

Writing Program Administration

Journal of the Council of Writing Program Administrators

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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

WPA: Writing Program Administration publishes articles and essays concerning the organization, administration, practices, and aims of college and university writing programs. Possible topics include the education and support of writing teachers; the intellectual and administrative work of WPAs; the situation of writing programs, within both academic institutions and broader contexts; the programmatic implications of current theories, technologies, and research; relationships between WPAs and other administrators, between writing and other academic programs, and among high school, two-year, and four-year college writing programs; placement; assessment; and the professional status of WPAs.

The previous list is meant to be suggestive, not exhaustive, but contributions must be appropriate to the interests and concerns of those who administer writing programs. The editor welcomes empirical research (quantitative as well as qualitative), historical research, and more theoretically, essayistically, or reflectively developed pieces.

The length of submissions should be approximately 2000 to 5000 words, although the journal occasionally will publish shorter or longer pieces when the subject matter warrants. Articles should be suitably documented using the current *MLA Style Manual*. Please submit three copies of manuscripts, with the author identified only on a separate cover letter. Include a self-addressed stamped envelope if you would like a copy returned. Submissions are anonymously reviewed by the Editorial Board, and the editor aspires to a response time of approximately ten weeks.

WPA publishes reviews of books related to writing programs and their administration. Publishers are invited to send appropriate professional books to the Editor, who assigns reviews. *WPA* also publishes an annual review of textbooks; publishers should contact the Managing Editor.

Authors whose works are accepted for publication will be asked to submit final versions in both print and electronic form. *WPA* is produced with Pagemaker 4.2 for the Macintosh. (Articles submitted in Word for the Macintosh will greatly facilitate production, although we have the capability to translate among many Macintosh and PC programs.) 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, April 1; Spring issue, September 1. Relevant announcements and calls for papers are also acceptable. Announcement deadlines: Fall/Winter issue, September 1; Spring issue, January 1.

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Address advertising inquiries to the Editor at the address above.

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&

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Other sessions will be built around papers submitted by March. Focuses will include building alliances (K-12 and college), multiculturalism, and creating opportunities for transdisciplinary reform. The schedule includes time for informal conversation and recreation, including mountain and bayside walks and conversation with WPA friends and colleagues.

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- Conference activities include plenary sessions, scholarly papers, coffees and cocktails, an ocean cruise through the San Juan Islands, whale watching, an excursion to Mt. Baker, an Information Exchange, and much more.

For Program Information: Write to: Charles I. Schuster, Department of English, University of Wisconsin-Milwaukee, Milwaukee, WI 53201 (cis@csd.uwm.edu)

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Writing
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Administration

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Contents

Letter from the Editor 6

New Rhetoric Courses in Writing Programs:
A Report from a Conference for New England
Writing Program Administrators
*Linda K. Shamon, with Robert A. Schwegler, John Trimbur,
and Patricia Bizzell* 7

Writing Center Directors: An Emerging Portrait
of the Profession
Dave Healy 26

Politics Redux: The Organization and
Administration of Writing Programs
Christine Hult 44

Gender Differences in Writing Program
Administration
Sally Barr-Ebest 53

Teaching and Assessing Writing, 2e,
by Edward M. White
reviewed by Lisa J. McClure 74

Annual Bibliography of Writing Textbooks
Paige Dayton Snitten 77

Notes on Contributors 90

Membership Form 95

Letter from the Editor

"There is nothing which we receive with so much Reluctance as Advice." So begins *The Spectator* of October 17, 1712. If ever he had edited an academic journal, perhaps Addison would have tempered his view, for I've received the advice of the WPA's reviewers rather with gratitude. Six new members join the WPA editorial board with this issue, Thia Wolf, Nathaniel Teich, and Michael Vivion having completed years of very fine reading. I hope you'll keep all of us busy with submissions.

If any theme has combusted from the articles in this issue, it is that of "taking stock." Linda Shamoon, Robert Schwegler, John Trimbur and Patricia Bizzell assess the relationships between composition in its process phase and rhetoric as its possible future. Dave Healy surveys writing center directors and describes some indices (and non-indices) of job satisfaction. Christine Hult explores five political models for writing program administration. Sally Ebest furthers an ongoing concern about the professional status of WPAs generally and women WPAs specifically. Lisa McClure takes her measure of Ed White's second edition, and Paige Smitten inventories new textbooks. After much editorial reflection, I retained the annual textbook list, less as a shopping guide than as a record of scholarship in this genre and as one representation of pedagogical tides.

Taking stock of ourselves is something WPAs do with regularity, vigor, and a measure of defensiveness: here is what we do; here is how and why it should count. Our professional discourse often focuses on such issues and probably needs to. We fret that writing programs are easily dismissed as discount stores within the academy, as Walmarts to departmental Nieman Marcus's, with writing teachers—and WPAs themselves—as seasonal workers or moonlighters. And yet we should remember that status concerns vary in type and importance from campus to campus. Additional issues continue to need our gaze.

Like many of your schools my own has just performed the twin rites of general education reform and re-accreditation, together generating a familiar set of questions. To what extent is the course "freshman composition" a crucial part of "the writing program?" When is a writing course a writing course? When is a writing teacher a writing teacher? When is a writing program a program as opposed, say, to an administrative arrangement? What should the WPA do off-campus, in the schools or the community? Technology. Technology. Assessment. Assessment. As a WPA and as an editor, I define broadly the range of topics that help me understand my thinking and my work. I look forward to reading what you have to say.

Doug Hesse

P.S. I invite you to join the WPA e-mail directory. See the call on page 73.

New Rhetoric Courses in Writing Programs: A Report from a Conference for New England Writing Program Administrators

by *Linda K. Shamoon*

with contributions from *Robert A. Schwegler, John Trimbur, and Patricia Bizzell*

On October 9, 1993 during his session at the conference on "Composition in the Twenty-First Century: Crisis and Change," Stephen M. North announced he intended to change the writing program at the State University of New York at Albany from one based on composition to one called "Rhetoric and Poetics." His statement was less an announcement than a response to questions about the future of our discipline. North's voice joins others in forming a critique of composition studies, particularly of the process movement stretching from approximately 1975 to 1985 (see Lester Faigley; James A. Berlin; John Trimbur "Social Turn"), while also looking in other directions for the theory and content to drive a reformulated writing program. But North and others who may be looking to rhetoric as the next formulation of our discipline have not elaborated their particular philosophical bases for rebuilding contemporary writing programs as rhetoric programs, nor have they offered a definition of rhetoric that would be powerful enough to drive these programs. If this is our future, then we must have a better understanding of what is at stake when our writing programs shift from composition to rhetoric.

During the summer previous to the conference at Miami University of Ohio, on June 16, 1993, forty Writing Program Administrators from the New England region gathered at the W. Alton Jones Campus of the University of Rhode Island to explore an array of theoretical and practical issues involved in reformulating our composition courses into rhetoric courses and in conceiving of writing programs as rhetoric programs.¹ Unlike the conference at Miami University, participants at this conference were not gazing into the crystal ball in order to discern the future. This conference's organizers and presenters took a more polemical stance, challenging participants to understand the present material conditions of writing programs and asking them to consider what is involved if we commit our discipline to the study of rhetoric as persuasion, negotiated meaning, situated texts and civic discourse, as well as to a reexamination of the relationships among student writer, instructor, immediate context, and cultural setting. This paper is a report on the deliberations at this conference, deliberations that were both theoretical and practical.

In the morning, participants wrestled with some of the theoretical implications of the conference as presented in position papers delivered by four featured speakers; these position papers are framed and summarized below. In the afternoon, the conference participants responded to the speakers in practical terms by drafting syllabi for freshman rhetoric courses that might replace composition courses; these syllabi are discussed below and characterized in the Appendix. Neither the theoretical nor the practical voices of the conference were unanimous, of course; resistance mixed with approval through out the day, and this debate in particular (which is reviewed in the last section of this report) brought to the surface both the dearly held assumptions about the teaching of writing and many of the contradictions that are apparent when "writing" is framed as "composition."

One day, of course, could never cover all of the issues related to the foundations or design of rhetoric classes or programs, nor could it review all of the questions involved in differentiating composition from rhetoric. Rather than a comprehensive look at the future, the conference resembled more the start of a conversation among acquaintances who have certain crucial interests in common and who are just beginning to talk among themselves about their latest insights, questions, practices, and beliefs. As such, the conference raised more issues than it resolved and left many others unspoken, but it did bring into sharp focus many of the challenges that lie ahead if rhetoric is the future of our discipline. It posed these challenges in terms of difference: how is rhetoric different from composition studies, from communication studies, or from other iterations of rhetoric studies of the past two thousand years? It laid open questions of practice: what would be taught in the new rhetoric classes and for what purposes? It approached questions of timeliness: why are programs in the region changing at this time and what is their future? Finally, underlying all of these questions was one of definition: what do we mean by the term "rhetoric," and do we need disciplinary consensus about this term in order for rhetoric to drive the reformulation of our field? Indeed, many questions were raised, and the array of answers engendered much debate. For all of the participants, this conference was the start of a *long* conversation.

I. The Morning: Four Position Papers

The morning's agenda was devoted to the presentation of the four position papers, but it really began with John Burt's informing many of us that at Brandeis University the full-credit freshman writing seminar would no longer exist; it was in the process of being reinvented as a half-credit "writing lab" attached to classes in "humanistic inquiry" (Burt). This news coincided with developments at the University of Rhode Island and at Sacred Heart University in Fairfield, Connecticut. At URI a new general education program will probably not include Basic Composition, a course presently taken by 85% of the freshman class of 2,180 students; at Sacred Heart the second semester of the required freshman writing sequence will probably be replaced by an array of writing

intensive disciplinary courses (Warriner). These changes give chilling credence to the "new abolitionism" that is seen by Robert Connors, whose history of composition studies is a narrative of periods of growth in composition offerings, followed by institutional and administrative directives to trim or eliminate such courses. Connors attributes these see-saw patterns to changing interests in general education as well as to disciplinary wars with literary studies. David R. Russell, in *Writing in the Academic Disciplines, 1870-1990: A Curricular History*, ties the fate of writing courses and programs to periods of change in student demographics. The first paper of this conference looked closely at current economic and social conditions to explain the new abolitionism and to argue that it is timely to transform composition programs into rhetoric programs.

(A note on the presentations of the four papers that follow. In writing this article, I prepared summaries of longer papers that were presented by myself, Robert Schwegler, Patricia Bizzell, and John Trimbur, trying to capture as much of their flavor as possible. Following each summary, I have written a commentary. The commentaries sometimes extend the preceding papers—by characterizing their writers' later remarks, at the conference itself or in publications—and they sometimes reflect on the remarks, especially by connecting them to conference issues and themes and their implications. My role, then, is alternatively reporter and analyst.)

"Material Conditions and the Diminishing Numbers of Composition Classes or Programs"

by Linda K. Shamoon

The material conditions of our times—namely the economy, the success of writing across the curriculum, and the new cohort of composition scholars entering our programs—are pushing many programs to redesign the central courses that drive their curricula.

Richard Lloyd-Jones, in "Who We Were; Who We Should Become," draws tight connections between national economic conditions, the fate of writing programs, and writing as a discipline (491). Lloyd-Jones argues that while writing programs once flourished on a base of low salaries and high course loads, today these programs are on the brink of forced change because of "expensive" small classes and tenured faculty. Writing classes, with fifteen to twenty-five students in a room, at a rate of forty to fifty sections per semester at typical New England state institutions, look very expensive to administrators.

In their efforts to live within shrinking budgets, these administrators typically ask writing instructors to teach a few more students per section, thinking that small changes in class size are superficial adjustments for individual classrooms. In a process-oriented composition class, however, where the intensity of work is controlled by students' drafting and revising of papers, much of the teacher's energy is given to responding to these drafts and to helping students discover themselves as writers. As every teacher of composition knows,

this is labor intensive work, wherein the teacher may feel she is not dealing with a class unit but rather with twenty writing novices, each one discovering a personal writing process and each one presenting the instructor with several different writing and cognitive problems. When an administrator asks a few more students or one more class to become normal teaching load, the intensifying labor conditions begin to feel like exploitation.

In this management-labor stalemate, in which administrators are seeking less expensive instructional modes and writing instructors are struggling to enforce their own sensible labor standards (as stated in "Statement on Principles and Standards for the Postsecondary Teaching of Writing"), there is a danger that management will turn our own resources and research against us to extract cheaper conditions of productivity. We are facing this ironic turn of events in the flourishing of particular strands of our research and practice, particularly writing across the curriculum. Our claims that writing should be infused throughout the curriculum at all levels have successfully fueled writing across the curriculum programs at almost fifty percent of the nation's post-secondary institutions (Soven 1). As a result, at institutions as different as Prince George's Community College and the University of Chicago, writing practice and some forms of writing instruction are delivered through a wide range of disciplinary courses, taught by faculty who have attended writing across the curriculum workshops (Fulwiler and Young 3). At the University of Rhode Island and other New England institutions these workshops are often led by one writing across the curriculum director. The success of such programs, wherein a few writing instructors seem capable of replacing expensive classes, may undermine the viability of department-based writing programs. Ironically, our research and our institutional politics led to these conditions.

These two material conditions, the expense of writing programs and the flourishing of apparently less costly options, could lead to the end of the current surge of writing programs and classes, but another condition—a concrete social condition—brings the potential for such sweeping change that we may be able to alter the shape of our discipline, even in the face of its see-saw history and current economic stress. Materially, this potential for change comes with the younger generation of English and writing scholars who are presently moving into English departments and writing programs. Two years ago at the University of Rhode Island, for example, five new, young faculty joined the department and formed a new cohort. As Sandra Kanter found through her research for the New England Resource Center for Higher Education, a new cohort of faculty will bring new priorities as part of who they are and as an inevitable factor of becoming a cohort.

Increasingly, these new cohorts are altering the terrain of our departments. Instead of drawing from modernist interpretations of literary texts or cognitive psychology's understanding of the composing process, this cohort draws from discourse studies, communications studies, and political and literary theory, showing us that texts are products of communities, or expressions of the conditions, behaviors, attitudes, and strategies which, taken together, form the

language and paradigms of expression. The scholarly efforts and pedagogical preferences of these faculty lead to new content in our classes and new directions for both literature and composition programs. The composition courses designed by these faculty might be more appropriately called rhetoric courses in that they stress the features, contexts, discourses, appeals, and responses to specific texts; but they remain writing courses because writing is the primary mode of expression, response, analysis, criticism, and, above all, the means of participation in specific discourse communities. Students who complete these courses should be able to use writing as a means of participating responsibly in public discourses of all kinds, either to join or disrupt the conversation.

It is particularly exciting to contemplate that in spite of extremely difficult economic pressures, the political and social conditions of the university may be coming together to support this reformulation of our discipline.

Further Reflections and Commentary

Judging from the numerous articles in our journals, my analysis of the material conditions and changing directions in composition programs may seem obvious. Indeed, after the conference Toby Fulwiler of the University of Vermont commented that he sees these changes everywhere. On the other hand, a few years from now, the current emphasis upon moving our discipline towards the study and practice of writing as culturally and politically situated discourse may come to look like a passing experiment unless certain theoretical issues are resolved, issues that admittedly are not confronted in my presentation.

Primary among the issues that must be addressed are a thorough clarification of the differences between composition and rhetoric, along with an explanation of the benefits to be gained from distinguishing these differences. Unless these differences are compellingly elaborated, we practitioners will not be prompted to change our practices. Indeed, many of the current changes in our composition texts, especially in those essay collections that have been prompted by an interest in cultural studies, look more like an adjustment of the Aristotelian communication triangle (shifting away from the author's activities and processes of invention and expression toward an emphasis on audience and subject) rather than a thorough-going change in the discipline itself. Without a wider theoretical basis and a full scale research program, these texts look as if we have merely discovered new topics for our composition courses.

Perhaps at the heart of the matter is an even more crucial issue: the lack of consensus about "rhetoric." Does rhetoric mean an enumerating of the many forms of writing that occur in our culture so that students may imitate these forms? Is it the study of argumentation so that students have sensible responses to socially important topics like abortion or gun control? Is it part of the field of cultural studies, so that students are more tolerant in the expression of their views and more critically aware of various aspects of "culture"? Or are we struggling with a new understanding of this term, one that will help us explain our research to ourselves? Encouraging a disciplinary discussion about the

meaning of the term is more than an intellectual exercise. If we see rhetoric as a study of argument, then we teach appeals to logic and the forms of persuasive writing, but if we see it as the study of situated discourse, then we will probably teach some version of cultural analysis and critique. What reformulation of our understanding of rhetoric should drive our discipline?

The next paper of the conference, by Robert A. Schwegler, addresses many of these issues. In particular, his extensive listing of the differences between composition and rhetoric presents an intriguing challenge to current practice and presents an interesting way to think about definitions of rhetoric and the realignment of our research and teaching.

“Dichotomies: Composition vs. Rhetoric”

by Robert A. Schwegler

(Edited and summarized by Linda K. Shamon)

I want to outline four crucial dichotomies between composition and rhetoric as strategies for disrupting the ways we currently articulate our work as scholars, teachers, and writing program administrators.

The act of composing vs. discursive practice. Composition focuses on the individual composing. Composing is the central act and the composing self is the central consciousness. All other activities of reading and writing and all information enter the scene either as they contribute to composing or constrain it. Thus, the composing self comes first, and everything else becomes a context for composing. Rhetoric, on the other hand, focuses on a discursive field and the practices that make it up. The central concerns of rhetoric are the various articulations of production and reception, of major texts and minor texts, and the social or cultural exigencies of discourse. Rhetoric recognizes that these relationships constitute composing and the composer by producing the self and a sense of self; by producing difference and awareness of difference; by creating stasis and change. Thus, the field comes first, producing composers who either further its relationships or struggle to realign them.

The dichotomy of declamation vs. conversation. Composition aims at the production of more or less discrete texts. These texts are bounded acts of communication that convey meaning and embody the composer (voice), and the expression or transmission of meaning is the goal. The text, in composition, is the unit of utterance, of analysis, and of evaluation. An utterance (or text) is treated as singular and self-sufficient, even if its authorship is collaborative and even if it has multiple readers. This makes text into declamation (Halloran), with pride of place given to certain kinds of writing, such as essays, articles, or reports. Other texts are viewed as preparatory or supportive (memos, notes, summaries) or as incomplete (drafts, novice texts), or even of questionable merit (dummy runs). From this perspective, a discursive field (or discourse community) appears to be distinguished by primary texts, each leading to the next like the works in a traditional literary history.

In contrast, rhetoric focuses on chains of substantive texts, fragmentary texts, speeches, legal documents, institutional patterns, cultural resources, and the like. The dynamic relationships among texts and other performances are the subjects of analysis and evaluation. No single text or other performance is fully complete or sufficient in itself. All performances are connected, interdependent and only partially completed. Note-taking, informal talk, reports, summaries, apprenticeship tasks all constitute the field in its various dimensions. The image that emerges is of a dynamic network of performances whose configuration is altered by each successive performance. Rhetoric views each performance, large or small, as part of an interlocked conversational field. The goal of entering into the conversational field is action through realignment of the symbolic or the material.

Interpretation vs. interpolation (Interpellation). The distinguishing activity of modern literary and cultural study is interpretation, based on the assumption that literary and cultural texts are important because of their meaning. Interpretation is the thing which “goes without saying” in modern and much postmodern literary study. Composition helps students discover meaning and strategy as they read, helps them embody meaning in texts, and helps them choose strategies that guide readers’ understanding. As a result, the expression of meaning and the role of reading as interpretation are the things that “go without saying” in composition.

By contrast, rhetoric starts with the assumption that the field predates the composer. The field itself, therefore, generates most (say 95%) of the information, strategies, usage, and perspectives in a text or other performance. A text’s meaning, that is, its difference from other performances cannot be its primary characteristic nor the primary goal of composing and reading. Instead, the reproduction of existing discursive practices and relationships is the primary goal, one that still leaves some space for contestation or for reconfiguring the field. Rhetoric helps students recognize that they are being inserted—or interpellated—into an ongoing arrangement of knowledge, power, and practice. The distinguishing act of rhetoric is interpolation, a consciousness of entering into and being constituted by a discursive field and also being alert to sites that allow a composer to choose between simply reproducing existing relationships or rearticulating them.

