarperCollins. This chronologically organized reader traces the history—1850 to the present—of mankind's relationship to the environment dealing specifically with the American perspective on nature. Readings include essays, short stories, poems, and excerpts from novels. Part-opening essays give students an historical, sociological and political context for the readings. (Text is printed on 100% recycled paper.)

Maasik, Sonia and, Jack Solomon. *Signs of Life in the U.S.A.: Readings on Popular Culture for Writers*. Bedford Books of St. Martin's Press. The first semiotics-based composition reader on popular culture. 75 selections in 10 chapters tap into students' own expertise in American popular culture. Editorial apparatus adapts semiotics for first-year composition courses.

McQuade, Donald, and Robert Atwan. *The Writer's Presence: A Pool of Essays*. Bedford Books of St. Martin's Press. A composition reader designed to allow instructors to adapt it to their own purposes. Its 78 essays are pooled into 3 general categories and accompanied by minimal editorial apparatus, making them easily retrievable, assignable, and interpretable in an unlimited number of ways. Grows out of McQuade and Atwan's *The Winchester Reader*.

Muller/Crooks. *Major Modern Essayists*, 2nd ed. Prentice Hall/A Blair Press Book. An essay anthology providing multiple selections by 15 highly regarded and widely taught modern American and British writers. A new final section of essays, thematically linked to essays earlier in the book, offers a single selection by each of 10 outstanding essayists from around the world.

Pace, Barney. *Family Papers: A Reader for Writers*. HarperCollins. This thematic reader focuses on the family with cross-curricular readings which look at families from historical, anthropological, sociological, and literary perspectives. With a

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multicultural focus that represents all types of families, text includes essays, articles, journal entries and short fiction as well as photographs. Apparatus includes an introductory chapter on the writing process, pre- and post-reading questions, Word-Play essays, Words to Note questions, and collaborative writing workshops.

Reid. *Purpose and Process: A Reader for Writers*, 2nd ed. Prentice Hall. A reader emphasizing purpose rather than modes. Includes integrated instruction on reading and good selections with strong apparatus—almost a reader/rhetoric.

Rottenberg, Annette T. *Elements of Argument*, 4th ed. Bedford Books of St. Martin's Press. Text and reader for argument-oriented composition courses. Text adapts the Toulmin model of argumentation and covers writing and research; it arranges 121 selections (66 new), in 9 Opposing Viewpoints chapters (5 new topics), and in a section of Classic Arguments.

Rye, Marilyn. *Making Cultural Connections: Readings for Critical Analysis*. Bedford Books of St. Martin's Press. A multicultural thematic reader with 32 essays and 6 short stories built around 11 assignment sequences that connect critical reading, thinking, and writing. Editorial apparatus promotes critical thinking and helps students make the transition from personal to academic writing.

Skwire, David. *Writing With a Thesis: A Rhetoric and Reader*, 6th ed. Harcourt Brace College Publishers. This text applies the concept of the persuasive principle—the development and support of a thesis—as the major unifying theme of the book. Each chapter demonstrates how the persuasive principle underlies almost all good writing.

Taylor, Sally. *The Critical Eye: Thematic Readings for Writers*, 2nd ed. Harcourt Brace College Publishers. With reading selections from three different genres—essays, fiction, and poetry—this thematic reader focuses on basic critical thinking, reading and writing skills, including analysis, argument, and persuasion.

Thaiss, Ann Jeffries, and Christopher Thaiss. *A Sense of Value: A Thematic Reader*. Mayfield. This thematically organized anthology presents 60 writings that show people seeking to find purpose, meaning, and guiding principles within the events of their lives. Thought-provoking questions help students examine their own lives. Instructor's Manual.

Verburg, Carol J. *Ourselves Among Others: Cross-Cultural Readings for Writers*, 3rd ed. Bedford Books of St. Martin's Press. The 65 selections (38 new) of this global composition reader are drawn from over 40 countries. Each of the 7 thematic chapters focuses on some universal aspect of human experience at home and abroad. Extensive editorial apparatus includes headnotes, detailed questions, and writing assignments for each selection.