Private vs. civic. Composition makes sharp distinctions between the personal and the public, the expressive and the transactional, the individual and the social. These distinctions echo the modernist splitting of individual (non-political) and society (political). Composition places large stretches of discourse within the domain of the noncontestable (personal writing), the marginally contestable (academic discourse), or the public but heavily colonized (politically delimited writing on topics such as gun control). Rhetoric, on the other hand replaces the personal/public distinction with a new space—the civic—while retaining relatively small areas for discursive practices that are personal or that are political and governmental. In the civic sphere, democratic discursive practices construct democratic realities, including matters of identity, morality,

spirituality and economy. Civic discursive practices have the power both to reproduce or to rearticulate the relationships that constitute our lives and selves.

Commentary

Schwegler's position paper, of those presented at the conference, most directly clarifies the term "rhetoric" as situated discourse. For Schwegler, rhetoric (with a particular emphasis upon the production and reception of texts) is clearly a social and cultural activity, one that issues from *and* creates relationships among those engaged in discursive practices. According to Sharon Crowley, this definition places Schwegler among "constructionist" rhetoricians. Constructionist rhetoricians, says Crowley, assume that the discourse used by speakers or writers to shape the real world emerges from social and political situations that are specific to particular times and places, and that are tied into ("complicit") with the conditions that give rise to these practices (8-13).

Crowley differentiates constructionists from "essentialists" (who argue for schemes of rhetoric that are unchanging over time and across societies), but she also acknowledges that the constructionist approach has largely been used to critique the "current rhetorical canon" (13-15). Similarly, Schwegler's definition of rhetoric stands in opposition to composition while also implying a critique of composition studies. Thus, Schwegler would call our attention to the cultural web of communication in which writers write, and he would reduce our emphasis upon process as a universally applicable behavioral model. He would have us resist reading texts solely as acts of interpretation and, instead, highlight the social or political ideologies or "what is at stake" in specific pieces of writing. Finally, Schwegler would oppose the teaching of writing as the expressivists' discovery of voice and, instead, insist upon an understanding of the field in which any text is written and the degree to which it preserves or disrupts the conversation. In these ways, Schwegler's definition of rhetoric is also his critique of the practices of composition studies.

Is it enough to define rhetoric by its difference from composition studies? Perhaps so, if the main purpose is critique, but Schwegler's definition ignores several issues that are crucial to writing program administrators. First, rhetoric has two thousand years of history with many definitions that are certainly more well known and widely assumed as operational than those Schwegler provides. Thus, his definition, because it is attached to composing practices rather than to other characterizations of rhetoric, may not be seen as a definition at all. Second, this definition-by-difference is one that clarifies the discipline to itself, but it may not clarify our interests and claim upon rhetoric as our discipline to the university at large. Since we have learned that all programs are situated politically in the university, we must have a definition that helps us situate ourselves to outsiders. If we do not frame such a definition, it is doubtful that we will be able to establish programs within academia that are driven by rhetoric and poetics. Finally, of course, Schwegler's piece just hints at the practical implications of the distinctions between rhetoric and composition, but perhaps this is appropriate to a theoretical paper.

At the conference, it was John Trimbur and Patricia Bizzell who elaborated upon the shift for teachers and students that accompanies the change from composition to rhetoric. Both presenters also focus upon rhetoric as the study of discursive fields, upon texts as conversation, upon writing as interpellation and, most importantly, upon the teaching of writing as the production of civic discourse. In his remarks Trimbur noted that the shift towards constructionist rhetoric in the classroom should have two effects. First it should revise the way we see our students, pushing us to situate them as participants in civic conversation rather than as future employees or essayists. Second, it should help students understand and cope with the incommensurate knowledges and experiences that constitute American society. Similarly, Bizzell argued that a reformulation of our discipline toward a new rhetoric emerges from and addresses our heterogeneity in America.

“Rhetoric in Modern Times”

by John Trimbur

(Edited and summarized by Linda K. Shamoon)

Rhetoric may offer a way to see the people we encounter as students not only as composers and academic initiates, but also as members of an educated public. In “The Idea of an Educated Public,” Alasdair MacIntyre says that teachers are the “forlorn hope of Western modernity” because they are charged with a dual mission that is both essential and impossible. They are charged with teaching young people how to fit into a social role or vocation and, at the same time, how to think for themselves. According to MacIntyre, the familiar tension between individuation and socialization that haunts (and polarizes) our representations of students as writers can be reconciled only through the existence of an educated public and the creation of public spheres of opinion and influence. In such spheres critical discussion of social purposes and political policies is understood to be a necessary feature of the roles to which students are socialized. By this account, the function of education is neither to emancipate nor domesticate students but to institute the social. The point of teaching, then, is not to liberate an individual’s creative talents from oppressive institutions. Nor is it a matter of acculturating students to the professionalized discourses and practices of the academy. The point rather is that learning to think for yourself is itself a by-product of participation in deliberation and decision-making.

Rhetoric is the traditional vehicle for participation in public life and the notion of rhetorical education for citizenship is an old and hallowed one. However, rather than simply importing rhetoric into freshman writing courses we need to rearticulate rhetoric to the heterogeneous realities of modern class society and mass education. Because we live in a divided society of incommensurable knowledges and interests, students experience argumentative discourse as adversarial, volatile and manipulative, one-sided or dishonest, and potentially violent. This view of differences is in part an artifact of the media and a forensic

rhetoric that poses issues in polarized terms, thereby reducing public discourse to a matter of experts arguing for and against, and positioning the public as spectators and clients. A rhetoric for an educated public is concerned not so much with resolving differences or celebrating them, but with promoting an ethos of collaborative disagreement by which students can locate differences in relation to each other, to see how these differences are organized in contemporary America, and to begin to imagine ways individuals and groups can work and live together with difference.

“Negotiating Difference’: A Basic Course for the American Multicultural Democracy”

by Patricia Bizzell

(Edited and summarized by Linda K. Shamoan)

In thinking about the place of rhetoric in the first-year writing course, I want to ask first, what is rhetoric? Let us say that it is the study of how language can be used to persuade people to act together for the common good. Next, I ask, what studies of language persuading people to act for the common good are most appropriate for a course required of American students? To answer this question, we must ask about the nature of the American environment, and one salient feature is its multiculturalism. Indeed, the United States has always been multicultural—since the 1600s—and the diverse groups who live here have always interacted, sometimes with unrelenting hostility and sometimes with a spirit of contention that has issued in changes acceptable to all parties. Dealing with multiculturalism must be salient to any who wish to foster more just outcomes.

Given this view of the United States, then it seems to me that the kinds of persuasion toward the common good that students most need to know are those kinds that operate across cultural boundaries, those that negotiate difference. Negotiating difference goes with the territory, in effect. If you want to be an American, you have to commit yourself to interacting across cultural boundaries, no matter how difficult that may sometimes be, and give up any hope of soothing homogeneity in the nation.

A rhetoric course, then, might usefully introduce students to readings that model the rhetorical strategies that Americans have used in negotiations from colonial times to the present. The historical perspective would be useful, first because it would prevent students from seeing multiculturalism as some current fad, and thus would enforce the idea that negotiation was indeed something that they must learn. Second, it would provide the widest possible range of rhetorical strategies from the greatest possible number of groups who have been involved in American negotiations. Third, it would also provide the greatest amount of information on the cultural treasures of the negotiating groups, knowledge needed to understand and to move another.

In studying the readings, negotiating about their meaning and contemporary importance, and planning what needs to be added to them, students would also actively practice their new skills and knowledge of negotiation, both in writing and in speech.

Elaboration

Bizzell's follow-up comments developed her goal of "negotiating difference" by explaining Mary Louise Pratt's concept of "contact zones," that is, "social spaces where cultures meet, clash and grapple with each other . . ." (166). In an article in *College English* Bizzell explains she is attracted to this concept because it prompts disturbing self-reflexivity for all individuals, and because it fully integrates composition, rhetoric, and literary studies. "Studying texts as they respond to contact zone conditions is studying them rhetorically, studying them as efforts of rhetoric" (168). For example, Bizzell discussed how in New England literature of 1600 to 1800, two cultural groups, the Europeans and the Native Americans, contended for the right to account for their interactions. Studying this contact zone means studying canonical and noncanonical texts, including Puritan histories, memoirs by non-Puritans, Native American speeches, letters, and spiritual autobiographies. According to Bizzell,

The object would not be to represent what the lives of the diverse European immigrant and Native American groups were really like. Rather, the attempt would be to show how each group represented itself imaginatively in relation to the others. We would, in effect, be reading all the texts as brought to the contact zone, for the purpose of communicating across cultural boundaries. (167)

Commentary

With these words Bizzell lays out a very specific course of study for students in our classes; Trimbur works in the same direction, although with less specified content for the classroom. At the conference, Bizzell's description of New England literature as an example of an opportunity to view contact zones in action generated much enthusiasm. Participants may have seen it as a bridge between the concerns of the position papers (with their emphases on "situated discourse," "institution of the social," and "crossing cultural boundaries") and their own interests and disciplinary commitments (such as expanding their professional knowledge of literature and writing, and also helping student writers). Trimbur's position paper also links our work as teachers to themes of difference, but his goal is to redefine our uses of rhetoric within an American society that has a vast and varied citizenship, a society which is dramatically different from societies where a rhetorical education for the few enabled civic participation only for the few. In calling for this redefinition, Trimbur ties rhetoric to its historical roots while allowing for its reformulation.

Since Trimbur and Bizzell are both important figures in rhetoric and composition studies, their efforts to redirect our field toward their versions of

rhetorical study will be taken seriously, but these efforts should not go without close questioning along two lines of thought. We must carefully examine the disciplinary implications of Bizzell's agenda, and we must candidly confront the problems presented to us in the classroom by Trimbur's and Bizzell's privileging of difference in our curricula. Bizzell's attempts to describe the kinds of disciplinary work that should engage us suggest the study of constellations of texts in order to reveal their authors' frames of mind and views of the world. These activities are surely more like those of the historian and the literary critic than of the writing specialist or even the rhetorician. Is Bizzell really arguing that at the very moment we are reformulating our field to claim a particular and larger territory for ourselves, she would have us blur the distinctions between composition, rhetoric, literary criticism, and history? Politically, this is very risky. One hundred years of disciplinary history and institutional organization will surely preserve things as they are, with the teaching of writing as a rudimentary and general vocation while the teaching of text interpretation will remain the only desirable or true disciplinary activity. In her zeal to redirect composition studies toward the study of contact zones, Bizzell's agenda has the potential to drive the teaching of writing further to the margins.

A second issue that must be raised concerns Bizzell's and Trimbur's equation of rhetoric with the teaching of difference within our society. Having students think about and write about difference is not necessarily the same thing as teaching constructionist rhetoric in order to institute the social or make room for civic discourse. Reports from some practitioners who make these themes a central concern in their classes indicate that the teaching of difference not infrequently leads to passive resistance or even open hostility between teacher and student (Mountford). Or, just as often in our program it leads to an inactive and indecisive appreciation of all peoples and all things. These classroom experiences are identity politics at its worst rather than an education for civic discourse at its best. This critique does not mean it is out of bounds for us to teach difference (as Maxine Hairston would argue it is). Rather, it is to point to a gap in our discussion of civic discourse and to acknowledge that we desperately need a more specific formulation of its contents and a more fruitful notion of appropriate pedagogy.

On the other hand, it is important to emphasize that questioning Trimbur's and Bizzell's positions does not negate the potency of their efforts to reformulate composition studies around constructionist rhetorical practices that emphasize the civic. Trimbur and Bizzell critique current practice in order to re-envision what we do as teachers of writing and to re-theorize rhetoric as a means of education for public life. Trimbur correctly sees an alarming societal vacuum in the area of civic discourse, and he rightly prescribes a re-theorized rhetoric as the means by which we may educate students to participate in public discussion of all matters of societal concern, with the effect of turning attention away from media personalities and "experts" whose pretense at civic discourse simply aims to preserve current power arrangements. Bizzell, too, in her definition of rhetoric as "... the study of how language can be used to persuade people to act together

for the common good . . . " places the civic at the center of a reformulation of rhetoric for our programs. Although her definition is not unproblematic (what is the common good? good for whom? and by what means of indoctrination?), she reminds us that the reformulation of our programs should have at its center an effort to understand and teach "rhetorical education for citizenship."

II. The Afternoon: Syllabi and Dissensus

In the afternoon, conference participants were asked to conceptualize their programs from this rhetorical perspective and challenged to design appropriate syllabi, syllabi that they could imagine themselves teaching and their students enjoying. In a remarkably short time, six syllabi were outlined, each pulling at different aspects of the morning's presentations. Descriptions of these syllabi appear in the Appendix. Five of them draw upon nonstandard texts, including legal texts, comics, videos, business materials, academic course bulletins, and spoken discourse. These five syllabi ask students to write a variety of prose, including essays, response journals, parody, imitation, critical essays, monologues, and so forth. A sixth syllabus, which draws upon standard argument texts and standard rhetorical analysis of argumentative discourse, poses the overall question, "Can argument be personally based and still be culturally meaningful?" Together the syllabi exemplify the many ways writing program administrators may cast their courses as rhetoric courses.

Overall, the speed with which these syllabi were produced, the interesting array of texts and assignments they include, and the varied learning goals found among them indicate that the disciplinary direction suggested by the position papers is particularly fruitful. The conference participants came from a variety of types of colleges (community colleges, large state institutions, small liberal arts colleges, etc.), yet most could frame a syllabus that would be viable at their institution. In addition, the participants had varied interests and training, of course, yet the major themes of the conference were accessible enough to everyone that they could imagine and frame classroom activities within the syllabi. Of course, since the participants were experienced composition instructors, they were familiar with an array of suitable texts and resources and had little trouble adapting these to the reformulated purposes of their experimental syllabi. Finally, the participants certainly did not agree with all the themes of the conference position papers. Yet most could produce a syllabus that included some of the features under discussion. These outcomes suggest that reformulating composition courses into constructionist rhetoric courses is conceivable for most of our colleagues.

Syllabi such as these—that reconceive the boundaries of "text," that ask students to contextualize all texts as on-going conversation, that privilege civic discourse in order to reveal tacit knowledge and power structures—such syllabi disrupt the practices of many composition programs. For those instructors whose teaching or programs situate expressive discourse, belletristic essays, and process pedagogy at their center, the position papers and the six syllabi seem to negate or

appropriate their teaching and pedagogical assumptions. Consequently, some conference participants were unable or unwilling even to play with the ideas presented in the theoretical discussions. In one "collaborative" group there was barely any dialogue between those who were interested in exploring the civic discourses of an educated public and those who preferred students to write personal, revelatory essays. During the last segment of the conference, when all participants responded to the themes of the day, these differences were aired in a debate that centered upon three topical flash points: the importance of personal writing, the questionable value of studying specialized writing, especially legal discourse, and the place of process in writing instruction. It may seem odd that the defense of the personal essay and a sweeping condemnation of legal discourse bore the brunt of the debate about the value of shifting away from composition and towards a reformulated rhetoric, but these practices obviously represented deeply held assumptions and beliefs among participants. The contestations about the personal essay, legal discourse, and process pedagogy tugged at our identities and personal philosophies as writing teachers.

As Linda Brodkey's recent personal literacy narrative so aptly dramatizes, a love of text, reading, and interpretation represents, for most of us, lifetime passions. Brodkey's essay shows us that our personal preferences, as both reinforced and created by our disciplinary training, often run to narrative. Essays in the belletristic tradition, therefore, pull at us, with their highly polished prose, their narrative/epiphanic structures, and their intensely personal voices. Furthermore, the essayist tradition fits our cultural conditioning, for we are Americans, and in the Emersonian manner we understand the clarifying value of individual expression and the powerful discovery of voice as passionate vocation. As writing teachers we see that the act of writing may mediate this discovery of voice and, along with our tutelage in text interpretation and in deconstruction of the academy, we may equip our students to be better people and to succeed in the university. Perhaps it is right to insist that a new rhetorical direction must be as promising and personally satisfying.

In addition, the achievements of the past twenty-five years of research on composing processes probably should not be off-handedly dismissed as unhelpful to students or as a-political. Research on composing has contributed mightily to our understanding of how writing occurs, revealing what was hidden when the focus was on product. It is not at all clear that the shift to rhetoric as promulgated by the conference will continue to reveal those hidden aspects of composing and of writing in other disciplines that process research so compellingly lays bare. In fact, to be fair, the years of research on composing processes should not be so easily dismissed as wholly and complacently in the service of white, middle class students and teachers. Process research and teaching is closely associated with the effort to accommodate open admissions students, with the movement for students' rights to their own language, and with academic recognition of developmental writing courses. All of these developments are significant contributions to the welfare of marginalized students. Additionally, some strands of writing across the curriculum should be seen as efforts to

demystify academic language and conventions, thus reducing the power of gate-keeping, and making participation in academic disciplines more accessible to students. It is not at all clear that a "reformed" rhetorical direction would be as successful.

Even for the many participants at the conference who are already engaged in the alternative practices outlined in the syllabi, the proposed reformulations are not without their problems or contradictions. Several participants were concerned that the pull of an historicized rhetorical approach is inherently hierarchical and masculine, and that a topicalized or historicized writing course would not allow for students' control over their writing and over the course. They asked how a course that is based in counter-hegemonic practices could be centered on texts in which the instructor is expert. In such courses, they asked, where and how is the instructor situated by the material, by the discipline, by the institution, and, perhaps most difficult of all, by her students? Other participants wrestled with another contradictory aspect of the pedagogy: how may we help students to see the cultural conventions of discursive practices, ask them to go against these "overdetermined" practices, and yet expect them to participate in the discourse? Is it truly possible for students to engage in extensive cultural criticism and then to participate in these communities as well? Questions such as these indicate that for those practitioners who have made a paradigm shift, it is extremely difficult not to be pulled back into familiar subjectivities. As Goleman says, "The fact that contradictions still exist . . . is a regrettable but unavoidable symptom of [our] own uneven relationship to this huge and difficult undertaking" (178).

Rather than derailing the project, however, all of these problems and points of resistance give direction to the work that needs to be done if a reformulation is to occur. For example, since expressive writing surely has a place in Western text tradition, its hegemony is a disciplinary research problem that calls for extensive elaboration, especially as situated discourse. As another example, legal discourse is but one of many discourses that constitute a contact zone and, thus, may be contextualized and historicized along with other texts. Similarly, patterns of criticism and participation are not mutually exclusive nor, from a rhetorical perspective, have they ever been; we must develop ways to help our students engage in both types of rhetoric and writing. Most importantly, disciplinary leaders who are already engaged in shifting from composition to rhetoric must help us better understand constructionist rhetoric and the nature of civic discourse. Elaboration of these territories, in particular, will be the means by which writing specialists may reformulate our discipline and resituate our interests within the academy.

Finally, as the debate about the place of new rhetoric courses in writing programs continues, there are many implications for writing program administrators. First, WPAs should be aware that many writing instructors have already broadened their definition of "text" to include not only standard academic or belletristic essays, but also all kinds of materials and media, such as videos, television, comics, radio, billboards, and so on. Indeed, many of these instructors

are already asking their students to "read," critique, and write about these texts as cultural artifacts. Second, the conference provided WPAs with the rationale and the theoretical underpinnings to transform these experimental classroom practices into full curriculum designs and new program directions. Programs reformulated along lines suggested by the conference would be driven not by increasingly sophisticated versions of the writing process but by studies in rhetorical or discursive fields. Such programs would offer classes based on specific disciplinary or topical content that make plain the nature of the field's public discourse, its unspoken methods and assumptions, and its social constructs, all of which would shape the relevant writing processes and products. While advanced courses would draw upon basic courses within rhetorical or discursive fields, neither faculty nor students would assume an easy transfer of skills, knowledge, or performance *across* fields. Expertise in one discourse would not guarantee expertise in another; writers would have to learn the rhetorical field. For WPAs such prospects are both breathtaking and daunting. On the one hand, this reformulation broadens the numbers and kinds of courses we might offer. On the other hand, our programs will need faculty who are differently trained than they are now: more broadly versed in a constructionist approach to rhetoric and more specialized in specific discursive fields. Indeed, for a while, the most daunting implication of the conference may be new directions in teacher training and faculty development. But, as Bizzell said in her invitation to those who would join in the task of reorganizing English Studies: "My main object is to get people to work on the project. . . . This new paradigm will stimulate scholarship and give vitally needed guidance to graduate and undergraduate curricula" (169).

Note

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Appendix

Six Syllabi Generated During the Afternoon Session: Brief Descriptions

1. In "Behind the Mask: Culture in the USA, First-Year Writing," Kathy Cain (Merrimack), Karen Potter (Colby), and Pauline Uchmanowicz (Wheaton) framed a course as follows:

What do fortune cookies, comic books, bestsellers, television shows or rap music have to tell us about culture, power and identity in the USA? How are cultural images and texts created in America, and what are our institutional expectations about this production, if any? Does the circulation of cultural artifacts promote the idea that race, gender, sexuality, and class are "natural," biological or unchanging categories, or does this activity ask us to view our cultural differences as at least partially "constructed" by society? In this class, we will "read" and "analyze" a number of print, image and spoken texts—including essays, oral histories, comic books, film, popular songs—in order to investigate the ways in which difference often "hides behind the mask" of national identity.

Assignments included a range from reader/viewer responses (written and oral); to journal and journal exchanges; essays; creative performances or writing; video; computer generated texts; and collaborative projects. Evaluation was posited as an ongoing class activity.

2. In "The Rhetoric of Language and Culture: Exploring the Perspectives of Insiders and Outsiders," Sarah Aguiar (Connecticut), Eleanor Kutz (Massachusetts at Boston), Roxanne Mountford (Rensselaer), and Nedra Reynolds (Rhode Island) proposed a course that attempts to explore

what it means to be part of a language community, that is, to understand the dynamics of moving in and out of groups that use language in definitive ways. We will think about this phenomenon by exploring our own and others' experience with such communities and by developing our own theories about how one negotiates this complex task. We assume that we are all insiders to some communities and outsiders to others, but that through a study of rhetoric, language, and culture, we can 1) formalize the knowledge we already have of how to use language in particular communities, 2) use that knowledge to communicate in other communities, and 3) appreciate and critique the discourse of the many communities we interact with.

They went on to discuss possible areas of inquiry about language and culture which could be approached from the dual perspective of the insider/outsider, including collecting and analyzing public and private versions of family stories; investigating student culture on campuses by analyzing campus-specific texts such as local editorials; investigating culture through micro-ethnographies, with students perhaps pairing up and listing the communities that each is an insider to and outsider of; and investigating disciplinary discourse in students' own major fields, either in journals or in the discourses of different classrooms

3. In their outline of "Options for a Course in Legal Rhetoric/Cultural Studies," Robin Muksian (Rhode Island), Michael Rossi (Merrimack), and Beverly Wall (Trinity) described how:

This course will examine the dynamics of rhetoric and culture surrounding significant legal cases. We will explore the culture of democracy as a complex interaction of legal argumentation, civic discourse, and "popular" conversations, looking particularly at the ways in which people constitute a sense of community through language and argumentation. Class assignments and activities may include: reading responses, writing-to-learn

activities, small-group discussions, oral presentations, electronic dialogues, searches on the internet, etc.

Assignment options in the syllabus ranged from the intensive analysis of a single landmark case in order to "establish a framework of rhetorical purposes, positions, discussions and debates" to the analyses of two related cases, to three or four cases that present a broader array of topics, with increasing collaborative efforts on the part of students.

4. A course constructed around "Intercultural Negotiations" by Teresa Ammirati (Connecticut College), Kathy Moffitt (Rhode Island), Thomas Recchio (University of Connecticut), and Robert Schwegler (Rhode Island) proposed to

examine the ways in which language, position-taking, evidence, and audiences differ from cultural group to cultural group. Students will learn to negotiate with others whose cultural context differs from their own and will also come to a greater understanding of their own cultural presuppositions.

We will focus on five areas of negotiation characteristic of university life ([or] five activities characteristic of international business). These areas include course reading and lectures, classroom interchange, academic research, bureaucratic necessities, and social life.

Students in the course would do a good deal of ethnographic and analytic work with various kinds of texts common to each of the five areas. The syllabus group also noted how the theme of the course could also be pursued through the focus of international business. For business the topics would be: marketing, proposed actions, problem resolution, negotiated agreements, and progress reports.

5. Patricia Bizzell (Holy Cross), John Brereton (Massachusetts at Boston), Patricia Burnes (Maine), Judith Goleman (Massachusetts at Boston), and Andrew Rearick, III (Rhode Island) called for a number of readings clustered historically, with students engaged in "dialogic double action," that is, dialogue with historical texts and with self and others in the present setting.

6. Finally, in "Rhetoric as Argument," John Burt (Brandeis), Robert Connors (New Hampshire), and Bruce Herzberg (Bentley) raised the broad question

Can argument be personally based and still be culturally meaningful? Are only arguments that clearly delineate public or civic issues to be dealt with? Can students create arguments that are essentially personal (i.e., argument from student to her father on why she should be allowed to spend a semester abroad in order to enhance her major and experience) or should all arguments be socially or civically based? Are all topics to be text-based or can any of them be based on non-text research?

They proposed a course that would have students work with and learn to analyze different sorts of argumentative discourse, with an emphasis on audience analysis, use of conceptions of shared values. Possible foci could include "current civic/cultural issues re the usual suspects: race, gender, rights, class, etc;" or historical rhetorical analyses: analyzing the discourse surrounding issues such as slavery, entry into war, creation of a polity, etc.. Possible texts: The Federalist, selected anti-Federalist writings, letters, excerpts from the debates at the Philadelphia Convention and the ratifying conventions, etc. Assignments might include reading and analysis of historical cases, especially those that can be related to contemporary issues, or reading in and contemporary analysis of civic issues, including creation of argument. The course would focus on the abstraction of argumentative strategies and their application to immediate personal concerns.

Writing Center Directors: An Emerging Portrait of the Profession¹

Dave Healy

Although writing centers have become institutionalized within the academy, their ubiquity has not resulted in anything approaching security among writing center personnel. Indeed, as Thomas Hemmeter has observed, insecurity about the center's status has been the subtext of much writing center scholarship: "To read the publications of writing center teachers and administrators is to listen to a disenfranchised voice from the margins telling a tale of painful marginality" (35). For those outside the writing center, the most prominent telling of that tale was Stephen North's 1984 *College English* article "The Idea of a Writing Center." North complained that writing centers are generally misunderstood—their purposes over-simplified, their personnel under-appreciated, their services inappropriately utilized. He was especially miffed because the people he might most have expected to understand writing centers—i.e., his English Department colleagues—were as ignorant and misinformed as anyone else. North's comments grew mostly out of his own observations and perceptions, and his evidence was largely anecdotal.² Against what he perceived as widespread misunderstanding of the writing center and its personnel, North asserted his idea of a writing center. Central to that idea was the autonomy and professional status of the writing center staff, which North posited as an a priori fact: "[T]he first rule in our Writing Center is that we are professionals at what we do" (441).

In 1988, Gary Olson and Evelyn Ashton-Jones attempted a more systematic examination of attitudes toward writing center personnel. Their WPA article reported on a survey of 188 freshman English directors about their perceptions of writing center directors. The image that emerged was a narrow one: writing center directors were viewed primarily as administrators rather than as scholars or teachers. In fact, Olson and Ashton-Jones concluded from their survey that the writing center director is essentially perceived as a "wife"—someone whose work is not valued in the "real" world, whose influence is largely confined within four walls, whose place is in the "home." They close with a call for greater recognition of writing center directors as professionals, arguing that "[t]he future of the writing center and the integrity of the larger writing program are directly linked to the professional status accorded their directors" (25).

Valerie Balester echoed Olson and Ashton-Jones in a 1992 CCC piece. Reacting to the 1991 CCCC "Statement of Principles and Standards for the Postsecondary Teaching of Writing," Balester criticized that document for not recognizing writing centers as research sites nor as pedagogical alternatives to the composition classroom. She complained that "[w]riting center staff are not seen as professionals, not even among compositionists. . . . We are the third-class

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citizenry in English departments . . ." (168).

All these commentators concern themselves with how writing centers are perceived by *outsiders*, especially compositionists and members of English departments, and how those perceptions affect the professional status of writing centers. What's missing in these and other analyses, however, are two important kinds of information: first, a comprehensive profile of the position of writing center director—what those people do, their academic training, their salaries and academic rank, etc.—and second, some indication of how writing center personnel see themselves and their jobs. It's one thing to claim—as North, Olson and Ashton-Jones, and Balester do—that writing center personnel are professionals and should be more widely recognized as such. But if we are to understand the issue of professional status among the people who run writing centers, we need to know more about who they are and how they conceive of their own roles.

Approach

To that end, I administered a survey to a national sample of writing center directors. I was interested in two main questions: 1) What sorts of people run writing centers? 2) How do these people feel about their jobs? The survey, then, yielded both demographic and attitudinal data. This was a preliminary study designed not to produce comprehensive conclusions about the professional status of writing center directors, but rather to begin developing a profile of the position and to begin subjecting the profession to the kind of analysis that has been directed at other occupations. Career satisfaction indices are a common instrument used by occupational sociologists (Robinson, Shaver, and Wrightsman); hence, it makes sense to begin an analysis of writing center directors with an attempt to measure their attitudes toward their jobs.

I began by purchasing two mailing lists: members of the National Writing Centers Association (NWCA), and subscribers to the *Writing Lab Newsletter* (WLN). Removing duplicates and library subscriptions left 875 names. Because the survey was designed specifically for writing center directors and assistant directors, and because I had no way of knowing whether individuals on the mailing lists I had purchased fit that category, I asked recipients who were not writing center directors or assistant directors to return the survey uncompleted. I also enclosed a post card on which respondents could indicate if they were interested in receiving a summary of survey results.

Response Rate

A total of 444 surveys were returned—348 that had been completed, and 96 from people who indicated they were neither a director nor an assistant director of a writing center (see Table 1). The overall response rate was 50.7%. What is not clear is whether the writing center directors and nondirectors had comparable return rates, or whether nondirectors, for whom there was no particular incentive to complete the survey, may have responded at a lower rate.

Table 1:
Survey Response Rate

<i>WLN</i> Mailing List	667
NWCA Mailing List	477
Duplicates/Libraries	269
Total Surveys Mailed	875
Returned: Nondirectors	96
Returned: Directors	348
Returned: Total	444
Total Response Rate	50.7%

The Sample

Several observations about the sample are in order. First, the only people who received a survey were those who were either members of NWCA or subscribers to *WLN*. Obviously, this is a skewed sample. For example, I suspect that respondents to my survey might not accurately reflect the proportion of part-time positions that exist. Some 88% of survey respondents said their position is full time. But how many people with part-time positions subscribe to *WLN* or have memberships in NWCA? Additionally, it could be conjectured that part-time people would have less time to fill out a questionnaire, so even those part-timers who did receive the survey may be underrepresented in my results. In any event, because the vast majority of respondents to my survey were full time, the results reported here reflect only the responses of people who indicated they have a full-time position.

Second, some surveys went to people who work in high school writing centers. About 8% of the questionnaires returned were from individuals in either a public or private high school. In my preliminary data analysis, I lumped secondary and postsecondary respondents together. As I began further analyzing the data, however, I realized that many of the survey items were not well suited to high school writing center personnel. Indeed, the language of the survey in general assumed a postsecondary audience (a fact that several respondents noted in their written comments). Regretfully, then, I decided not to include respondents from high schools in my data analysis; the results reported here reflect only postsecondary respondents. Limiting my analysis to individuals with full-time postsecondary positions resulted in a final sample of 273 respondents.

Finally, although the survey is fairly straightforwardly titled "Writing Center Directors Career Study," and I although I explicitly asked only directors or assistant directors to complete it, the designation "writing center director" is, it turns out, by no means unproblematic. For example, what about the person who directs a "learning center" that includes tutoring in writing as well as in other subjects or skill areas? Or the person who works with writers in a learning

center but does not “direct” the center as a whole? What about the person for whom running the writing center constitutes only, say, 20% of her job, which also includes teaching and/or other administrative responsibilities? Is she a “writing center director”? The way I dealt with such questions was simply to assume that anyone who completed the survey was in fact a writing center director or assistant director. I have no way of knowing, of course, how many people who did not complete it, because they thought they weren’t qualified, were in fact as qualified as some of the people who *did* complete it.

Titles

The complexity of this issue of how writing center people refer to themselves was suggested by responses to two items. In answering item 6, “Which one of these categories (writing center director, assistant director, other) best describes your principal form of employment?” nearly half (46%) checked “other”—even though the instructions had directed those people receiving the survey who were neither a director or assistant director of a writing center to so indicate and to return the questionnaire uncompleted. Furthermore, respondents described themselves with a remarkable variety of labels. Table 2 provides just a sample of the responses to another question, “What is your official title?”

Table 2:
Official Titles

Director of the Writing Center	Writing Center Manager
Writing Lab Instructor	Writing Specialist
Staff Coordinator	Director, Communication Skills Center
Writing Lab Coordinator	Learning Center Specialist
Coordinator of Technology	Writing Clinician
Supervisor, Writing Laboratory	Coordinator of Communication Skills Center
Writing Center Instructor	Peer Tutor Coordinator
Technical Assistant to the English Department	Director of Academic Resources
Writing Desk Liaison	Director, Learning Assistance Program
Academic Support Services Officer	Director of Instructional/Support Services
Director, Writing Across the Curriculum	Director, Language Support Services
Director of Academic Services	Writing Center Facilitator
Writing Coordinator	Tutorial Specialist
Writer’s Workshop Director	Writing Specialist
Director, Center for Writing and Learning	Coordinator, Writing Support Services
Professional Writing Tutor	Learning Skills Lab Coordinator
Director, Learning Support Services	Writing Center Advisor
College Lab Assistant I	Instructional Program Manager
Program Coordinator for Center for Academic Improvement	Program Director—Reading and Writing/Study Skills Lab

Demographic Information

This sample indicates that writing center directors are disproportionately female: 74%. Nearly all directors (96%) have a graduate degree: 44% with an MA, 40% with a PhD, and 12% with another degree (e.g., MEd, EdD, MFA). Writing center directors are most likely to be trained in English/literature (66%), followed by education (20%) and composition/rhetoric (10%). Their salaries range from \$9,600 to \$71,000, with a mean of \$33,323. Eighty-six percent of respondents teach in addition to their administrative responsibilities in the writing center, spending an average of 36% of their time teaching, while 25% also serve as writing program director. Sixty-nine percent of respondents have a faculty appointment, while 46% have a tenure-track position. Respondents work an average of 44 hours per week and spend half of that time on center-related business.

This demographic information helps outline an emerging portrait of the profession. According to this study, writing center directors tend to be female, are not typically trained in composition/rhetoric, are more likely than not to have a nontenure track position, and are likely to teach as well as direct a writing center. Their salaries put them in the mid-range of their colleagues across the academy.³ Much of this information is probably unsurprising to most writing center directors. Anyone attending a writing center conference quickly observes the profession's gender imbalance. Furthermore, writing center folklore tends to assume second-class citizenship for directors, many of whom are recruited to run

Table 3:
Demographic Information

n			
271	Female: 74%	Male: 26%	
248	Highest degree:	BA/BS	4%
		MA	44%
		PhD.	40%
		Other	12%
272	Field:	English/Lit.	66%
		Education	20%
		Comp./Rhetoric	10%
		Creative Writing	3%
		Other	1%
268	Salary:	Mean	\$33,323
		Median	\$32,146
		Range	\$9,600 - \$71,000
233	Teach:		86%
272	% time teaching:		36%
266	Faculty appt.		69%
265	Tenure track		46%

the center in addition to teaching and/or performing other administrative duties.⁴The one surprise in my findings might be salary figures. When I reported on preliminary results from this survey at the Conference on College Composition and Communication, I asked audience members to predict the average salary for a writing center director. Their guesses tended to be lower than the figure I reported.

Attitudinal Information

The other purpose of the survey was to address the question: "How do writing center directors feel about their jobs?" To measure job and career satisfaction, I formulated nine Likert-scale items (see Appendix A, item 25). I also asked respondents to compare their expectations before undertaking their current position with the reality of the job as they actually experienced it (item 26). In addition, they were asked to indicate whether they felt prepared or unprepared for various aspects of their job (item 27). The survey concluded with open-ended questions about the biggest frustrations and rewards of their job (items 30 and 31). Means and standard deviations for items 25-27 are presented in Tables 4, 5, and 6.

Table 4:
Career Satisfaction

Indicate to what extent you agree or disagree with the following statements.

Disagree	1	2	3	4	Agree	5		
							M	SD
							4.1	.87
							2.7	1.4
							2.7	1.0
							2.0	1.2
							2.4	1.3
							3.4	1.4
							2.2	1.3
							2.3	1.5
							2.5	1.4

Table 5:
Job Expectations

Please evaluate your experience by comparing your expectations before undertaking your current position with the reality of the job as you have actually experienced it. To what extent did the following items meet, exceed, or fall short of your expectations? Also indicate the extent to which these issues represent a current problem for you.

<u>Expectations</u>					<u>Current Problem</u>				
Fell Short		Exceeded			None		Severe		
1	2	3	4	5	1	2	3	4	5
<u>M</u>		<u>SD</u>			<u>M</u>		<u>SD</u>		
3.6		.93			3.1		1.2		
3.4		.90			2.2		1.1		
2.8		.92			2.9		1.2		
3.8		.95			1.9		1.1		
3.6		1.0			3.0		1.2		
3.5		1.1			3.2		1.2		
3.6		.93			2.0		1.1		
3.6		1.0			3.1		1.2		
3.6		1.1			2.0		1.1		
3.7		1.1			3.2		1.3		

Table 6:
Job Preparation

When you started in your present position, indicate the extent to which you felt prepared or unprepared for the following aspects of your job.

	Unprepared				Prepared	
	1	2	3	4	5	
					<u>M</u>	<u>SD</u>
Budgets and financial management					2.4	1.4
Promoting the writing center					3.5	1.3
Hiring staff					3.4	1.2
Training staff					3.5	1.3
Dealing with administrators					3.0	1.2
Mediating conflicts among staff members					3.2	1.2

These data indicate that writing center directors are generally satisfied with their jobs, with the exception of how much money they make. Although some more negative aspects of the job exceeded their expectations and tend to be described as a current problem (e.g., administrative and bureaucratic demands, dealing with stress, and political complexities), these are balanced by positive dimensions of their work, such as emotional rewards, satisfying relationships, and the feeling that they are making a difference in people's lives. The area where they felt most unprepared for beginning their jobs was budgets and financial management. This is not surprising given the fact that nearly all of them received their academic training in the humanities.

Data Analysis⁵

Once I had derived these summary statistics, I became interested in whether any particular variables or combinations of variables might predict how people feel about their jobs. I began with a factor analysis of the data, which identified five factors. I labeled these: *personal growth*, *job stress*, *job barriers*, *job satisfaction* and *preparedness*. Items with high and unique loadings were collected to form scales. Next, stepwise multiple regression analysis was used in an effort to determine the relationship between these scales and selected variables. Four scales were used as dependent variables. Fourteen independent variables were identified from the survey, some quantitative (e.g., age, salary) and some dichotomous (e.g., tenure track/nontenure track). These variables are listed in Table 7.

For each dependent variable, stepwise multiple regression analysis was used to see how well some combinations of independent variables would predict each dependent variable. These results are summarized in Table 8.

Table 7:
Multiple Regression Analysis: Variables

Dependent Variables

Job Satisfaction
Job Barriers
Job Stress
Personal Growth

Independent Variables

Age
Salary
Employment Type (Director/Asst. Director or Other)

Table 7 (continued)

Independent Variables (cont.)