Vesterman, William, and James Barszcz. *Forming Content: A Thematic Rhetorical Reader*. HarperCollins. This rhetorically organized reader features a thematic component to accommodate different teaching approaches. Each chapter presents 5 readings that illustrate a particular mode, but the essay content is always on one

Freshman Texts

of the 5 themes—men and women, self and society, the environment, popular culture, or mind and spirit. An argument chapter gives pro/con readings and student essays analyzing the arguments.

Vesterman, William. *Reading and Writing Short Arguments*. Mayfield. This reader features 4 short, accessible readings on 28 controversial issues. An introduction to argumentation explains both classical and modern approaches, including Toulmin's. Includes a minicasebook, A Guide to Finding and Using Information, and a model documented paper in MLA style. Instructor's Manual.

Webb, Suzanne. *The Resourceful Writer*, 3rd ed. Harcourt Brace College Publishers. Designed to work with *The Harbrace College Handbook*, this text is rhetorically arranged—each chapter opening with an introduction to a rhetorical mode and a student essay.

Winkler, Anthony, and JoRay McCuen. *The Journal Reader*. Harcourt Brace College Publishers. A collection of journal entries, taken from different historical periods, which focus on themes that unite writers across time, class, circumstance, and educational background.

Wyrick, Jean. *Discovering Ideas: An Anthology for Writers*, 4th ed. Harcourt Brace College Publishers. An anthology for composition, expository, or argumentative writing courses, this text delivers thought-provoking selections organized by theme and rhetorical mode.

Young, Diana. *Cartographies: Contemporary American Essays*. Bedford Books of St. Martin's Press. A brief, inexpensive collection of contemporary writing that arranges 27 unabridged literary essays in 5 thematic groupings. Deliberately minimal apparatus consists of brief chapter introductions and questions and writing topics after each essay.

II. D. Workbooks

II. E. Special Texts

Brantley Clarice Pennebaker. *Effective Communication for Colleges*. South-Western Publishing. Stresses applying business writing principles to writing situations. Features development exercises in writing, communication, critical thinking; multicultural issues integrated throughout; Communication-by-Objective process exercises; Revision/Composition Application template diskette.

Browne-Keeley. *Asking the Right Questions*, 4th ed. Prentice Hall. A brief text emphasizing question-asking skills that help develop critical thinking in a wide range of disciplines.

Clarke, Irene L. *Writing About Diversity: An Argument-Reader and Guide*. Harcourt Brace College Publishers. Focuses on multicultural issues rather than presenting the narrative experiences of individuals within cultural groups.

Haggblade, Berle. *Writing Effective Sentences*. South-Western Publishing. Integrated instruction in grammar, punctuation, and composition. Features: lessons with immediate application and source to check correctness; immediately applicable, practical sentence analysis system. Flexible text appropriate for many learning situations.

Henson, Carol, and Thomas L. Means. *Fundamentals of Business Communication*. South-Western Publishing. Activity-oriented text integrates extensive review of business English skills with traditional business communication concepts. Provides abundant learning assists, including chapter objectives, learning checkpoints, summaries, and end-of-chapter activities.

Hughes, Elaine, Jay Silverman, and Diana Weinbroer. *Finding Answers: Conducting and Reporting Research*. HarperCollins. This brief research paper guide shows students how research skills can be personally meaningful and useful later in life. In a friendly, style, the text presents new and non-traditional research methods and resources plus all the standard approaches. Cross-curricular coverage includes writing a social science paper, a scientific report, a photo essay, and a literature-based essay. "In A Crunch" boxes provide last-minute tips for procrastinators.

Krizan, A.C. "Buddy", and Joyce Logan. *Basics of Writing*. South-Western Publishing. After reviewing English grammar and usage, text teaches basic writing skills. Topics include: determining writing goals, reader analysis, sentence and paragraph development, preparing outlines, composing rough drafts, revising/editing messages.

Lee, Donald (late), and Kathleen Rosseau. *Harbrace Vocabulary Guide*, 3rd ed. Harcourt Brace College Publishers. Focusing on vocabulary expansion and correct usage in both written and oral communication, this guide also emphasizes uses of the dictionary.

Mayfield, Marlys. *Thinking For Yourself: Developing Critical Thinking Skills Through Reading and Writing*, 3rd ed. Wadsworth. This text serves two purposes: to teach writing through emphasizing the thinking process and to teach critical thinking through writing applications. Instructor's Manual.