Faculty Appointment

Tenure Track

Years in Position

Years in Writing Center

Total Hours/Week

Hours/Week in Writing Center

Percentage of Total Appointment Devoted to WC

Number of Supervisees

Prepared

Existing Position

Existing Writing Center

Table 8:
Multiple Regression Analysis⁶

Predicting Job Stress (n=205)

<u>Predictor Variable</u>	<u>Multiple R</u>	<u>R²</u>	<u>Partial Correlation</u>	<u>Bivariate Correlation</u>
Hours in WC	.26	.07	.26	.26

Predicting Personal Growth (n=203)

<u>Predictor Variable</u>	<u>Multiple R</u>	<u>R²</u>	<u>Partial Correlation</u>	<u>Bivariate Correlation</u>
Total Supervisees	.18	.03	.18	.18

Predicting Job Satisfaction (n=213)

<u>Predictor Variable</u>	<u>Multiple R</u>	<u>R²</u>	<u>Partial Correlation</u>	<u>Bivariate Correlation</u>
Salary	.38	.15	.30	.38
Tenure Track	.42	.18	.19	.33
Hours/Week	.47	.22	-.18	-.15
Hours in WC	.48	.23	-.12	-.24

Predicting Job Barriers (n=208)

<u>Predictor Variable</u>	<u>Multiple R</u>	<u>R²</u>	<u>Partial Correlation</u>	<u>Bivariate Correlation</u>
Hours/Week	.33	.11	.31	.33
Existing WC	.35	.13	-.15	-.14
Prepared	.37	.14	-.13	-.12
Hours in WC	.39	.15	.11	.10

Of the four dependent variables, job satisfaction was the one best predicted by the set of independent variables. Salary makes the largest contribution, followed by tenure track status, how many hours per week one works, and how much of that time is spent in the writing center. A respondent with a higher salary who is tenure track and works fewer total hours and fewer hours in the writing center tends to have the highest level of job satisfaction.

It should be observed that although job satisfaction was the dependent variable best predicted by the set of independent variables, the correlations are fairly low. Correlations are even lower for other dependent variables. The only significant predictor of job stress was the number of hours per week one spends on writing center work. For job barriers, individuals who work more total hours per week and spend more time on writing center work, who feel less prepared for various aspects of their job, and who run a new writing center tend to experience the most job barriers.

Just as interesting as what were significant predictors is what were not. Number of supervisees, for example, which ranged from 1 to 160, was not, as one might have expected, a significant predictor of job stress. It did, however, contribute to whether respondents' jobs provided a sense of personal growth. How long respondents had worked in a writing center or in their present position did not seem to affect their attitudes about their job, nor did the percentage of their total appointment devoted to the writing center.

Given the low correlations between the independent and dependent variables I analyzed, perhaps the only conclusion that can be stated with certainty is that it is very difficult to predict what factors will influence writing center directors' attitudes about their jobs. And given the remarkable diversity of those jobs, as revealed in this research, perhaps that unpredictability should not be surprising. For example, what would conventional wisdom predict about the factors contributing to job stress? Looking at the independent variables I considered, one might expect that people with fewer years in the profession and in their present position, who work longer hours, have more supervisees, and feel more unprepared will experience greater job stress. However, someone fairly new to writing centers in general and/or to one center in particular could fit several different profiles, e.g., the new literature-trained PhD who, in a tight job market, somewhat reluctantly accepted a position that included a course reduction for running the writing center; the already harried writing program director who was assigned to start a writing center because she was the only person in the department with any administrative experience; the adjunct whose appointment to the writing center meant now being able to survive on one appointment at one campus instead of traveling between two unconnected jobs; the experienced but frustrated classroom teacher who saw in the writing center a chance to revitalize a stagnant career.

Even an apparently straightforward criterion such as preparedness proves, upon reflection, to be rather more complicated—given the variety of people serving as writing center directors. For example, the person for whom the writing center feels like a burdensome assignment, a distraction from other

demanding involvements, may experience more job stress as a result of his feeling unprepared for various aspects of writing center administration than would the person who feels equally unprepared but for whom that feeling translates into a sense of trailblazing excitement about an involvement that lies at the center of his professional identity. In other words, the multifariousness of the entity "writing center director" seems to make the business of predicting job attitudes a chancy one.

Frustrations and Rewards

Open-ended questions asked respondents to list the biggest frustrations and rewards of their jobs. The most common responses to these items are summarized in Tables 9 and 10. It should be noted that because a given respondent may have had responses in more than one category, percentages do not add up to 100%.

Table 9:
Biggest Frustrations

n=272	
Not enough money /staff	66 (24%)
Too many responsibilities, not enough time	45 (16%)
Marginalization of center; lack of recognition, appreciation	42 (15%)
Lack of understanding or support from faculty /administration	41 (15%)
Student and faculty misunderstanding of center's role (remedial, quick fix, etc.)	36 (13%)
Insufficient facilities, equipment, space	25 (9%)
Finding qualified staff; staff instability, turnover	24 (9%)

Table 10:
Biggest Rewards

n=272	
Helping students, seeing their success and improvement	136 (50%)
Working with tutors and other staff, seeing them develop	100 (37%)
Seeing growth and influence of writing center campus-wide	45 (17%)
Relationships with faculty colleagues; seeing writing center effect classroom and programmatic change	43 (16%)
Professional development: personal growth, ability to make meaningful decisions, collegiality within profession	30 (11%)

Discussion

These results confirm several common perceptions about writing center directors: they are disproportionately female, they work long hours for not a lot of money, many lack the academy's ultimate validation (tenure), and they struggle with inadequate resources. In addition to providing confirmation of existing perceptions, though, these results also add to an understanding of writing center directors and their jobs. It is interesting, for example, that while Olson and Ashton-Jones assumed that freshman English directors and writing center directors were two different positions, this study reveals that 25% of the writing center directors surveyed also serve as writing program director. Indeed, the diverse nature of the position and how people feel about their varied responsibilities is one of the most notable findings of this survey.

On the negative side, directors tend to have underestimated the administrative and political demands of their jobs and to feel most unprepared to handle budgetary and financial matters.⁷ On the positive side, writing center directors express general satisfaction with their lives. They derive great rewards from their work with people—both writing center clients and staff. Making a difference in people's lives makes working in a writing center meaningful. In particular, I was struck with the number of respondents who wrote about the rewards of developing relationships with tutors. Writing center directors prize the relationships they develop with their employees, as is evidenced by comments such as these:

- I really enjoy getting to know the tutors—some of the brightest students on campus.
- I have had tutors present at conferences and even publish—very satisfying.
- I have also been rewarded by a number of bright, interested tutors who have much to teach me about the minds and writing processes of students.
- They are far more savvy, insightful, clear about writing than I ever was as an undergraduate. I enjoy especially the collegiality of the group; they are better at it than faculty.
- I feel like more than just their supervisor, but also an advisor, mentor, friend. Many call years after graduation for advice about careers or just to keep in touch.
- The student tutors have made the Center their space. They have grown and developed as tutors and as writers. They shoulder responsibility, take responsibility, and act responsibly. I adore them all—all their quirks and wonderments. I am so proud of them, their attitudes, their potential, their wonders, and their delights. When I hear faculty praise work they've done, I feel like my heart is too big for my chest.

Running a writing center is challenging, rewarding, and sometimes frustrating work. Writing center directors express the greatest dissatisfaction with such things as salary, lack of resources, and lack of understanding and

recognition—some of the supposed marks of professional status. Professionalization proves to be an elusive goal, for as occupational sociologist George Ritzer has observed, it is a dynamic process rather than a static designation. Those occupations that have sought but not yet achieved full professional standing are always in the process of trying to achieve it, while the established professions are always in the process of protecting their standing from various external threats to their domain. As writing center directors strive for professional recognition for themselves and the centers they direct, we need to ask: How do they see themselves? This survey was an attempt to begin discovering some answers to that question.

Further Research

Further research in this area might address the complex issue of definition that emerged in this study. Just what is a writing center director? We need a better sense of where writing center directors find themselves within academic hierarchy, who they report to and how they are funded—areas that my survey did not address. It would also be interesting to know more about the kinds of job descriptions for writing center directors that are in place at different institutions. For example, Sharon Wright found that among 14 of Oklahoma State University's "peer" institutions, 79% required the writing center director to have either a PhD or tenure-track faculty status, but none required any kind of administrative training or experience.

Another interesting line of inquiry would be to apply the case study approach employed by Kinkead and Harris to the position of writing center director. Nine of the writing centers profiled in their volume include a section on administration, typically a paragraph that includes only a few sentences about the director. The exceptions are Joan Mullin's description of her position at the University of Toledo's Bancroft Campus and Ed Lotto's profile of his position at Lehigh University. Mullin explains her political and philosophical reasons for maintaining autonomy from the English department, while Lotto describes his attempts to relocate the center and himself in the organizational flow chart. More fully developed descriptions of this type would help flesh out the profile of writing center directors that my study has outlined.

But beyond position descriptions, it would be interesting to know how and why writing center directors entered the profession. Outside the academy, we expect professionals to have sensed some kind of "calling" to their profession and to have devoted themselves with considerable intentionality and focus to their chosen specialty—whether in medicine or law or whatever. In the academy, those kinds of expectations apply to faculty members, less so to administrators. College and university administrators are often former faculty members who either got kicked, or kicked themselves, "upstairs." Their "call," their training, their occupational socialization was typically to and in a particular academic discipline. They "end up" in administration—for a variety of reasons and with a variety of attitudes toward and kinds of preparation for the responsibilities they assume.

To what extent do writing center directors fit this image? How many of them set out to become writing center directors, how many simply "ended up" there? And to what extent have motivations and intentionality changed in recent years as writing centers have increasingly gained an institutional foothold? Interviews with a cross-section of writing center directors might produce some interesting findings.

Notes

1. I am grateful to General College at the University of Minnesota for generous support of this research.
 2. North did refer to one study by Malcolm Hayward, which compared faculty and writing center staff's perceptions of the center and its purpose, finding that while the two groups agreed on what the goals of writing instruction should be, they disagreed sharply about what the writing center should emphasize in its work with writers.
 3. Because I did not ask respondents to state their academic rank, salary comparisons are difficult since most summaries of faculty salaries are reported by academic rank. The *Chronicle of Higher Education Almanac*, for example, lists the average 1992-93 salary for an assistant professor in English at a public four-year institution as \$32,344; for an associate professor it was \$41,032.
 4. At a recent gathering I hosted for Twin Cities-area writing center directors, one woman related that she obtained her position by being voted in at a faculty meeting that she had to miss because of a funeral. She returned to the announcement that she was the new writing center director—a position for which she had never expressed any interest nor for which she felt especially well qualified.
 5. For invaluable assistance with both the design and interpretation of this survey, I am indebted to Bob delMas of the General College Office of Research and Evaluation.
 6. The multiple correlation coefficient (Multiple R) indicates the degree of association between the set of predictor variables and the dependent variable being predicted. Stepwise multiple regression first selects the predictor variable with the highest correlation. For example, salary had the highest correlation with job satisfaction. After factoring out the variation accounted for by that variable, the predictor variable with the next highest correlation is selected. This correlation with the remaining variation, i.e., the variation not already accounted for, is the partial correlation. For example, tenure track status had the highest partial correlation with job satisfaction, so it was selected next. The R^2 column gives an indication of how much variation in the dependent variable is accounted for by a given predictor variable. For job satisfaction, salary accounts for 15% of the variance, and all four predictor variables together (salary, tenure track, hours/week, and hours in the writing center) account for 23% of the variance.
- The partial correlation is the correlation between a particular predictor variable and the dependent variable, after the variance accounted for by all other predictor variables in the set has been partialled out. A partial correlation is a measure of the relative contribution of each predictor variable to the Multiple R. For example, salary makes a larger contribution than tenure track status in predicting job satisfaction. The bivariate correlation indicates the correlation between a particular predictor variable and the dependent variable without any variance partialled out by other predictor variables. Partial and bivariate correlations indicate both the strength and the direction of a correlation. For example, the greater one's salary and the fewer hours per week one works (because there is a negative correlation with hours), the more job satisfaction one experiences.

7. In this respect, writing center directors are similar to other professionals who have managerial and administrative responsibilities but whose professional training typically does not acknowledge that part of the job. As Wright notes: "Many of us are responsible for tens of thousands of dollars in budget decisions. Should we not at least require professional development seminars on administrative topics—budgeting, instituting change, leadership, and so on—for our directors?" (3).

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Appendix: Writing Center Directors Career Study

1. What is your sex? ___ Male ___ Female
2. What is your present age? ___
3. Please circle your highest degree.
 - a. B.A.
 - b. B.S.
 - c. M.A.
 - d. Ph.D.
 - e. Other _____
4. In what field did you receive the degree listed above? _____
5. What is your marital status?
 - a. Single, never married
 - b. Married
 - c. Separated
 - d. Divorced
 - e. Widowed
6. Which one of these categories best describes your principal form of employment? (Circle only one.)
 - a. Writing center director
 - b. Writing center assistant director
 - c. Other _____
7. What is your current annual salary? _____
8. My academic appointment is for ___ months at ___ % time.
9. What percentage of your total appointment is devoted to the writing center?
___%
10. In addition to your work in the writing center, what other academic work do you currently do? (Circle all that apply and list the percentage of your time each involvement represents.)
 - a. Teaching _____%
 - b. Department chair _____%
 - c. Director of writing program _____%
 - d. Research _____%
 - e. Other _____%
11. What other academic work have you done in the past? (Circle all that apply.)
 - a. Teaching
 - b. Department chair
 - c. Director of writing program
 - d. Research
 - e. Other _____
12. Do you have a faculty appointment?
 - a. Faculty appointment
 - b. Nonfaculty appointment
13. Is your position tenure track?
 - a. Tenure track
 - b. Non-tenure track

14. Is your position full time or part time?
 a. Full time
 b. Part time
15. What is your official title? _____
16. Which of the following best describes the institution where you work?
 (Circle only one.)
 a. Public four-year university or college
 b. Private four-year college
 c. Junior college or community college
 d. Public high school
 e. Private high school
 f. Other _____
17. What is the highest degree that can be obtained at your institution? _____
18. How many years have you served in your present position? _____
19. How many total years have you worked in a writing center, including the center where you work now as well as any other writing centers you have worked in? _____
20. How many total hours per week do you work? _____
21. How many hours per week do you spend on writing center-related business? _____
22. What kinds of employees do you supervise? (Circle all that apply and state the number of employees in each category.)
- | | # of employees |
|--------------------------------|----------------|
| a. Undergraduates | _____ |
| b. Graduate students | _____ |
| c. Professional academic staff | _____ |
| d. Civil service staff | _____ |
| e. Other _____ | _____ |
| f. None | _____ |
23. Approximately what percentage of your writing center's clientele does each of the following groups represent?
- | | |
|----------------------|--------|
| a. Undergraduates | _____% |
| b. Graduate students | _____% |
| c. Adult specials | _____% |
| d. Nonstudents | _____% |
24. Approximately what percentage of your writing center's clientele does each of the following groups represent?
- | | |
|-----------------------------------|--------|
| a. Native speakers of English | _____% |
| b. Non-native speakers of English | _____% |
25. Indicate to what extent you agree or disagree with the following statements.
- | | Disagree | | | | Agree |
|---|----------|---|---|---|-------|
| On the whole, I am satisfied with my life. | 1 | 2 | 3 | 4 | 5 |
| I appear more satisfied with my job than I really am. | 1 | 2 | 3 | 4 | 5 |
| Most important things that happen to me involve my job. | 1 | 2 | 3 | 4 | 5 |
| I feel trapped in my present position. | 1 | 2 | 3 | 4 | 5 |

- I live, eat, and breathe my job. 1 2 3 4 5
- Running a writing center is more frustrating than most people think. 1 2 3 4 5
- I frequently consider changing careers. 1 2 3 4 5
- I am likely to change careers within 5 years. 1 2 3 4 5
- I am satisfied with how much money I make. 1 2 3 4 5
26. Please evaluate your experience by comparing your expectations before undertaking your current position with the reality of the job as you have actually experienced it. To what extent did the following items meet, exceed, or fall short of your expectations? Also indicate the extent to which these issues represent a current problem for you.

<u>Expectations</u>		<u>Current Problem</u>	
Fell Short	Exceeded	None	Severe
1 2 3 4 5	The time the job would require of me.	1 2 3 4 5	
1 2 3 4 5	The intellectual challenge of the position.	1 2 3 4 5	
1 2 3 4 5	The financial rewards of the job.	1 2 3 4 5	
1 2 3 4 5	Making a difference in people's lives.	1 2 3 4 5	
1 2 3 4 5	The administrative demands of running a writing center.	1 2 3 4 5	
1 2 3 4 5	The difficulty of dealing with the bureaucracy.	1 2 3 4 5	
1 2 3 4 5	The emotional rewards of my job.	1 2 3 4 5	
1 2 3 4 5	The stress of my job.	1 2 3 4 5	
1 2 3 4 5	Forming close, satisfying relationships with employees.	1 2 3 4 5	
1 2 3 4 5	The political complexities of the job.	1 2 3 4 5	

27. When you started in your present position, indicate the extent to which you felt prepared or unprepared for the following aspects of your job.

	Unprepared			Prepared	
Budgets and financial management	1	2	3	4	5
Promoting the writing center	1	2	3	4	5
Hiring staff	1	2	3	4	5
Training staff	1	2	3	4	5
Dealing with administrators	1	2	3	4	5
Mediating conflicts among staff members	1	2	3	4	5

28. When you started your present position, was it an existing position or a newly created one?
- Existing position
 - New position
29. When you started your present position, was it in an existing writing center, or did you develop a new center?
- Existing writing center
 - New writing center
30. What have been the biggest frustrations of your job?
31. What have been the biggest rewards of your job?
32. Do you have any other comments?

Politics Redux: The Organization and Administration of Writing Programs

Christine Hult

Imagine a large Midwestern university where a hard-working, dedicated, charismatic WPA has built a model writing program. She supervises nearly 100 teaching assistants, coordinates a large placement exam, oversees an elaborate mentoring program, refines writing curricula, and accomplishes it all with grace and aplomb. When an associate dean's position suddenly comes vacant, the astute dean taps her for the position. Suddenly the writing program is left with a huge vacuum. How can any one person possibly fill the void? The English department chair wonders belatedly if the department has been wise to invest so much of the program's success in this one person. Would there have been a better way for the writing program to be organized and administered?

In WPA circles the question of how best to organize the administration of writing programs has not been widely debated. Many programs are the result of forceful personalities or historical accidents rather than conscious planning. It occurred to me that the possible ways that writing programs could be organized and administered were roughly analogous to the ways in which "political systems" can be organized.¹ In this article, through the extended analogy to political systems, I will explore various models of writing program governance in an attempt to critique the dominant models found in higher education today. Through this discussion, I also hope to shed some light on the conditions in a writing program that are needed for a more democratized model of administration to flourish.

1. Monarchy

Political monarchies come in two forms, (a) strong, with an absolute ruler, and (b) weak, with a ceremonial head of state. Monarchies in English department administration are most closely analogous to the Department Head or Division Chair, who is often a forceful ruler over an entire department or division; or the Department Chair, who may be a more ceremonial leader of a department.

In many colleges, especially in two-year colleges, the department head or division chair administers the writing program and thus is analogous to a department monarch. (However, unlike monarchies, department or division chairs are not often legitimized by blood descent.) Relying on the department/division head/chair to administer all of the undergraduate programs, including both literature and writing, has obvious advantages. A department monarch certainly has the "big picture," as it were, of the whole department; but by the same token, this person can permanently alter a program depending on personal

belief systems, political leanings, or even by whim. The notorious British monarch, Henry VIII, for example, instigated the reformation of the English church and its break with the Roman Catholic Church not for reasons of religious conviction, but rather because the Pope would not grant him a divorce from the first of his six wives. Similarly, an English department monarch convinced that English studies should adhere only to the traditional literary canon (and that writing programs are but unfortunate "service" entities) could systematically dismantle a writing program or effectively cripple it by seizing its assets or controlling its budgets.

In their revealing survey of department chairs' attitudes towards writing programs and WPAs, Olson and Moxley show convincingly that department chairs often seek to keep writing programs and their directors in subservient positions by limiting their authority, much as Henry VIII tried to limit the authority of the church: "The survey responses indicate that chairs value general administrative competence on the part of the director over substantive policy making or direct administrative control of the program" (52). Olson and Moxley point out that in many departments, the chair (read monarch) maintains the control. In effect, the debate in the survey responses centers on who has effective control of the writing program, and most chairs feel that the writing program director should not possess such control. Presumably, the director can "recommend" policy and even "express policy in written documents," but he or she, at least in the eyes of many chairs, must not create that policy (55).

2. Dictatorship

We are all familiar with notorious political dictatorships around the world. Dictatorships are characterized by a single mass party or a charismatic leader, an official ideology, often terrorism, a regulated press, and the use of science/technology to control the economy and behavior of individuals. Perhaps the dictatorship most familiar to Americans is Castro's Cuba.

Some colleges and universities have greatly extended the authority of the director of writing, making this person the administrator in charge of all writing programs or in charge of writing across the curriculum. In some instances the WPA may be housed administratively outside of an English department, a sort of campus "writing dictator" or "writing czar." One would hope that such writing czars are "benevolent dictators" who do not resort to the tactics of terrorism and coercion. However, not everyone in English departments, nor on campuses at large, sees writing program directors as benign. On the contrary, WPAs are often perceived by faculty to be threatening dictators, power-mongers hungry to snatch up territory and secure allegiances.

The main advantage of having a writing dictator is that one person coordinates all of the various arms of the writing program, perhaps ranging broadly from writing across the curriculum to developmental English. The writing dictator can standardize curricula and supervise faculty and staff, thereby ensuring students a comparable experience from section to section or

course to course. Dictatorships can certainly be efficient. But the citizens of the state lead by a dictator or the staff in a writing program lead by a writing czar may feel disenfranchised, particularly if the writing program is staffed largely by part-time lecturers and teaching assistants. As Jeanne Gunner points out, the "WPA-centric administrative model . . . has a troublingly anti-democratic cast. Most writing instructors working under this model are unlikely to have a voice in the WPA's appointment or to participate in establishing program policies" (9). Olson and Moxley share her concern:

We are not advocating transforming the composition director into an autocrat. No faculty wish to be coerced into adhering to someone else's syllabus or into adopting a textbook antithetical to their own pedagogical philosophies. (57)

However, as Gunner also points out, in many writing programs, the instructors are in a power relationship subservient to the director by virtue of their academic status or rank. She even argues that "this centralized model may ironically be itself one possible source of the professional status problems that continue to plague us" (8). Trimbur and Cambridge phrase the dilemma of the WPA as dictator this way:

The professional recognition for which we have fought so hard, however, also brings with it the risk that our field will reproduce the dominant academic logic that privileges research "opportunities" over teaching "loads" and will perpetuate a two-caste system of researchers, scholars, theorists, and program administrators at the top of the field and classroom teachers below. (16)

Another problem with dictatorships is one of personality. Often a dictator is a charismatic leader whose program is solely dependent on the persuasive powers and personal charm of its leader. Once this person is gone, a program dependent on a personality can disintegrate. Castro has no option of resigning from his position as leader of Cuba, even though he hinted in a recent interview that he would prefer to retire. Similarly, some writing programs are so dependent upon a particular person's leadership that Director of Writing becomes a lifetime assignment. Such a dictator faces the unenviable choice of remaining the leader of the program forever, or leaving only to see the program he or she has worked hard to develop disintegrate.

Some colleges have created "mini-dictators" by confining the director's oversight to a particular course or level; examples include "Director of Freshman Writing" or "Director of First-year English." Other programs include the administration of an undergraduate writing program under the auspices of the "Director of Undergraduate Studies" or the "Director of English General Studies." Such a structure can work well, particularly in smaller programs, so long as the director of undergraduate studies does not harbor personal biases for or against particular courses within the program.

However, a system using mini-dictators runs the risk of being fragmented. Articulation problems may also occur when, for example, a director only

has oversight for first-year writing, but has no say in any writing courses beyond the freshman year. For a system using multiple mini-dictators to work, there needs to be much attention to communication and articulation, particularly across borders and between territories.

3. Oligarchy

Although we don't often refer to political systems by using the term oligarchy, defined as rule by a small, elite group, the military juntas in Latin American countries such as El Salvador are notorious examples of oligarchies in our hemisphere. Oligarchies are also extremely common in the higher education setting. An example of a writing program oligarchy is one administered by a writing program committee, which may be an elected or an appointed group. For example, many campuses have elected or appointed WAC committees to oversee their writing-across-the-curriculum programs. Such committees typically approve proposals for writing intensive courses and/or review WAC curricula and assess WAC faculty.

There has been some discussion recently on the WPA e-mail list about program administration by committee, most of it negative, pointing out the obvious problems with policy implementation in a committee structure. WAC programs overseen by a committee, for example, can be the victims of aimless "drift," as happens on many campuses depending on who the committee chair happens to be in a given year. An oligarchy does have the advantage, however, of spreading out some of the responsibility for the program to others in the department or across the campus. But whether a program committee works for or against the writing program will depend on the makeup of the group itself and how the group, and its chair, is chosen.

Some programs include a writing program committee in addition to a WPA. If the program committee is more than advisory to the director, if the committee is actually responsible for setting and implementing program policies, my experience is that the writing dictator can be the victim of a coup by the power elite, as we have seen all too frequently in Latin America recently.

Some years ago at another university I found myself operating under such a system; I remember feeling much like I imagine Bill Clinton must be feeling these days as he tries to drag a Republican Congress along on his "liberal" agenda. As the Director of Freshman and Sophomore English, I was given a tremendous responsibility over a very large, diverse program, including general education courses in both writing and literature. However, I was not given the authority to staff the program or to carry out the policies and procedures that I felt were necessary to bring the program along. Rather, every step I took was met with tremendous resistance or outright opposition by an oligarchy of self-appointed department "elites" who were determined to keep the world safe from the comma splice.

Many of the political oligarchies in the world are trying to become more democratically organized. Haiti, for example, attempted democratic elections,

but democratic rule was frustrated for a time by a military junta, preceding the eventual U.S.-backed return of the democratically-elected president, Aristide. The transition from an oligarchy to a democracy is fraught with difficulty. Some political theorists have even argued that democratically organized groups can never remain pure, but must inevitably become oligarchies (a theory called the "iron law of oligarchy"). This phenomenon is the result of the growing complexity of modern societies which necessitates reliance on experts who then come to wield tremendous political clout. The *Britannica* puts the dilemma this way:

Even in constitutional regimes, no fully satisfactory answer has been found to the question of how these bureaucratic decision makers can be held accountable and their powers effectively restrained without, at the same time, jeopardizing the efficiency and rationality of the policy-making process. ("Political Systems" 1015)

When oligarchies controlling writing programs act irresponsibly, in my experience it is very difficult to wrest the power away. Furthermore, even the democratically organized writing programs may be at considerable risk to become oligarchies.

4. Anarchy

Anarchy, of course, is the state of affairs when there is no governmental control. In a recent survey some colleagues and I conducted of undergraduate writing programs in English departments, one survey respondent said that "no one in the department administers or advises" the writing program (Chapman et al). I'm not quite sure if this school is an example of anarchy, but certainly it is a novel approach to have no one in charge. Or perhaps by answering "no one," the respondent meant to convey a shared responsibility wherein decisions are made collectively rather than hierarchically.

In fact, one definition of anarchy is "a social philosophy whose central tenet is that human beings can live justly and harmoniously without government and that the imposition of government upon human beings is in fact harmful and evil" ("Anarchism" 371). This more positive definition of anarchy (Webster's, in contrast, defines anarchy as "the absence of government resulting in political disorder and violence") brings us close to our fifth categorization, one that as Americans we find preferable to all others, the democracy.

5. Constitutional Government

In higher education in America we like to think that we rule by constitutional government, by a faculty code that outlines a fixed set of norms or principles to guide our actions and influence our decisions. Ideally, a constitutional government includes reciprocal controls with no one person or group dominating. However, we know from experience that higher education is often not democratic but rather hierarchical, with department chairs reporting to deans who report to vice presidents, and so on.

Many writing programs have followed this kind of hierarchical structure without really examining the alternatives. In contrast to a hierarchy such as a monarchy or dictatorship, a constitutional democracy allows those who are governed to be represented at every level of the government. An egalitarian, representative democracy is something that English departments which are working well often have adopted. Some version of a department constitution, describing administrative procedures and outlining philosophies and goals, may help. A writing program guide should be an essential component of any department's constitution.

In such a program guide, the WPA, in conjunction with the writing program personnel, would be able to articulate common course goals and consistent standards of assessment. As Jeanne Gunner envisions it, the democratic writing program, "gives all instructors a voice in program governance and professional responsibilities for the program" (14).

As we also know from our American political system, there is a downside to a constitutional democracy. It is often cumbersome and glacially slow (gridlock, as Ross Perot would say). A monarchy, dictatorship, or even oligarchy is infinitely less messy than a democracy, because decisions can be made and implemented rapidly. We also know that the populace is not always necessarily as informed as their leaders and may be in a less advantageous position to make judicious decisions. In a talk recently on my campus, a speaker made the point that she thought it ridiculous for politicians to say they would follow the will of the American people. After all, she said, the American people are still looking for Elvis.

Jeanne Gunner referred to this concern for preparedness as the "myth of the novice," in her argument for a more democratic writing program. However, as many WPAs know from years of experience working with teaching assistants and literature faculty assigned to teach writing courses, the novice writing teacher is no myth. Whether we like it or not, we are often faced with "training" a cadre of teachers who are woefully underprepared for the task. And until we can effectively change the system that asserts "anyone can teach writing," those who direct writing programs are given the unenviable job of helping each year's crop of novice teachers develop teaching confidence and competence, a job we accomplish with more or less success.

Conclusions

Wouldn't we all like to be involved with a program that is organized around voluntary cooperation in pursuit of common goals? But what conditions are necessary in writing programs for us to achieve the utopian ideal, if indeed it is achievable?

First, we would need a constitutional democracy wherein everyone is represented at all levels. In such a program, arbitrary distinctions between teaching assistants, adjunct faculty, and tenure-track faculty would be abandoned. Every group would have an equal voice in the running of the program and would be inti-

mately involved with all facets of program design and implementation. A solid apprenticeship program would insure that novice teachers were brought along until they became independent educators in their own right. Reciprocal controls over the program and the program's director would be implemented so that no one person or group was able to dominate the others. Cooperation and good will between various entities in the program and among outside constituencies would be strongly encouraged and fostered through ongoing staff development and outreach efforts.

Sound too good to be true? In reality, there are several barriers that may prevent writing programs from becoming representative democracies. Such a democracy assumes an educated, informed populace; however, in large programs staffed by T.A.s and lecturers, the WPA is all too often the composition scholar *for* the staff, who may remain largely uninformed about the composition theories needed to make intelligent program decisions. How much of a voice, then, should such teachers be given? And how long does a teacher need to "apprentice" before he or she is no longer a novice? We know, too, that even teachers who have been teaching for a very long time may still in effect be novices by virtue of a failure to remain current in the field. And some programs are staffed by non-specialists whose professional fields range from literature to linguistics and who have no desire or interest in composition theories; yet, they are experienced teachers who feel a legitimate stake in the program.

Such a democracy may also assume that the WPA is somehow the "representative" of the writing program staff and hence accountable to them much as an elected official is accountable to the electorate. Yet there may be legitimate differences in points of view among compositionists. The WPA may find him or herself in a minority position vis-a-vis crucial program decisions; then what? We recently faced this problem at my institution as we attempted to revise the writing requirement in concert with a reformation of general education. As it turned out, our WPA had a vastly different conception of the writing program's role in the university than did the majority of his writing staff. These philosophical differences became clear as we collectively, as the composition committee, attempted to hammer out the details of our writing program philosophy. The WPA is now in the unenviable position of supporting a program philosophy with which he has basic philosophical differences.

Second, we would need a writing program director who is broad-minded, visionary, learned, and compassionate. The WPA should ideally be a tenured, permanent faculty member who is secure enough in his or her academic position to be able to implement needed changes. The trend in our profession to thrust recent PhDs into the firing line as WPAs is lamentable; although such persons are doubtless well-prepared academically, they are not well-prepared politically and are vulnerable to departmental power elites. Furthermore, we need to be doing more toward apprenticing WPAs in our graduate courses and programs so that they will come to writing programs better equipped to deal with the political realities they may encounter some day as administrators.

Does this perfect candidate for program director exist outside of WPA mythology? And if this ideal person is the WPA at your school, what about the danger of a “cult of personality” with which I began this article? Perhaps a program can become too dependent on one person’s leadership. The reality is that the very best WPAs often move ahead in the power structure at their institutions, becoming department chairs, deans, provosts, directors of honors programs, and so on. Hence the position of WPA may be a revolving door. At my school, we have found ourselves several times without a writing program director as promotions drew our good people away to other jobs. We have had to, sometimes for an entire year, foist the job off on either vulnerable tenure-track faculty or lecturers who were marginally prepared for the task.

And finally, we would need a staff of well-trained, professional writing experts who are as concerned and involved with their students as they are with the program’s governance. In most writing programs today, we have a long way to go before achieving this ideal. Many writing programs are left with a staffing nightmare that has developed over several decades and that will not be easily solved. At my institution in recent years we have found our experienced writing faculty being pulled away from teaching in the composition program as the number of majors in the undergraduate writing track has ballooned.

Our composition program is currently staffed almost entirely by teaching assistants and the occasional lecturer. Our WPA encounters a large new crop of novice teachers every fall who must be “apprenticed and mentored” under less than ideal circumstances. As part of our recent philosophical discussions, we have had to face the issue of possible declines in program quality created by pressures of quantity. We are trying to incorporate into the new general education structure at least one term of “apprenticing” wherein the new T.A.s are given the opportunity to study writing theory and observe experienced writing teachers without the burden of teaching their own classes; our desire is to address the dubious current practice of dropping new teachers into the classroom with but a week of advance preparation.

Encouraging strides toward professionalizing composition staffs are being made at some colleges and universities; however, we are no where near rectifying the widespread misuse of adjunct faculty and teaching assistants in writing programs across this country. The profession at large must fight to ensure that such efforts continue.

Will we see such utopian writing programs in our lifetime? Probably not. But it certainly doesn’t hurt for us all to keep in mind where we are headed and not just where we have been. Looking at the broader context, Trimbur and Cambridge point to “the need for wider and more sweeping changes in the role of English Studies and the priorities of higher education.” And they remind us that to achieve such sweeping changes in higher education means “a revision of the current hierarchy . . . so that reading and writing can become public and empowering activities for both students and teachers” (17).

Note

1. The classification of governing structures used throughout this article has been adapted from the section on "Political Systems" as found in the *Encyclopaedia Britannica*, 15th edition, 1992, Macropaedia 1004-1031.

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Gender Differences in Writing Program Administration

Sally Barr-Ebest

In a 1990 interview, Janet Emig commented that while there are now more women than men in composition/rhetoric, "there is a lack of status for both rhetoric and for women . . . I [have seen] the AAUP tables on this and I don't think women are moving on" (Kuhlman 8-9). As a woman and a WPA, I found this statement slightly ominous. If women compositionists were being held back, what was happening to women WPAs, whose duties and responsibilities seemed heavier than those of the average professor of composition/rhetoric? If male professors of rhetoric were also looked down upon, what happened to them when they assumed the workload endemic to WPAs? Would writing program administration help them, or was it holding us all back?

I forwarded these concerns to the Executive Board of the Council of Writing Program Administrators. In response, they agreed to fund a research study to determine the status and progress of WPAs. This paper presents the results of this study. By comparing the similarities and differences between male and female WPAs, I discovered that Emig was right: despite their common training, background, duties, and responsibilities, the men fare far better than the women. They publish more, they are paid more, and they are more likely to be tenured. My purpose in reporting these results is to point out the problematic issues that these findings raise, to discuss their causes, and to offer recommendations for improvement.

Demographics

Using the WPA membership list, in April 1992, I mailed questionnaires (see Appendix) to 584 WPAs from all levels of post-secondary education. During the next six months, I received 201 replies, a response rate of 34%. Of these, 129, or 64%, were from women; 72, or 36%, were from men. To determine the reliability of this relatively small segment of male WPAs, I compared their demographic data to that published by the AAUP. The similarities between the two (in age, years employed, salary, and tenure) led me to assume that the reports from this cohort were representative of the group as a whole. I classified and analyzed the survey responses in two ways: by gender and by institutional type. Overall, 42% of the respondents were from doctoral-granting universities, 31% from comprehensive (four year plus MA-granting) universities, 21% from baccalaureate colleges, and 5% from two-year colleges. (Because of the small number of the latter, they were not included in this report.)

Male WPAs have been working in higher education for an average of

seventeen years, six years longer than the females. Ninety-three percent of the men and 90% of the women hold PhDs. Both men and women became WPAs approximately four years after receiving their degrees, whether or not they were prepared for it. Among the male WPAs, 62% had earned a PhD in literature and 28% had doctorates in composition/rhetoric; the remaining 10% held doctorates in related fields, such as linguistics or English Education. Among women with PhDs, 47% majored in literature and 46% in composition/rhetoric, with 7% earning doctorates in linguistics or English Education.

Although the male WPAs were significantly more likely to major in literature than in composition ($p < .05$), these differences probably reflect the era in which the WPAs attended graduate school rather than their gender. On the average, male WPAs entered the job market in 1977, the end of the hiring boom in English (Slevin 3). Female WPAs received their doctorates an average of four years later. After 1977, the decreasing job market in literature combined with the growing demand for composition specialists may have contributed to the tendency of women graduate students to change the emphasis of their degree program from literature to composition/rhetoric. Timing and pragmatics may have also influenced the degree of administrative training that potential WPAs received in graduate school.

Three-fourths of both groups reported that they received no specific training in writing program administration; nevertheless, their explanations of how they learned suggest that both groups were equally qualified. (See Table 1.) Ten percent of the men and 20% of the women reported administrative experience during graduate school, most often as assistant WPAs. The rest were self taught: 5% of the men and 8% of the women took relevant graduate coursework; 4% of the men and 3% of the women attended annual conferences and workshops held by the Council of Writing Program Administrators; 12% of the men and 14% of the women learned from attending other conferences, primarily 4Cs. Finally, 12% of the men and 3% of the women reported that they learned about administration through reading and research.

Most of the WPAs said that they learned primarily through trial and error. How well they learned, or how quickly they progressed, may be due in part to the role of mentors. Men were twice as likely as women to have received guidance from mentors; they attributed 60% of their positive on-the-job-learning to mentors. At the time of this study, the men had served as WPAs an average of ten years, the women an average of seven. AAUP figures for 1992 report the ratio of all college professors as 71% male and 29% female (*Academe* 30). It is safe to assume that when the women became WPAs (roughly seven years earlier), the male-female ratio was even lower, which suggests they had even fewer female role models to choose from for mentors.

Duties and Responsibilities

Despite their lack of training, WPAs are expected to be responsible for a broad assortment of duties—almost twice as many as those listed by Olson and

Table 1:
Preparation for Writing Program Administration
by Institutional Type and Gender
(Percentage of respondents claiming type of preparation)

	Doctoral-level				Comprehensive				Baccalaureate			
	Public		Private		Public		Private		Public		Private	
	M	F	M	F	M	F	M	F	M	F	M	F
None	74	58	86	71	92	66	50	89	50	69	67	65
Admin. Asst.	9	28	0	26	46	13	33	11	25	25	0	18
WPA Conf/Wk'shlp	9	0	0	0	0	5	0	0	0	0	0	12
On the job	62	82	71	48	46	62	50	50	50	69	44	24
Grad Courses	0	3	14	0	0	9	0	0	25	6	22	24
Reading Research	17	0	14	0	15	9	17	11	0	26	0	36
Misc.	12	8	0	14	23	6	17	11	0	26	0	36

Moxley in their 1989 study. (See Table 2.) The present survey listed eighteen duties and asked the respondents to check all that applied. WPAs at doctoral level and comprehensive universities checked every one; WPAs at baccalaureate colleges checked all but two—those that related to TAs. Interestingly, men and women differed in their perceptions about their main duties. On the average, male WPAs claimed primary responsibility for 78% of the duties. They were least involved with hiring and firing adjuncts, training TAs, and training adjuncts. Conversely, these were the areas the women WPAs claimed as their primary responsibilities. Such personnel matters may also be the most stressful, because they deal with those faculty least prepared to teach.