Meyer, Michael. *The Little, Brown Guide to Writing Research Papers*, 3rd ed. HarperCollins. This research paper guide presents coverage of all stages of the research process—from narrowing a topic, to mastering the library, to evaluating sources and to drafting the paper. This edition features a new sample MLA paper on a short story and includes the paper topic, Chopin's "The Story of an Hour." Also has a new sample APA paper, an updated list of reference sources, and complete coverage of footnoting.

Muller, Erik. *Opening Arguments: A Brief Rhetoric with Readings*. Harcourt Brace College Publishers. Progressing from theory to practice, this concise text for composition courses in argument helps students clarify their views, understand their audiences, and effectively convince readers.

VanHuss, Susie J. *Basic Letter and Memo Writing*. South-Western Publishing. Activity-oriented text-workbook teaches principles and approaches for writing various types of communications. Includes: updated technology section, performance evaluations, applications, case scenarios, letterheads, traditional and simplified memos, template diskettes.

Winkler, Anthony, and JoRay McCuen. *Writing the Research Paper: A Handbook*, 4th ed. Harcourt Brace College Publishers. This edition now places coverage of thesis/outline development before research in response to the tendency students have to approach paper writing in this manner.

III. Advanced Writing Texts

III. A. Rhetorics

Bloom. *Fact and Artifact: Writing Nonfiction*, 2nd ed. Prentice Hall/A Blair Press Book. Text focuses on the kinds of nonfiction writing that real writers do: writing about people, places, performances, how-to, science, humor, controversy. It treats students as pre-professional writers who care about style, who are willing to revise their work, and who intend to work to reach a wider audience..

Enos/Brown. *Professing the New Rhetorics: A Sourcebook*. Prentice Hall/A Blair Press Book. A collection of key texts in twentieth-century rhetoric. The first section contains important theoretical readings from the founders of modern rhetoric; the second section provides influential commentaries on modern rhetorical theory.

Jason/Lefcowitz. *Creative Writer's Handbook*, 2nd ed. Prentice Hall. Covers fiction, poetry and drama, but emphasizing the "interweaving of techniques among the three genres."

Norgaard, Rolf. *Ideas in Action: A Guide to Critical Thinking and Writing*. HarperCollins. Focusing on critical reading, analysis, and argument, this advanced composition text helps students hone the persuasive edge that all college writing requires. Encouraging students to turn writing into a process of inquiry, the text uses student-authored works-in-progress to illustrate the process of exploring and testing ideas. Strategies are applied to writing across the curriculum and suggestions for collaborative learning are integrated throughout.

III. B. Readers

III. C. Composition & Literature Texts

Annas/Rosen. *Literature & Society: An Introduction to Fiction, Poetry, Drama, NonFiction*, 2nd ed. Prentice Hall. A thematically organized anthology for the introduction to literature course or the second semester of freshman composition,

including short fiction, poetry, drama, and non-fiction selections by a multicultural group of writers.

Barnet, Sylvan, Morton Berman, and William Burto. *An Introduction to Literature: Fiction, Poetry, Drama, Expanded Edition*. HarperCollins. This expanded hardcover edition of *An Introduction to Literature: Fiction, Poetry, Drama*, 10th ed. includes not only 25 more stories, 27 more poems, and 2 more plays, but also the complete text of Kate Chopin's *The Awakening*. The apparatus on critical thinking, reading, and writing has also been expanded, most notably by the addition of 4 casebooks. Bohner. *Short Fiction: Classic and Contemporary*, 3rd ed. Prentice Hall. A short story anthology for intro-fiction and short fiction courses. Teachable selections with student appeal. New edition features increased attention to stories by and about women and minorities. Includes an introduction to the elements of fiction, biographical notes, glossary, and a chapter on writing about fiction.

Bressler. *Literary Criticism: An Introduction to Theory and Practice*. Prentice Hall. A brief, undergraduate literary criticism text aimed at explaining literary criticism as opposed to a book which is primarily a collection of readings/critical essays.

Griffith, Kelley. *Narrative Fiction: An Introduction and Anthology*. Harcourt Brace College Publishers. Broadening its scope beyond the traditional coverage of modern, Western short stories, this text focuses on all narrative fiction, including the tale, epic, myth, romance and narrative poetry.