However, given their workload, stress appears to be unavoidable to WPAs of both genders. In doctoral-level institutions, both male and female WPAs receive an average of two courses off, or 40% release time. The male respondents estimate that administration actually takes approximately 46% of their time; female respondents believe they spend an average of 60%. In comprehensive universities, the annual course loads are higher and the release time is lower. Male and female WPAs report an average 25% course reduction; nevertheless, males estimate they spend approximately 45% of their time with administration, while the females believe they spend an average of 52%.

Table 2:

Duties and Responsibilities, by Institutional Type and Gender
(Percentage of respondents indicating specific responsibilities)

	Doctoral-level				Comprehensive				Baccalaureate			
	Public		Private		Public		Private		Public		Private	
	M	F	M	F	M	F	M	F	M	F	M	F
hire/fire adjuncts	54	49	71	43	38	57	33	78	0	56	44	47
select TAs	66	66	57	71	62	54	33	22	0*	0*	0*	0*
budget train TAs	37	36	43	58	15	48	67	33	50	50	33	0
train adjuncts	83	93	71	88	62	57	33	22	0*	0*	0*	0*
train faculty	69	50	71	47	46	63	67	67	0	88	44	94
train tutors	46	44	57	43	69	54	83	89	50	31	89	59
super-verse teaching	26	25	43	88	31	37	76	56	50	25	78	24
teach theory/pedagogy	86	83	86	88	69	54	50	33	50	25	56	0
schedule design curriculum	71	86	71	43	78	68	17	3	50	19	33	24
select texts	60	44	71	100	38	60	33	22	50	44	78	53
chair committees	71	69	100	88	92	71	33	56	100	50	44	59
write reports	69	78	71	57	92	74	33	67	50	38	33	24
adjudicate disputes	86	72	86	43	100	77	67	33	50	69	78	88
placement	51	58	86	71	54	49	67	78	50	75	89	88
counsel adjuncts & TAs	74	69	86	76	69	63	33	44	50	50	56	53
	43	44	86	29	54	57	33	44	0	38	67	41
	86	92	71	57	77	74	83	33	0	69	44	65

Table 2 (continued)

assessment	49	44	43	57	77	54	33	37	0	63	78	41
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Male n = 72

Female n = 119

* Indicates institution had no TAs

The workload is more evenly distributed in baccalaureate institutions, most likely because they have no graduate teaching assistants. In public colleges, male WPAs estimate they spend an average of 51% of their time on administration, females 46%. In private colleges, the estimate for both genders is an average of 39%; if this latter figure seems unnaturally low, it's because almost half of the women at these institutions receive no release time for administration. In other words, they spend 39% of their time on WPA work, *in addition to* their regular course load.

In sum, male and female WPAs share a number of similarities: the majority are PhDs who became writing program administrators after four years in their tenure-track position; they became WPAs with relatively little formal training and therefore learned on the job, where they perform virtually the same duties, teach the same number of courses, and receive the same amount of release time, which both genders perceive as inadequate. They differ, however, in the amount of time they devote to administration, in their area of graduate work, and in the amount of mentoring they received. Taken together, these factors may have some effect on the ability of women WPAs to "move on."

I include this information to point out that statistics can be misleading. As a rule, both male and female WPAs work very hard at their jobs, but the patterns are more varied for males than females. All female WPAs report working longer hours than they are given release time for. Among the men, however, a sizable number report spending time equal to or less than their release time would indicate. (This group was all literature majors). If you remove this group from the analysis, male WPAs' estimates of time spent on the job are equal to females'.

My purpose here is not to denigrate literature professors (my own major was American literature), but to suggest that there may be some correlations among gender, major, and the ability to "move on." WPAs who majored in Rhetoric and Composition appear to devote considerably more time to administration, and a significantly higher percentage of women than men (46% to 28%) have such backgrounds. This workload may be taking them away from research and publication. Then again, the major itself may be a factor.

The feminist movement has a saying: "the personal is political." Politically, a major in composition/rhetoric may be hurting women. Most respondents agree that a background in literature makes it easier to relate to the rest of the department and to find supportive friends and mentors. Such a background

could be particularly helpful for inexperienced female WPAs. According to one respondent, "women who are untenured . . . [are] even less likely to be involved or knowledgeable about male social networks that inform administrative decisions." A mentor may serve as a role model for research and publication; if mentor and WPA share a background in literature, their conversations may lead to research and publication in that area. This guidance could be particularly useful for WPAs who, unprepared for the position, know little about research in composition.

I hesitate to include these findings because estimates of workloads are open to interpretation; therefore, I cannot state categorically that these correlations are altogether clear. What is clear, however, is that writing program administration consumes time which might otherwise be devoted to research and publication. Whether it is this focus on administration at the expense of research, the lack of a mentor to emphasize research, or research and publication in the field of composition rather than literature, women WPAs are negatively affected. Read on.

The Effects of Writing Program Administration

Although there is a considerable difference in the productivity of male and female WPAs (the men produced 18% more articles, 26% more scholarly books, 25% more chapters, 11% more reports, and 22% more textbooks) this difference may in fact be attributable to men's longer lengths of employment. (See Table 3.) However, a significant difference between men's and women's publications lies in the focus of the research which contributed to them. Across institutions, the majority of the women's research and publication was the result of their WPA work. If we accept Emig's claim that rhetoric and composition are held in lesser regard, then the fact that the primary source for the women's research lies in that area strongly suggests that their work in writing program administration may be holding them back in more than one way. Not only are they publishing less; they are also publishing in the "wrong" field.

How does this affect the WPAs' tenure? The answer depends on where they work. Sixty-three percent of the respondents employed at doctoral level institutions cited research as the primary criterion for tenure and promotion, while only 26% believed that teaching and research were equally weighted. Among the latter were comments which suggested the naiveté of such a belief. "On paper, they're equal, but in actuality—research gets you tenure and promotion. There is a large difference between what is said . . . and the actuality." Equal weight was only "a popular line from the administration." In doctoral institutions, the average tenure rate for women WPAs was 57.6%. The national average for women professors in similar institutions was 63.2% (Association's 26).

In comprehensive institutions, expectations for research appear to lessen. Fifty-eight percent of these respondents believed that teaching counted more heavily than research, whereas 33% believed that teaching and research were

Table 3:
 Publication Rates, by Institutional Type and Gender
 (Number of works published in each category)

	Doctoral-level				Comprehensive				Baccalaureate			
	Public		Private		Public		Private		Public		Private	
	M	F	M	F	M	F	M	F	M	F	M	F
articles	467	223	42	36	98	269	34	31	7	66	51	130
books	47	23	3	4	4	16	0	0	0	6	1	6
chapters	124	67	3	14	6	36	2	6	1	4	5	30
reports	31	34	5	1	12	17	10	0	1	3	18	10
text-books	58	45	8	20	16	15	3	2	0	7	5	3

Male n = 72

Female n = 121

equally weighted. Here, too, the cynics spoke up: the two might be considered equal "de jure," but research was primary "de facto." At these institutions, 60.5% of the female WPAs had tenure; nationally, an average of 63.6% of the women professors at similar institutions were tenured (Association's 26).

Two-thirds of the respondents at the baccalaureate level maintained that teaching was primary, but the other one-third felt it was equally weighted with research. Again, the women WPAs' tenure rate fell below the national average: 46.2% of the women WPAs at baccalaureate institutions were tenured, versus a national average for female professors at similar institutions of 62.9% (Association's 26).

Overall, 57% of the female WPAs were tenured, 37% were untenured, and 6% were non-tenure track. Among the tenured women, an average of 19% felt that WPA work had impeded their progress; among the untenured, however, 66% felt it had. Their concern is echoed in comments about how writing program administration has affected their personal lives:

"Of course my duties have affected my personal life. I might be able to have a healthier life if I weren't always in service of the institution."

"I find I will do the administrative work first and save research for last."

"I think I've become an angrier person! maybe more forceful, demanding more from everyone around—pre-tenure adds to the crazies."

"No time to breathe, much less publish."

"The overwhelming struggle for respect and acceptance makes it difficult to continue believing in oneself. Colleges need us, but literature faculty, who are given power over us, scorn us. They are rarely qualified to judge us."

"I work from 10-3 a.m. on weeknights to get my writing done—and arise at 6 a.m. to get kids to school."

"Essentially, I gave up my personal life in order to sustain my scholarship and teaching while doing administration, and to make my administration itself scholarly and creative."

"Actually, despite all the stress and the heavy workload, I've become a lot tougher and more forthright."

"Yes. I am a mess."

"Hard to tell, but a divorce happened after 7 years; the stress of dealing with recalcitrant school districts, threats on my safety and integrity, worry over publishing enough for tenure, and the sheer amount of time required to administer 12 months a year."

"My job is pretty much my private life. I think I must want it that way."

"It is all-consuming."

"One must be all things to all people if you are a female."

Male WPA respondents, who entered the job market an average of six years before the females, had an overall tenure rate of 77%—well above the WPAs' combined national average of 68% (Slevin 4). (See Figure 1.) Male WPAs were also tenured more often than other male professors in doctoral and comprehensive universities. At the doctoral level, where research and publication count the most, an average of 89.5% were tenured, well above the national average of 64%. In the comprehensive universities, the male WPAs' tenure rate again exceeded the national average—77.8% as opposed to 64.9%. Only in the baccalaureate colleges was the men's tenure rate less—50%, as compared to 63.3% nationally (Association's 26). With established research records and a higher rate of tenure, these WPAs' concerns turned towards self and family:

"Administration is so overwhelming I've only barely been able to maintain my marriage. I'm resigning largely as a response to my wife's entreaties."

"The time I spent away from my children and family costs more than I wish it had. I regret the lost time with them now, but I am making it up with my granddaughter."

"This job can take over your life."

"Well, I have no personal life. I rarely see my wife and child because I have to work all the time just to keep up. As soon as my assistant has tenure, I plan to step down. Unfortunately, that's probably five years ahead. I hope I can survive that long."

"Thanksgiving in the Cardiac Care Unit! Enough said!"

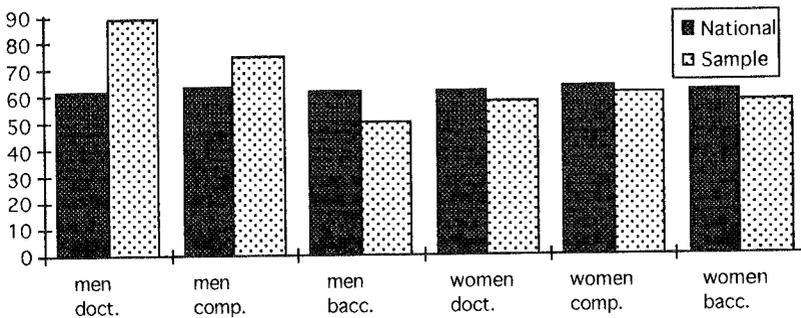
"For me the job/position has become a major part of my identity. I could easily (and often do) spend most of my waking hours in the role. . . .

The more I do, I find, the more is expected of me (and the more I expect of myself)."

"The pressure can easily lead to depression."

Overall, there is a big difference between the national tenure rates and those held by WPAs. Nationally, men and women at all levels are tenured at approximately the same rate. But among WPAs, there is a clear discrepancy. While male WPAs at the doctoral and comprehensive levels are swimming along, too often the female WPAs are desperately treading water. Whether they are not producing enough, or whether they are producing in the "wrong" field is not clear. What is clear, however, is that writing program administration does appear to be holding them back.

Figure 1. National and Sample Tenure Rates, 1991-92



Salary, Gender, and Writing Program Administration

Salary is an area in which women professors have traditionally been discriminated against. According to *Academe*, "In 1975, male professors, across all institutions outearned females by 9.2 percent. . . . By the 1990-91 academic year, the disparity for full professors had climbed to 11.5 percent" (Association's 34).

Among female WPAs, salaries ranged from \$20,000 to over \$50,000; the average salary was \$35-40,000 annually, less than the national average of \$42,175 (Association's 20). While male WPAs' salaries fell within this same range, the distribution was less even. Whereas only 26% of the women's salaries were between \$35-40,000, 50% of the men's salaries fell into the same range. These salary differences are not anomalies; they correlated highly with the national average, significant at the .01 level. The variations between males' and females' salaries become clearer when we look at the differences between institutions, as shown in Figure 2.

These differences are not a reflection of the number of months worked per year. Forty-two percent of the men and 58% of the women worked on nine months salary; 28% of the men and 20% of the women had twelve-month

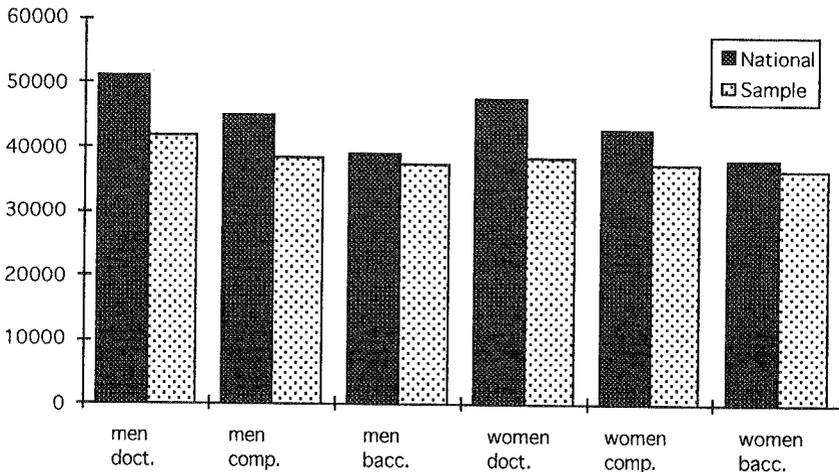
salaries. While salaries vary per institution, there are none in which the women are paid more than their male counterparts. Nor can we say that one type of school discriminates more than another—salary inequities appear across the board.

However, the effects of sex differences on salary are mediated by years employed. Recall that male WPAs have been employed an average of six years longer than females. When years employed are held constant, the original relationship between sex and salary disappears.

In other words, there is no real disparity in salary between the genders. The men are paid more because they've worked longer.

There is, however, a clear difference between the salaries earned by the WPAs and those earned by ranked professors nationally. This is particularly striking for WPAs at doctoral institutions, where salaries differ by 18% for the males and 19% for the females, and at the comprehensive universities, where the difference is 15% for both genders. While we in the humanities typically earn less than professors in other disciplines, these differences suggest that in terms of salary, WPAs of both genders may not be "moving on."

Figure 2. National and Sample Salary Averages, 1991-92



Areas of Concern

Seventy-eight percent of the women and 42% of the men in this survey agreed with Emig that women were not "moving on" in the profession, an opinion which is supported by the disparities we've seen in male and female

WPAs' tenure and publication. The disempowerment of female WPAs appears to stem from four separate, but related issues:

1. the failure of deans and department chairs to distinguish between service and administration;
2. their uninformed conceptions of the complexity of writing program administration and the variety within the field of composition;
3. their failure to establish clear guidelines for tenure and promotion; all of which are exacerbated by
4. ingrained and often unconscious sexism and socialization.

None of these issues are new; most only confirm what Olson and Moxley found about issues of authority and what Joe Janangelo suggests about English departments' "unclear conception" of the field. Nor is sexism a surprise. However, its pervasiveness and its pernicious effects on female WPAs is disquieting. In the following sections, I draw upon the responses from the survey's respondents to develop this discussion.

Administration vs. Service

Universities make a clear distinction between administration and service. The former connotes respect for an academic appointment as chair, dean, or provost, while the latter suggests busy work and public relations. Writing program administration is too often seen as the latter. Unfortunately, WPAs themselves sometimes unwittingly perpetuate this misconception. In disagreeing with Emig, one male WPA said, "Women move too fast. Most of ours are faculty for only a few years before they are tapped for higher administrative jobs. . . . Talented women accept these jobs—whereas some men prefer to remain teacher-scholars." Another dismissed Emig's statements as "ridiculous and self-serving" because "the director before me was a woman who received promotion to full professor on the basis of a single book, *nothing more* than her work as WPA" (emphasis mine).

Unclear Conception of the Field

Too many faculty and administrators are unaware of the theoretical underpinnings of composition/rhetoric, the breadth of the field, and the amount of time writing program administration entails. This attitudinal problem is a result of the institution's and the faculty's misunderstanding of how the field has changed, both theoretically and pedagogically. "With the focus on response groups and conferences," composition is seen as "touchy feely" teaching. This perception contributes to the belief that composition is "a second-tier field," a designation made worse because it is regarded as a "feminine" one. And "feminine" still connotes "the pedagogical (as opposed to the scholarly) activities of the department."

In addition to misunderstanding writing pedagogy, there is also a lack of knowledge about what encompasses writing theory. As Joe Janangelo points out

in his analysis of the *MLA Job Information List*, this lack of awareness causes deans and department chairs to conflate, for example,

professional training (composition theory, writing center theory, and writing program administration) and the field of specialization (computers and composition) [and] disregards the fact that each of these fields has its own scholars and practitioners, its own body of philosophical and theoretical knowledge, its own special interests and concerns, and its own associations, conferences, and journals. (62)

The truth of this statement is underscored by the fact that the WPAs surveyed claimed responsibility for at least 16 of 18 duties listed.

Ignorance of the amount of time entailed in administering the writing program is evident in comments which ridicule women's concerns about the lack of respect their work receives: "You create status by doing important work. Teachers of writing motivated by concerns for status should either choose another field or do their work well enough to become essential to their institution's mission." "Women who have simply done the job of WPA have fared far better than those looking for discrimination against them as they did the job." "Lack of status is a personal issue. Individual WPAs need to gain respect through merits of program—demonstrated."

These comments did not come from uninformed deans or department chairs—they came from male WPAs. They are epitomized by one male WPA, who replied, "I personally don't see lack of status for women—in graduate school and in my current department, women seem to have as much if not more responsibility than male counterparts." That is the crux of the problem, especially if it is true that, as another respondent put it, "Women tend to do those jobs with more attention to detail and with more support for others. [T]his work is largely invisible to those who don't do it." These issues are summarized best by one male WPA, who wrote,

Both men and women suffer from this lack of status. Women are able to 'move on,' but they have to prove themselves in other ways; again, the publishing makes the difference. The problem is in the fact that administration doesn't leave much room for publishing. So a woman administrator has 3 strikes against her before she gets to bat (to use a macho metaphor). The lack of status affects male WPAs by their being marginalized in the discipline in the same way as ALL in rhet/comp are. BUT—their penis protects them against the triple blow that women have—2 strikes when men get to bat. Most insidious is that as 'word' people, people in English are very smooth at hiding their sexism and at playing the game of having none of 'those' feelings about professional women (I refer to many women in literature as well as men).

Guidelines for Tenure and Promotion

Calls for tenured WPAs are not new. The 1987 CCCC Committee on Professional Guidance to Departments and Faculty made the need very clear,

and yet the problem continues. When the subjects of this survey were asked how to remedy this problem, the most often-mentioned reply was to refuse an administrative position before tenure. But this seldom happens. Both men and women begin administration an average of four years after receiving their degrees. One respondent observed that "English departments are only a reflection of the larger institutional disdain higher education has towards writing instruction. By putting nontenured women into these positions, it simply assures that these positions will remain relatively powerless." Another puts the blame directly upon the English department: "Show me a department that has an untenured, junior faculty WPA and I'll show you a department that does not take the writing program seriously. . . . How many departments can you think of that have untenured chairpersons or heads? How many colleges have untenured deans?" The truth of this statement was clearly illustrated in the statement by one department chair who pointed out benignly that he had ceased using untenured assistant professors as WPAs, so that their careers wouldn't be "destroyed" (Olson and Moxley 55).

Nevertheless, male WPAs are tenured more often than females, especially at those institutions requiring research and publication. What makes the difference? One respondent maintains that "Males tend to be focused on what counts for promotion and tenure, females on students, knowledge, and relationships." Another argues that

Without actively pursuing publication—which is made more difficult by the degree women WPAs seem to get involved with nurturing their programs—I believe women WPAs will lose departmental respect and 'hover' at the associate professor level. I expect men will more likely . . . gain seniority as WPAs and rely on trained staff to relieve them of some of their responsibilities.

Sexism and Socialization

When we consider the fact that both male and female WPAs have similar courseloads, release time, duties, and responsibilities, yet the women publish less and are less tenured, we have to look at other factors. Chief among them is institutionalized sexism. As one respondent put it,

The Writing Program is kind of like the university's kindergarten—and we know who teaches that. For years, the Writing Program staff was either all TAs or mostly part-timers. . . . If a course can effectively be taught by TAs, by definition it has low status and doesn't require much expertise. People associated with the course therefore have less (if not low) status in the department and the university. Mostly women are associated with the course(s), hence low status.

Another respondent revealed the cynicism this treatment inspires when she wrote, "Women who are WPAs are no more devalued than women in any position—which is, of course, saying a lot. But since WPAs of either gender are not taken seriously, women WPAs get a double whammy: they're scorned as

women and as WPAs."

Both male and female respondents reported a continued misperception about respect and authority, best summarized by the woman who noted: "Women take responsibility; men take authority." This feeling was echoed again and again, by both genders:

"Women work harder for fewer rewards, status, and their personal lives are more difficult."

"Women are expected to do more—to be mothers to unruly staff members—to listen to men talk about their embarrassing personal lives—to always be polite and accommodating."

"Women are used for the hard, time-consuming work but not rewarded with power."

"Women get to do work; men get to plan it."

"Women are challenged more often, relegated 'housekeeping' chores. This is true within or without the WPA designation."

"Women still have. . . to insist on how they wish to be perceived, treated and constructed by their colleagues. It's definitely tougher."

These perceptions exist partly because of sexist attitudes, but also because of socialization. How women have been raised may inadvertently help to perpetuate sexism within the academy:

"The men were better at delegating; taken more seriously, and had more respect from students. I believe women are more likely to do something themselves rather than delegate."

"Men get more respect; are better able to wield authority; men seem more willing to say 'no' to additional work."

"The women worked much harder—because they had fewer assistants—were more available; accessible, responsible, and humane."

"It's not so much our lack of status as our female conditioning to be very service-oriented, placating, and caring. These qualities cause us to attract responsibility but not rewards."

"I observe classic Carol Gilligan differences: cooperation vs. hierarchy; talk of action vs. action (or what academic men perceive as action)."

"Many of us take on greater responsibility than our male colleagues, especially if we bring feminist principles to our work lives (eg.—valuing collaborating; working closely with grad students, etc.)."

But socialization is only a small part of the problem. Those women who speak up and fight for their program are doubly damned. "Women are forced to be agreeable and easy to work with. Women are labeled as 'shrews' or 'bitches' when they assert themselves." Women WPAs are required to balance competence with aggressiveness: "When we're helpful, that's seen as our role. When we're tough, we're 'bitches.'" "My older male colleagues expect me to be deferential, silent, to know my place and follow their recommendations about how to teach composition since they have been at it for 40 years."

If women are not dealt with condescendingly for their WPA work, they are viewed with distrust. The traditional label of "women's work" has taken on new, sinister meaning as female WPAs are now associated with the negative connotations surrounding feminism. This feeling appears as an unconscious manifestation of sexism, often expressed as the author is ostensibly agreeing with Emig:

"I have also observed within WPA activities a scary number of 'academic feminists': women who have adopted male behavior and leadership patterns of aggressiveness and 'I'm in charge,' hiding behind feminist cries of sexism when challenged."

"Occasionally, insecurity among female WPAs, bred of their having been excluded or trivialized in the past, manifests itself as a kind of toughness (a 'male-ness,' if you will) that works against them by alienating people or creating a hostile, adversarial context."

These attitudes clearly work against women WPAs. "Reflecting the sexism of contemporary society, women are resented in positions of authority, and hence may be harmed by negative evaluations by their colleagues."

Conclusions and Recommendations

When I went up for tenure, I had a solid case—a number of publications, an informed department chair, and a strong proponent in the leader of my tenure committee. I also had my detractors. Unbeknownst to me, a conservative member of the literature faculty had circulated a slanderous, multi-page letter attacking me and ridiculing my research. The tenure meeting went on for three bitter hours. When it was over, the faculty were shaken and my committee chair was hoarse, but the vote was 12-2 in my favor.

My jubilation was short-lived. At my university, departmental faculty who vote "no" in a tenure case must explain their vote in a letter which goes forward with the department's report. Everyone told me that in my case, this letter would not be taken seriously because of its author's reputation. But they were wrong. When I inquired about the status of my case, I learned that on the basis of this letter, the College committee had voted against tenure. In shock, I called the chair of my tenure committee, who immediately took action. He got permission from the Senate committee chair to write a letter refuting the unfounded and uninformed accusations, and for our department chair to present counter-arguments at the Senate committee's meeting. In the meantime, again unbeknownst to me, one of my female colleagues discussed the matter with a member of the Women's Studies faculty, who was also on the Senate committee. As a result of my colleagues' united efforts, the Senate committee dismissed the accusations, my tenure case proceeded, and ultimately, I was granted tenure and promotion.

I pass this on, not as yet another horror story, but as a paradigm of the status of WPAs and of women in the university. Within the department, knowl-

edge and support are growing, but outside the department, most faculty still know very little about writing or writing program administration. In the past decade, statements from CCC and the MLA have defined the field, explained the duties of the WPA, and called for a halt to the hiring of untenured WPAs. The Council of Writing Program Administrators has held joint conferences with the MLA and ADE, sponsored speakers at MLA and AERA, circulated the Wyoming Resolution and adopted the Portland Resolution. A variety of books and articles have explained the current state of composition/rhetoric and its role in the university. And yet, as this survey illustrates, progress has been slow.

If WPAs—especially women WPAs—want to “move on,” we will have to do it, once again, on our own. The results of this survey yield some clear recommendations:

- **Educate your dean, department chair, and tenure committee.** Meet with them personally, give them the above-mentioned documents, and press for their adoption in your department. Once your role has been defined, present a completed statement to the department and request that it be made an official part of the guidelines for tenure and promotion. Keep requesting until it's adopted.
- **Publish.** Even with these documents, you are unlikely to get tenure, promotion, or merit pay in comprehensive and doctoral level institutions if you don't publish. Writing program administration offers a wealth of opportunities for research. Decide what you're interested in and what methodology suits your temperament and writing style, and start collecting data.
- **Find a mentor, talk, and observe.** Become informed about power, politics, and publication. Then become a mentor: pass on your knowledge to the next generation of assistant professors through example and support.
- **Educate your graduate students.** A specialization in composition/rhetoric should include more than theory. The students also need to know about power, pedagogy, politics, and publication. Give them practical experience as administrative assistants, teach them research skills, show them how to apply theory to teaching and administration, and make them write.
- **Network.** Join groups or attend meetings compatible with your interests. Don't be shy—listen and ask questions, but also share your interests and research. People need to be educated about what we do; the best way to do it is by getting to know them.
- **Build bridges to literature.** Literature is not the enemy; in fact, it is probably the reason we're in this profession. If you get the chance, teach a literature course (Women's Studies is always looking for good people) and practice what you preach: apply composition theory and pedagogy in the literature classroom. Then write about it.

- **Finally, take care of yourself.** Choose your battles carefully. Learn to distinguish between being efficient and being what John Warnock calls an “enabler.”

In self-help groups, “enablers” are people who enable loved ones to continue substance abuse by taking on their responsibilities and protecting them from the consequences of their actions. Such behavior adversely affects both parties. The protected one is freed from responsibility and so continues his or her destructive activities; meanwhile, the enabler becomes over-burdened, fulfilling his or her own responsibilities as well as those of the other. These actions can bring on a cycle of co-dependence which is not healthy for either party. While enablers may enter this cycle out of a sincere desire to help, Warnock points out that this behavior can also have a dark side, leading the enabler to simultaneous feelings of power and resentment.

When Warnock introduced this term, he was referring to styles of mentoring, but the analogy also applies to writing program administration. Both male and female WPAs need to look closely at the sources of their workloads, determine the reasons for their work, and recognize the consequences of over-extending themselves. Inadvertently, our behavior may perpetuate the tendency of English departments to dump all “writing problems” on the WPA, to remain oblivious to requests for assistants and secretarial support, to allot insufficient release time, and yet paradoxically, to expect research and publication on a par with non-administrative faculty. If we want to “move on,” we need to realize that in taking on all responsibilities, we are not necessarily helping our writing programs: we may be enabling our colleagues to continue behavior that is destructive to the writing program, to those who teach writing, and to those of us who administer the program.

Note

1. I would like to thank Frances Hoffman, Director of the Institute for Women and Gender Studies at UM-St. Louis and Chris Reichard for their help in the statistical analysis.

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Appendix: Survey of WPAs

This survey included 43 questions covering the WPA's background, training, duties, and responsibilities; course load, release time, and salary; the effects of writing program administration; and general institutional information to provide a context for each school. This paper focuses on that information which addresses Emig's charge.

To provide a context for interpretation, I categorized the responses according to the individual's institution—i.e., public and private doctoral, public and private comprehensive, and public and private baccalaureate colleges. Within each category, I tabulated responses and determined percentages for that class. In reporting and comparing results, I weighted and then averaged these percentages to compare and contrast the situations of male and female respondents.

Background

1. How many years have you been employed full-time at the post-secondary level?
2. What is your highest degree? When did you receive your degree? If you received a Ph.D., what was your area?
3. Please check the administrative positions you have held within the English department or relating to your institution's writing program:

a) Director of Composition	b) Director of Writing Center
c) Coordinator of WAC	d) Director of Graduate Studies
e) Supervisor of TAs	f) Director of Writing Assessment
g) Supervisor in Eng. Ed.	h) Other (please write in)
4. When did you begin writing program administration?
5. For how many years have you directed some aspect of the writing program?
6. What training, if any, did you have for an administrative position?
7. If you had no training, how did you learn?
8. What roles did mentors play? Were mentors male or female?
9. Are you male or female?

Duties and Responsibilities

10. How many hours per week does administration take during fall semester? during winter/spring semester? during the summer?
11. Please check the administrative duties you perform:
 - a) hire and fire adjuncts b) select TAs c) manage budget
 - d) conduct training/in-service workshops
 - 1) for TAs 2) for adjuncts 3) for other faculty 4) for tutors
 - e) supervise TAs' teaching f) teach TA theory or pedagogy course
 - g) schedule writing courses h) design curricula i) select textbooks
 - j) chair writing-related committees (how many?) k) write annual reports
 - l) adjudicate grade or placement disputes
 - m) organize/supervise placement - students? student teachers?
 - n) counsel TAs and adjuncts o) writing assessment
 - p) other (please list):
12. What is your department's annual course load? How much official release time do WPAs get? What percentage of your time does writing program administration actually take?
13. Is administration a nine-, ten-, or 12-month position?
14. What is your salary range?
 - a) less than \$20,000/year b) \$20-25,000 c) \$25-30,000 d) \$30-35,000
 - e) \$35-40,000 f) \$40-45,000 g) \$45-50,000 h) more
15. Is the WPA a rotating position? If yes, how many years/term? How many terms have you served?

The Writing Program

16. How many sections of writing courses are offered per year?
17. How large is your writing faculty? Please write the number of each in the blank:
_____ full-time, tenure track _____ full-time instructors _____ part-time
_____ Teaching Assistants _____ # of males _____ # of females
18. Please check the types of courses you design, staff, or supervise:
 - a) freshman composition b) advanced composition c) WAC d) other upper division writing courses e) basic writing f) Writing Lab/Center g) other (please list):
19. How many new TAs enter the program each year?
20. Do TAs teach courses other than freshman composition? a) yes b) no
21. Are you responsible for preparing TAs to teach other courses? a) yes b) no
22. What other duties can TAs perform?
 - a) research asst. b) tutor c) mentor d) administrative asst.
 - e) other (please list)
23. What kind of support staff do you have?
 - a) full-time secretary b) part-time secretary c) dept. secretary d) work study persons (how many?) e) full-time asst. f) part-time asst.
24. Is the staff a) assigned to you, or b) do you choose/hire them?

Institutional Information

25. Please check the letters which describe your institution:
 - a) 2-year college d) university g) M.A. granting

- b) 4-year college e) public h) Ph.D. in English
 c) vocational/tech school f) private i) Ed.D.
26. Please check the rank(s) of the majority of writing program faculty:
 a) full-time lecturer c) TA/graduate students e) assoc. professors
 b) part-time/adjuncts d) assistant professors f) full professors
27. What is the primary emphasis at your institution?
 a) teaching b) research c) equally weighted
28. Apart from refereed articles and scholarly books, what counts for promotion and tenure at your institution?
 a) textbooks b) WPA c) software development d) workshops e) conference papers
 f) program evaluation g) other (please list)
29. How is writing program administration regarded?
 a) application of theory and research—a scholarly position
 b) managerial c) supervisory d) public relations e) other?
30. Given these ratings—1) highly respected, 2) well regarded, 3) accepted, 4) service courses, 5) remedial—how does the English department regard the Writing Program?
 How would your institution rate it?
31. If you have tenure,
 a) did you have problems getting tenure, or promotion?
 b) did you have tenure before assuming administrative responsibilities?
 c) would you have chosen to become a WPA without having tenure?
 d) did your administrative duties
 1) enhance your tenure case?
 2) impede or imperil your tenure case?
32. If you don't have tenure
 a) will writing program administration enhance or be counted in your tenure case?
 b) has the workload imperiled or impeded your progress?

Effects of Writing Program Administration

33. What have you published? (please list numbers)
 ____ articles ____ chapters ____ textbooks
 ____ scholarly books ____ reports ____ other (please list)
34. What have you published as a result of your WPA experience?
 a) articles b) chapters c) textbooks d) reports e) software f) scholarly books
 g) other (please list)
35. At what point of your career did you begin to publish?
 a) pre-WPA b) during WPA c) post-WPA
36. As a scholar, have the duties of writing program administration made you:
 a) more productive b) less productive c) had no effect
37. Have your combined duties (academic and administrative) affected your personal life? Please feel free to explain your answer if you feel that your response will provide useful caveats for upcoming WPAs.
38. What do you like about being a WPA?
39. What do you dislike about your position?
40. Have you been in a department where other people have served as WPA? If you answered yes, how many male WPAs have there been? How many females?

41. Have you felt or observed any gender differences between male and female WPAs? Some areas to consider are responsibility vs. authority, workload, delegation and completion of tasks, respect, etc.
42. What advice would you give students pursuing a graduate degree in Composition/Rhetoric? Some areas to consider are the appropriate academic preparation, the type of experience they should seek, and the amount of responsibility they should expect and be willing to assume. Would your advice differ according to the students' gender?
43. Do you agree with Janet Emig? Is there "a lack of status both for rhetoric and for women" in English departments? Is this particularly true for women WPAs? Are women able to "move on"? If there is a lack of status, how does this affect the careers of male WPAs?

Please feel free to add any other comments you feel would be useful.

E-Mail Directory for WPAs

The fall issue of *WPA: Writing Program Administration* will publish an e-mail directory of Writing Program Administrators. If you would like to be included in such a directory, please send your e-mail address before 15 August 1995 to Doug Hesse: ddhesse@ilstu.edu

Review

Edward M. White. *Teaching and Assessing Writing: Recent Advances in Understanding, Evaluating, and Improving Student Performance*, 2nd edition. San Francisco: Jossey-Bass Publishers, 1994. 331 pp. \$34.95.

by Lisa J. McClure

Assessment has always been a thorny subject, never more so perhaps than in the latter part of the twentieth century. More and more state agencies are mandating large scale assessments measuring both the effectiveness of education programs and the competencies of students; the most troublesome of these are undoubtedly writing assessments. It is appropriate, therefore, that Edward M. White, a major authority in writing assessment, would publish the second edition of his seminal work in assessment of writing at this time, nearly ten years after the first edition.

Part One, "Assessment—A Critical Tool in the Teaching of Writing," addresses those issues of assessment White views as relevant to writing pedagogy (i.e., how instructors conduct their courses). White uses Chapter 1, "Assessment as Threat and Promise," to place his discussion in the context of controversies among those who have attempted writing assessment. The "threat" is the damaging influence assessment can have on instruction; the "promise" is that "assessment can improve our teaching, make our jobs easier and more rewarding, and demonstrate the value of what we do" (8, emphasis mine). Chapter 2, "Assessment and the Design of Writing Assignments," outlines major criteria for developing successful writing assignments. Through his examples, White makes a case for progressively more analytical assignments and for exposure to and practice in process strategies. Chapter 3, "Using Essay Tests," discusses essay test design and gives valuable tips for teaching students how to take them. White also argues that the practice of taking essay tests is a necessary part of writing classes, noting that "most students will be writing essay tests—and performance on essay tests will have large consequences for students" (87). Chapter 4, "How Theories of Reading Affect Responses to Writing," and Chapter 5, "Responding to Student Writing," are two of the more valuable chapters in the book. The former summarizes the progression from formalistic to poststructural theories of reading and applies them to the reading of student texts, and the latter instructs teachers in various strategies for responding to student writing. Although necessarily a cursory treatment of portfolio assessment, Chapter 6, "Using Portfolios," offers them as a promising method of evaluating students for grading purposes but questions its value for large-scale assessments.

Part Two, "Writing Assessment Beyond the Classroom," moves the discussion from what White calls formative assessment, "assessment whose

purpose is to improve student writing," to summative assessment, "assessment designed to produce information about the writing ability of students in groups" (133). When I first read the title of Chapter 7, "Language and Reality in Writing Assessment," I assumed White would discuss the issues of language as it applies to the students being tested, issues which he addresses briefly in earlier chapters. Instead, this chapter discusses the differences in language used by writing and measurement specialists and analyzes the conflicting perspectives these languages embody. White calls for a "blending of different languages and perspectives" (148) to produce new and better assessment models. Chapter 8, "Assessing Writing Proficiency," Chapter 9, "Selecting Appropriate Writing Measures," Chapter 10, "Organizing and Managing Holistic Essay or Portfolio Readings," and Chapter 11, "Avoiding Pitfalls in Writing Assessment," present the nuts and bolts of writing assessment. These chapters plus "Resource A" and "Resource B" offers WPAs the basic information they need to begin holistic assessment. Chapters 8 and 9 are perhaps the most important because in them White addresses the difficulties of defining and assessing writing proficiency. Chapter 12, "Evaluating Writing Programs," outlines and discusses models for program assessment. Chapter 13, "The Politics of Assessment: Past and Future," gives an historical view of writing assessment by culling out the political and academic issues which have resulted from and precipitated various movements.

What sets White's book apart from other treatments of assessment is his commitment to linking assessment to the teaching of writing. White sees this "intimate relationship" (xiii) as crucial to the development of writing pedagogy and writing assessment. "My point," he notes in Chapter One, "is that learning . . . in writing—is a matter of steady and clear assessment, which learners must internalize before they can make any real improvement" (9). For White then, *assessment is the thing*—what we work toward and how we get there. I cannot altogether disagree with him.

Clearly, our efforts to help inexperienced and unsuccessful writers have much to do with helping them create products which effectively communicate their ideas. The factors that make a piece of writing successful should be represented in course goals. In this sense, therefore, *where* writing teachers want to take their students (that ultimate assessment) should indeed inform their pedagogy. However, in White's rendering, "that ultimate assessment" can only be discussed in terms of products, the value of which are ultimately quantifiable.