Griffith, Kelley. *Writing Essays About Literature: A Guide and Style Sheet*, 4th ed. Harcourt Brace College Publishers. Used for introductory literature courses or as a supplement to anthologies, this edition presents various critical approaches to studying and evaluating fiction, drama, and poetry.

Henderson, Gloria, William Day, and Sandra Waller. *Literature and Ourselves: A Thematic Introduction for Readers and Writers*. HarperCollins. This student-centered, thematically organized literature anthology encourages students to explore their own lives through literature and specifically links reading and thinking to the writing process through 5 research paper casebooks. Text is ideal for second-semester composition courses that use literature to teach writing.

Jehlen. *Herman Melville: A Collection of Critical Essays (New Century Views)*. Prentice Hall. A collection of critical essays reflecting both older and newer perspectives. Will also contain an introduction by the editor (a respected scholar in the field), a chronology of the author's life, and an annotated bibliography.

Kirszner, Laurie, and Stephen Mandell. *Literature: Reading, Reacting, Writing*, 2nd ed. Harcourt Brace College Publishers. The new edition of this anthology retains its writing focus and its emphasis on establishing a new canon while still including sample student papers and a research casebook for each genre.

Kirszner, Laurie, and Stephen Mandell. *Fiction: Reading, Reacting, Writing*. Harcourt Brace College Publishers. Includes 3 student papers and fiction writing by women, minority, non-Western, and contemporary authors.

Kirszner, Laurie, and Stephen Mandell. *Poetry: Reading, Reacting, Writing*. Harcourt Brace College Publishers. Fitting the introduction to poetry course, this text has an extensive glossary of literary terms, writing checklists, and 3 sample student papers.

Lynn, Steven. *Texts and Contexts: Writing about Literature with Critical Theory*. HarperCollins. This guide to writing about literature gives students practical advice that not only shows them how to write about literature, but also introduces them to the most exciting ideas about the meaning and methods in literary interpretation. In simple and straightforward language, this text explains and illustrates contemporary critical theories as they apply to a variety of literary texts.

Mayes, Frances. *The Discovery of Poetry*, 2nd ed. Harcourt Brace College Publishers. This contemporary text, written by a teacher and a respected poet, presents a large selection of poetry from various nations and times, with juxtapositions that encourage discussion.

Meyer, Michael. *The Compact Bedford Introduction to Literature: Reading, Thinking, and Writing*, 3rd ed. Bedford Books of St. Martin's Press. With an emphasis on writing about literature, critical thinking and reading, and literary theory, this anthology of 40 stories, 316 poems, and 13 plays addresses all the needs of a writing-based literature course. Includes two chapters on the writing process, student examples, a documented research paper, and writing apparatus.

Rawson. *Jonathan Swift: A Collection of Critical Essays (New Century Views)*. Prentice Hall. A collection of critical essays reflecting both older and newer perspectives. Will also contain an introduction by the editor (a respected scholar in the field), a chronology of the author's life, and an annotated bibliography.

Sundquist. *Mark Twain: A Collection of Critical Essays (New Century Views)*. Prentice Hall. A collection of critical essays reflecting both older and newer perspectives. Will also contain an introduction by the editor (a respected scholar in the field), a chronology of the author's life, and an annotated bibliography.

Trimmer, Joseph, and Wade Jennings. *Fictions*, 3rd ed. Harcourt Brace College Publishers. The strength of this large collection of short stories and novellas, appropriate for introductory short story and literature courses, lies in its diversity of classic, contemporary and challenging selections, and in its minimal apparatus.

Wofford. *Shakespeare's Late Tragedies: A Collection of Critical Essays (New Century Views)*. Prentice Hall. A collection of critical essays reflecting both older and newer perspectives. Will also contain an introduction by the editor (a respected scholar in the field), a chronology of the author's life, and an annotated bibliography.

Yeazell. *Henry James: A Collection of Critical Essays (New Century Views)*. Prentice Hall. A collection of the best critical essays reflecting both older and newer perspectives. Contains an introduction by the editor (a respected scholar in the field), a chronology of the author's life, and an annotated bibliography.

Advanced Texts

III. D. Business & Technical Writing Texts

Boone/Kurtz/Block. *Contemporary Business Communication*. Prentice Hall. A new entry in the business communications market by two of the most successful authors in business and economics publishing. The text uses a "Business first" approach and integrates international and contemporary topics. A strength is examples from actual companies—this being acknowledged by reviewers.

Burnett, Rebecca E. *Technical Communication*, 3rd ed. Wadsworth. This text emphasizes the problem solving process of technical communication and encourages writers to think of invention and revision as ongoing processes in producing effective documents which will shape and influence reader's perceptions. Instructor's Manual, Transparency Masters.

Flower, Linda, and John Ackerman. *Writers at Work: Strategies for Communicating in Business and Professional Settings*. Harcourt Brace College Publishers. Appropriate as a primary text for business communication and professional writing, *Writers at Work* presents key strategies for writing and speaking in a variety of professional settings.

Fox, Roy. *Technical Communication: Problems and Solutions*. HarperCollins. Text emphasizes the process of writing following student writers as they think about, talk about, draft, and revise their papers. Taking a problem-solving approach, it shows how different writers "solve" the same writing task. In addition to standard memos, letters and reports, it provides coverage of writing brochures, newsletters, articles and questionnaires. Ethics and Electronic communication boxes are featured throughout. Collaboration and peer review are featured and encouraged.

Harcourt, Jules, and A.C. "Buddy" Krizan. *Business Communication*. South-Western Publishing. From a business perspective, this text discusses communication topics: oral/nonverbal communication; technology; graphics; employment; international communication; development of proposals; minutes; news releases; policy statements. Offers free software and optional template.

Kolin, Philip C. *Successful Writing at Work*, 4th ed. D.C. Heath. This practical text teaches the communication skills necessary for success in the workplace; realistic situations and problems, examples, and guidelines for creating readable documents reinforce the material. Instructor's Guide, Transparencies.

Kuiper, Shirley, and Cheryl Luke. *Report Writing with Microcomputer Applications*. South-Western Publishing. Text discusses business reports and their relation to microcomputer technology. Offers: reinforcing examples and illustrations; focus on writing ethics; optional template diskette with applications incorporating database, word processing, spreadsheet, graphics.

Kurth, Linda A., and Martha H. Rader. *Business Communication with Contemporary Issues and Microcomputer Applications*. South-Western Publishing. Blends discussion of business communication principles and skills with current technology and international, legal, and ethical issues. Includes: business profiles highlighting chapter topics; realistic applications, writing exercises, case studies; diskette.

Lannon, Michael. *Technical Writing*, 6th ed. HarperCollins. Text focuses on writing as a process of decision-making and problem-solving. With an emphasis on audience and purpose, the text explains rhetorical principles and applies them to a wide array of technical documents including memos, letters, proposals, and analytical reports. Expanded critical thinking coverage looks at informative, persuasive, ethical, and cultural dimensions of technical communications. New edition has expanded coverage of ethics, new graphics throughout, updates on communication technology, new coverage of global communication and cultural sensitivity, and the latest research methods and resources. Supplements include transparencies, Instructor's Manual, and Virtual Collaboration software (for IBM-Windows & Macintosh users).

Pearsall, Thomas, and Donald Cunningham. *How to Write for the World of Work*, 5th ed. Harcourt Brace College Publishers. Designed for professional, technical, or business writing courses, this text covers basic principles, correspondence and reports, and provides a guide to common mechanical problems.

Rubens, Philip (General Editor). *Science and Technical Writing: A Manual of Style*. Henry Holt & Co., Inc. A comprehensive style guide for writers, editors, and students stressing the diversity of audiences and the international nature of scientific and technical writing. Includes 14 chapters by technical writing professionals, tables, bibliography, index.

VanAlstyne/Maddison. *Professional and Technical Writing Strategies: Communication in Technology and Science*, 3rd ed. Prentice Hall. This text presents guidelines, sample formats, and sample papers in the areas of oral and written professional and technical communication strategies. This edition contains expanded coverage of communication theory and state-of-the-art practices.

Wolf, Morris Phillip, and Shirley Kuiper. *Effective Communication in Business*. South-Western Publishing. Text discusses communication-process models, communication by objectives, whole-into-parts message planning, and additional skill building strategies. Features include: concept and practice approach, enhanced proposal coverage, technology updates, an ongoing case, multicultural insights exercises, Study Guide.

Woolever/Loeb. *Writing for the Computer Industry*. Prentice Hall. Text helps new technical writers and technical writing students understand the basics of writing computer documentation. Starts with analyzing the audience and then takes writers through the documentation process, from preliminary planning to first edits. Chapter exercises serve as practical checkpoints along the way for writers to test their skills.

III. E. Special Texts

Corrigan, Timothy. *A Short Guide to Writing About Film*, 2nd ed. HarperCollins. This brief, inexpensive guide to writing about the movies introduces students to basic film terms and concepts. Includes advice on taking notes on a film, writing an outline, and researching a topic. The text covers 6 approaches to writing about

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film: *Autuers, Genres, Kinds of Formalism, Ideology, Film History, and National Cinemas*. This edition features a glossary of key writing and film terms, references to new films, and an annotated bibliography of film periodicals.

DeMaria, Robert, and Ellen Hope Meyer. *A Contemporary Reader for Creative Writing*. Harcourt Brace College Publishers. The only reader developed specifically for the creative writer, this text is ideal for the department or instructor interested in the student's development as a marketable writer.

Drake, Barbara. *Writing Poetry*, 2nd ed. Harcourt Brace College Publishers. Used as a primary or supplementary text in creative writing and poetry writing courses, this text provides an introduction to the creative process in a tone that is inviting and instructive.

Finegan, Edward. *Language: Its Structure and Use*, 2nd ed. Harcourt Brace College Publishers. Appropriate for introductory linguistics and linguistics for ESL teachers, the new edition contains approximately 50% revised and rewritten material.

Keeseey, Donald. *Contexts for Criticism*, 2nd ed. Mayfield. An introduction to literary criticism that describes the major critical theories and then applies them to the same 3 literary works: Shakespeare's *Hamlet*, Chopin's *The Awakening*, and Keats's "Ode to a Grecian Urn."

Lee, Donald (late), and Kathleen Rosseau. *Harbrace Vocabulary Guide*, 3rd ed. Harcourt Brace College Publishers. Focusing on vocabulary expansion and correct usage in both written and oral communication, this guide also emphasizes uses of the dictionary.

Williams, Joseph. *Style: Ten Lessons in Clarity and Grace*, 4th ed. HarperCollins. This advanced writing text helps writers identify and revise tangled prose, edit for clarity and correctness and reach beyond clarity to elegance in just 10 lessons. Using writing samples from across the curriculum, this concise, easy-to-use guide helps students write readable prose in any area, for any purpose. This edition features a reorganized format, more detailed explanations on complex matters of style, and new material on document design.

IV. Professional Texts

Ryan, Leigh. *The Bedford Guide for Writing Tutors*. Bedford Books of St. Martin's Press. A practical guide for writing tutors full of suggestions and strategies to give them the skill and confidence to help students in the writing center. Includes a discussion of tutoring roles and ethics, exercises that help tutors practice and discuss new skills and strategies, and a bibliography.

V. Software & Computer-Assisted Instruction

Announcements

New Books

The Alliance for Undergraduate Education, a consortium of public research universities, has published *Profiles of Writing Programs in the Alliance for Undergraduate Education*. Part One describes the writing programs at 17 universities, offering information about curriculum, administration, student support, staffing, staff development, and reforms in progress. Each profile also highlights a particular strength of the writing program and provides an address for obtaining additional information. Part Two consists of brief essays, based on data in Part One, addressing curricular, administrative, and staff development practices across all 17 institutions. To order a copy of *Profiles* (74 pages), please send a check for \$7.00, payable to The Pennsylvania State University, to Alliance for Undergraduate Education, 405 Old Main, University Park, PA, 16802. For orders of two to five copies, the price of each copy is \$6.00; questions about orders may be directed to the Alliance office at (814) 865-2960.

Johns Hopkins University Press has published *Collaborative Learning: Higher Education, Interdependence, and the Authority of Knowledge*, 1993, by Kenneth Bruffee. In this book, Bruffee shows how students can work together on focused, open-ended tasks. They discuss issues in small consensus groups and tutor each other; they carry out term-long projects in research teams; they puzzle out lab instructions and analyze and work problems together. By using collaborative learning in the classroom, colleges prepare students to work in the real world of government, industry, business, finance, and the professions, where collaboration, consultation, and teamwork are increasingly the rule, not the exception. To obtain a copy of this book, contact the Johns Hopkins University Press (1-800-537-5487).

1994 WPA Annual Conference & ADE Midwestern Summer Seminar, July 28-31, 1994, Oxford, Mississippi

Conference Program: Planned collaboratively with ADE as a single, unified conference, the program format will feature three plenary sessions with keynote speaker or panelists; a selection of four case studies for small group work and larger group discussion sessions; informal gatherings; and organized social activities to take advantage of the cultural richness of the University of Mississippi, Oxford, and the Mississippi Delta.

Call for Papers: Papers will be analyses of and responses to case studies to be discussed at the conference. Case studies will be mailed to the

membership. Accepted papers will be used as the focuses of discussion sessions. Case study topics include: Reviewing General Education and Major Programs; Multi-section Lower-division Writing and Literature Courses; Rationale for a Writing Program within the English Department or as A Separate Program; Hiring and Supporting WPAs.

Social and Cultural Activities: Tour of William Faulkner's home, Rowan Oak; tour of special library collections in American literature; walking tour of Oxford's historic buildings, including antebellum homes and public buildings; optional bus excursion to the Mississippi Delta, including a plantation museum tour, full catfish dinner, and stops at Blues juke joints; browsing at Square Books, the South's most celebrated bookstore, and Southside, an art gallery of contemporary Southern artists' work; free time, and nightcaps with ADE and WPA colleagues.

For Travel Planning: Airport destination: Memphis International Airport, TN; shuttle service available to Oxford. Or rental cars. Driving distance between Memphis and Oxford: 85 interstate miles.

WPA Summer Workshop: 1994 WPA Workshop precedes the conference, July 25-28, 1994, opening on Monday evening (the 25th) and concluding on Thursday (the 28th).

Additional Conference Opportunity: The 21st Conference of Faulkner & Yoknapatawpha is scheduled immediately after our conference, from Sunday evening, July 31 to Friday, August 5 at the University of Mississippi. Interested parties may inquire about admission to part or all of this unique gathering of international scholars and local friends of Faulkner.

For Further Information: Write to Ben W. McClelland, WPA Conference, English Department, University of Mississippi, University, MS, 38677.

Call For Papers

The *Computers & Composition* journal is sponsoring a special issue (April 1995) on computers and writing centers. The issue will be guest-edited by Christine Hult and Joyce Kinkead at Utah State University. The editors welcome submissions by those involved in writing centers who are using computers in innovative ways. If you are interested in submitting a paper to be considered for this issue, please first send a one-page letter of intent that describes the article you are proposing to the editors' attention at the address below. Letters of intent should reach the editors no later than April 1, 1994. Final article submissions will be due July 1, 1994. Christine Hult and Joyce Kinkead, Guest Editors, *Computers & Composition*, Dept. of English, Utah State University, Logan, UT 84322-3200.

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- Carter, Duncan. "The Transformation of Instruction in Writing: Implications for Class Size." 16.3 (Spring, 1993): 72-75.
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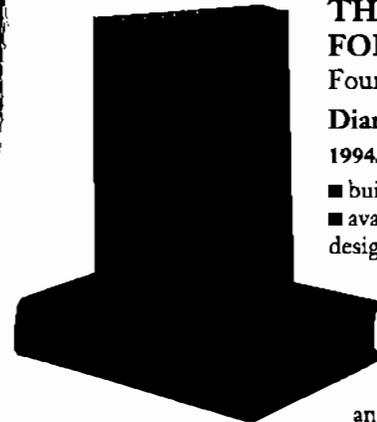
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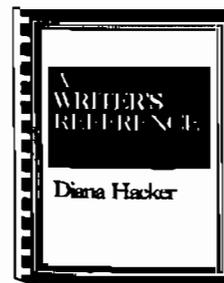
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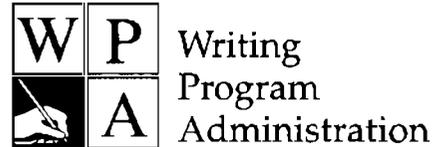
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