What is troublesome about White's book is its premise—the assumption that assessment in the large-scale testing sense is necessary and justified and that writing teachers must yield to measurement experts as we attempt to quantify writing. It is in this respect that I disagree with White; I do not believe that writing proficiency is entirely quantifiable nor do I believe that we should allow measurement experts to determine what we should or should not measure (nor how we talk about what we measure). Additionally, if part of what we teach in writing classes is an orientation toward process and White himself suggests that

"writing courses should undermine the student attitude embodied in the night-before all-night typing orgy" (23)), then can we allow an assessment of such classes to be based solely on a writing sample or samples? White identifies some of these issues but seems to subjugate them to a need for quantifiable assessment. He offers portfolio assessment as a potential solution, but also admits that portfolio assessment is costly and time-consuming and raises questions of validity and accuracy.

To White's credit the book is, as advertised, *Revised and Expanded*. He makes great effort to include more recent thinking about portfolio assessment, the use of computers in both the teaching and measurement of writing, and cultural differences in language use. Furthermore, through his discussion of assessment, White raises many of the crucial issues in teaching writing. For that reason, I intend to use it as a primary text in my Teaching College Composition course next fall.

1995 WPA Grant Winners

The WPA Research Grant Committee (Pat Bizzell, Chair, Kristine Hansen, Ben McClelland, and Robert Schwegler) awarded the following grants for 1995:

Sally Barr Ebest, University of Missouri-St. Louis, for a study of how graduate students in composition studies are trained for the pragmatic realities of career advancement.

Sherrie Gradin and **Duncan Carter**, Portland State University, for a study that will examine whether writing is being taught effectively by faculty from a variety of disciplines in Portland State's new general education program.

Susan McLeod, Washington State University, for a national survey of WAC programs, to be called "Whither WAC?," that will follow up her 1986 national survey on the second stage of WAC.

Lauren Sewell, University of Louisville, for a study examining how new TAs develop a sense of authority, both as teachers and as novice members of our discipline, during their first year in a writing program.

Martha Townsend, University of Missouri at Columbia, for a study of how teaching writing-intensive courses affects the tenure cases of junior faculty across disciplines.



Call for 1996 Research Grant Proposals

The Research Grant Committee of the Council of Writing Program Administrators issues a call for proposals to investigate the intellectual work of the WPA. Maximum awards of \$2,000 may be given; average awards are \$1,000. A complete proposal will consist of a description of the project that explains how it addresses the grant theme; outlines how the project will proceed; provides a budget that is realistic, detailed, and specific; and explains how the results will be shared professionally. The descriptive proposal should be no longer than three double-spaced pages. Four copies must be sent to Kristine Hansen at the address below no later than 1 January 1996. Proposers should contact Hansen for more detailed information.

Kristine Hansen, Chair
WPA Research Grant Committee
English Department
Brigham Young University
Provo, UT 84602

Annual 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 1995 copyright date. Books published by companies that did not send annotations do not appear. All texts should be available by March 1995. The annotations were provided by the publishers; some have been edited for brevity and/or objectivity.

I. Developmental and ESL Writing Texts

I. A. Rhetorics

- Brandon, Lee, and Kelly Brandon. *Sentences and Paragraphs*. D.C. Heath. Teaches the basics of writing at the sentence and paragraph levels. Integrates reading and critical thinking skills throughout.
- Butler, Eugenia, Patricia J. McAlexander, Mary Ann Hickman, and Lalla Overby. *Correct Writing*, 6th ed. D.C. Heath. Approaches sentence-level grammar punctuation, mechanics, and diction with new exercises and test items.
- Carino, Peter. *Basic Writing: Process and Purpose*, 2nd ed. HarperCollins. Process-oriented, writing text stressing audience and purpose. Starts with essays then moves to paragraphs and sentences. Brief coverage of the rhetorical patterns, multicultural student-written essays, and large grammar unit.
- Dean, Kitty Chen. *Essentials of the Essay: Writing, Reading, and Grammar*. Allyn & Bacon. This text/workbook, designed for student interaction, teaches the writing of short essays through analytical reading, controlled writing, and model essays. Integrates reading, writing, and grammar.
- Eggers, Philip. *Process and Practice with Multicultural Readings*. HarperCollins. Alternate edition with thematically organized multicultural readings in the back of the book. This spiral-bound, paragraph-to-essay level text covers the writing process, rhetorical modes, and grammar issues.
- Fitzpatrick, Carolyn H., and Marybeth B. Ruscica. *The Complete Paragraph Workout Book*, 2nd ed. D.C. Heath. Integrates reading strategies, guidance through the writing process, and a review of grammar and punctuation for help writing at the paragraph and multi-paragraph level.
- Fitzpatrick, Carolyn H., and Marybeth B. Ruscica. *The Complete Sentence Workout Book*, 3rd ed. D.C. Heath. Helps students master the basic English grammar and punctuation at the sentence, paragraph, and essay level.

- Meiser, Mary. *Good Writing!* Allyn & Bacon. This interactive rhetoric/reader/handbook offers instruction in the writing process and the connection between reading and writing. Includes numerous examples of student and professional work plus individual and collaborative writing activities.
- Montoya, Candace Glass, and Joan Mariner Roxberg. *Thinking and Writing Persuasively: A Basic Guide*. Allyn & Bacon. This rhetoric/reader is a developmental text that focuses on persuasive writing. Grammar is presented as part of the reviewing process, and the text facilitates use of the portfolio method.
- Platt, Geoffrey. *A Writer's Journey*, 2nd ed. D.C. Heath. A complete, process-oriented rhetoric for developmental writing students.
- Rich, Susanna L. *The Flexible Writer: A Basic Guide*, 2nd ed. Allyn & Bacon. A text for those who believe that writing is a process and that students should revise often, preferably in complete essays, in order to improve as writers.

I. B. Readers

- Adams, W. Royce. *Viewpoints: Readings Worth Thinking and Writing About*. D.C. Heath. Teaches the skills necessary for reading and writing, reinforcing them with accessible, thought-provoking essays, graded in difficulty.
- Brandon, Lee. *Celebrating Diversity: A Multicultural Reader*. D.C. Heath. Class-tested pedagogy for the paragraph-to-essay level writer and a collection of readings are brought together in this unique reader for writers.
- Brandon, Lee. *Paragraphs and Essays with Multicultural Readings*. D.C. Heath. Offers students an overview of the writing process; allows instructors to design their own teaching approach.
- Penfield, Elizabeth, and Theodora Hill. *Quick Takes: Short Model Essays for Basic Composition*. HarperCollins. Rhetorically organized reader features paragraphs and essays that illustrate patterns of organization. Apparatus includes introductions to each rhetorical pattern, "Pointers" for writing, and vocabulary words. Essays reflect ethnic and gender diversity.
- Popken, Randall L., Alice A. Newsome, and M. Lanell Gonzales. *Departures: A Reader for Developing Writers*. Allyn & Bacon. Drawn exclusively from popular media, the readings on contemporary subjects were chosen for their ability to interest students. Writing projects encourage students to respond to the readings.
- Seyler, Dorothy U. *Patterns of Reflection: A Reader*, 2nd ed. Allyn & Bacon. Organized both by rhetorical strategies and thematic cores. This reader allows students to move from personal to more complex topics. Includes 81 selections, including 4 annotated student essays, short stories, poems, and art.

Smith, Maggy, and Douglas Meyers. *Springboard for College Writers*. HarperCollins. Cross-curricular reader leads student through the reading and writing processes and applies these processes to readings from 10 liberal arts disciplines. Readings are organized by expressive, informative, and persuasive essays.

I. C. Workbooks

- Emery, Donald W., John M. Kierzek, and Peter Lindblom. *English Fundamentals*, 10th ed., *Form B*. Allyn & Bacon. With nearly 60 years of proven classroom instruction, Emery continues to use step-by-step instructions in teaching the basics of sentence structure and grammar.
- Gorrell, Donna. *The Little, Brown Workbook*, 6th ed. HarperCollins. Perforated-page workbook covers the writing process and documented papers, as well as grammar concepts. Exercises include sentence patterning, combining, and controlled composition; many are connected discourse on cross-curricular topics.
- Taylor, Margaret W. *The Basic English Handbook*. HarperCollins. Worktext begins with paragraph and essay writing, then offers a detailed overview of grammar and usage. Organized in steps from basic principles to more sophisticated concepts.
- Wellington, Patricia C. *Shaping Up Your English*. Allyn & Bacon. This approach to teaching paragraph and sentence skills addresses student frustration, short attention spans, and early failures in writing with short chapters, visual lessons, and numerous novel exercises.
- Williams, Virginia, and Carl David Blake. *Explorations 2: From Paragraph to Essay*. HarperCollins. A sequel to *Explorations*, this 8 1/2 by 11 worktext provides process-oriented paragraph and essay writing practice and a thorough grammar review. Examples and exercises center on the theme of discovery and exploration.

I. D. Special Texts

- Brown, James I., and Vivian V. Fishco. *Efficient Reading*, 7th ed. D.C. Heath. Promotes reading speed and comprehension.
- Brown, James I., and Vivian V. Fishco. *Reading Power*, 5th ed. D.C. Heath. Strengthens reading speed, comprehension, and vocabulary.
- Fitzpatrick, Carolyn H., and Marybeth B. Ruscica. *Reading Pathways*, 2nd ed. D.C. Heath. Encourages students to become independent and active readers. Details the reading process, stressing application of strategies to students'

own college textbooks.

- Fitzpatrick, Carolyn H., and Marybeth B. Ruscica. *Reading Thresholds*. D.C. Heath. Aimed at basic readers taking their first course in college reading.
- Johnson, Ben E. *The Reading Edge: Thirteen Ways to Build Reading Comprehension*, 2nd ed. D.C. Heath. Designed to develop reading comprehension skills; unique in emphasizing skills needed for standardized tests.
- McWhorter, Kathleen. *College Reading and Study Skills*, 6th ed. HarperCollins. Reading/study skills text, emphasizing metacognition, helps students recognize organizational structures and thought patterns. Covers reading skills (approx. 9-12th grade level), critical thinking, note-taking, test-taking, and writing papers.
- Nist, Sherrie L., and Michele L. Simpson. *Developing Vocabulary Concepts for College Thinking*. D.C. Heath. Teaches developmental students vocabulary acquisition in the context of reading.
- Nist, Sherrie L., and William Diehl. *Developing Textbook Thinking: Strategies for Success in College*, 3rd ed. D.C. Heath. Presents learning and study strategies for reading textbooks.
- Smith, Brenda. *Breaking Through: College Reading*, 4th ed. HarperCollins. Reading skills worktext (approx. 6-12th grade level) features readings, taken from actual college textbooks, at three reading levels in each chapter. New "Connect" articles and new chapter on study strategies.
- Smith, R. Kent. *Building Vocabulary for College*, 3rd ed. D.C. Heath. Provides strategies for learning words and activities for mastering them. The words, including word elements and academic terms, were chosen from a number of college sources.

II. Freshman Writing Texts

II. A. Handbooks

- Aaron, Jane E. *The Compact Little, Brown Handbook*, 2nd ed. HarperCollins. 230-page handbook with new comb-binding and tabbed dividers presents the writing process, writing arguments, grammar, mechanics, punctuation, research, MLA, APA, and footnote-style documentation, writing about literature, and integrated ESL coverage.
- Corbett, Edward, and Sheryl Finkle. *The Little English Handbook*, 7th ed. HarperCollins. Pocket-sized handbook concentrates on the 50 most common writing problems. This edition includes a new MLA paper and a glossary of terms with ESL-related entries highlighted.
- Diyanni, Robert, and Pat C. Hoy. *The Scribner Handbook for Writers*. Allyn & Bacon. Expands the role of traditional handbook to include information

on the connections between thinking, reading and writing as well as the writing process. Includes many student examples, including 12 sample papers.

- Fowler, H. Ramsey, and Jane E. Aaron. *The Little, Brown Handbook*, 6th ed. HarperCollins. Comprehensive handbook covers the writing process, grammar, research writing, documentation, and writing in the disciplines. This edition includes more on critical thinking, argument, writing about literature, and integrated ESL material.
- Hacker, Diana. *A Pocket Style Manual. With A Pocket Guide to Writing in History*, by Mary Lynn Rampola. Bedford Books of St. Martin's Press. Pocket-sized guide to writing comes with a supplement tailoring it to the needs of history courses. Covers grammar, punctuation, and conventions of history writing and offers footnote models.
- Hacker, Diana. *A Writer's Reference*, 3rd ed. Bedford Books of St. Martin's Press. Flip open format. Revised to serve as a reference for more kinds of writers. New features include a tutorial on how to use the book, ESL notes throughout, more student papers, separate MLA and APA sections, and a section on document design.
- Kirkland, James W., and Collett B. Dilworth Jr. *Concise English Handbook*, 3rd ed. D.C. Heath. Spiral Bound. Presents the fundamentals and mechanics of writing as an inextricable part of the overall writing process.
- Mulderig, Gerald P. *The Heath Handbook*, 13th ed. D.C. Heath. Comprehensive, coverage of the writing process as well as the conventions of grammar and mechanics. Also available for separate purchase are the sections on writing the research paper and grammar and usage.

II. B. Rhetorics

- Barnet, Sylvan, and Marcia Stubbs. *Barnet/Stubbs' Practical Guide to Writing with Readings*, 7th ed. HarperCollins. Rhetoric/reader/handbook with over 70 readings offers advice on the writing process and writing essays in narration, description, analysis, and persuasion. Chapters on the research paper, and writing about literature.
- Bloom, Lynn Z. *The Essay Connection: Readings for Writers*, 4th ed. D.C. Heath. Emphasizes the connection between reading, writing, and critical thinking. A varied selection of writings. Can be used by reading topics or by patterns of writing.
- Elbow, Peter, and Pat Belanoff. *A Community of Writers: A Workshop Course in Writing*. 2nd. ed. McGraw Hill. Seventeen workshops, each representing a major writing assignment designed for one to two weeks. Readings to go with each workshop. Also mini-workshops for single classes or work at home. Informal tone. Full and explicit Instructor's Manual available.

- Gong, Gwendolyn, and Sam Dragga. *A Writer's Repertoire*. HarperCollins. Blending theory and practice, this rhetoric/reader/handbook revisits rhetorical canons and offers assignment-based chapters (with student papers) on writing expressive, referential, and persuasive essays. Introduces author's own mapping device. Writer's Workshop software.
- Kiniry, Malcolm, and Mike Rose. *Critical Strategies for Academic Thinking and Writing*, Compact 2nd ed. Bedford Books of St. Martin's Press. Reprinting Part One and the two field research chapters of Part Two of Kiniry & Rose's book, this brief text trains students in 6 of the most important thinking and writing skills at the core of college-level work in all disciplines.
- Lannon, John M. *The Writing Process: A Concise Rhetoric*, 5th ed. HarperCollins. Rhetoric/reader/handbook treats writing as a decision-making process showing students how to plan, draft, and revise essays for different purposes and audiences. Includes chapters on style, argument, and the rhetorical modes.
- McCuen, Jo Ray, and Anthony Winkler. *From Idea to Essay: A Rhetoric, Reader, and Handbook*, 7th ed. Allyn & Bacon. This rhetoric/reader/handbook leads students through the process of essay writing. The text covers 9 rhetorical modes, writing the research paper. Has a comprehensive handbook.
- Meyers, A. Alan. *Composing Experience*. HarperCollins. Argument-oriented rhetoric begins with personal experience essays then moves to position papers through the use of collaborative, problem-solving simulation games, called "Writing in a Social Context."
- Moxley, Joseph M. *Becoming an Academic Writer: A Modern Rhetoric*. D.C. Heath. Employs modern composition theory to move students from personal writing to more academic forms of discourse. Includes 35 full-length sample essays.
- Peoples Halio, Marcia. *Writing With WordPerfect for MS-DOS Machines*. HarperCollins. (See E. Software & Computer Assisted Instruction.)
- Ramage, John D., and John C. Bean. *Writing Arguments: A Rhetoric with Readings*, 3rd ed. Allyn & Bacon. *Writing Arguments* offers a combination of rhetoric/readings, integrating a comprehensive study of argument with a process approach to writing. Includes a thematic anthology on contemporary issues.
- Ramage, John D., and John C. Bean. *Writing Arguments: A Rhetoric with Readings*, 3rd ed., *Brief Edition*. Allyn & Bacon. Designed for those that want a separate book of readings, this contains all but Part V, "An Anthology of Arguments" from Ramage & Bean's *Writing Arguments*, 3rd ed.
- Rosen, Leonard J. *Discovery and Commitment: A Guide to College Writing*. Allyn & Bacon. A rhetoric/reader/handbook that focuses on critical thinking and reading. The text and 75 thematically organized readings help students discover ideas, form writing commitments, and use sources.

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- Rosen, Leonard J. *Discovery and Commitment: A Guide to College Writing, Brief Edition*. Allyn & Bacon. Contains all but Part VI "Handbook" from *Discovery and Commitment*.
- Vivion, Michael J., and Sarah Morgan. *Circles of Influence: A Writer's Rhetoric*. Allyn & Bacon. Organized according to the writing process, this rhetoric integrates theory, practice, and culture, to motivate students to develop critical thinking skills and become active writers.
- Voss, Ralph F., and Michael L. Keene. *The Heath Guide to College Writing*, 2nd ed. D.C. Heath. Emphasizes the connection between reading and writing throughout. Brings together a variety of approaches to make the writing process clear to students. Includes 100 readings.

II. C. Readers

- Atwan, Robert. *Our Times: Readings from Recent Periodicals*, 4th ed. Bedford Books of St. Martin's Press. Collects very recent articles from very recent periodicals on topics of current interest. More than half of the 54 selections published since 1993. New writing assignments and supplemental documents help students turn class discussion into writing. Instructor's Edition.
- Bachmann, Susan, and Melinda Barth. *Between Worlds: A Reader, Rhetoric, and Handbook*. HarperCollins. Over 70 thematically organized readings that reflect psychological "in-between-ness." Process-oriented rhetoric traces several student works-in-progress and covers the rhetorical patterns and the research paper.
- Bartholomae, David, and Anthony Petrosky. *Reading the Lives of Others: A Sequence for Writers*. Bedford Books of St. Martin's Press. Brief version of Bartholomae and Petrosky's *Ways of Reading*, 3rd ed. Six selections and one expanded assignment introduce students to the complex kinds of reading, thinking, and writing that will be expected of them in other courses. Instructor's Manual.
- Brandon, Lee. *Celebrating Diversity: A Multicultural Reader*. D.C. Heath. Class-tested pedagogy for the paragraph-to-essay level writer and a collection of readings are brought together in this reader for writers.
- Cavitch, David. *Life Studies: An Analytic Reader*, 5th ed. Bedford Books of St. Martin's Press. Thematic reader with 58 selections (25 new) arranged in tightly focused units (2 new) treating different aspects of human experience. New emphasis on critical thinking and analysis to help students move from personal to academic writing.
- Colombo, Gary, Robert Cullen, and Bonnie Lisle. *Rereading America: Cultural Contexts for Critical Reading and Writing*, 3rd ed. Bedford Books of St. Martin's Press. A multicultural reader with a focus on critical thinking

and writing. Features 74 selections (36 new) by writers who challenge mainstream modes of thinking. Revised organization, visual art and selections on the media in every chapter, new chapter on the myth of freedom.

Decker, Randall E., and Robert A. Schwegler. *Decker's Patterns of Exposition*, 14th ed. HarperCollins. Rhetorically-organized reader presents classic and contemporary essays and concise apparatus including and introduction to critical reading and writing, and brief introductions to each rhetorical mode with new model student essays.

George, Diana, and John Trimbur. *Reading Culture: Contexts for Critical Reading and Writing*, 2nd ed. HarperCollins. Thematically organized reader includes essays, case studies, and advertisements that explore and analyze aspects of American culture. Opening chapter models critical reading strategies and cultural criticism. New chapter on multiculturalism.

Goshgarian, Gary. *Exploring Language*, 7th ed. HarperCollins. Thematically organized reader features essays on recent controversies over language including censorship, political correctness, hate speech, sexism, manipulative advertising claims, nonstandard English, propaganda, and the effect of technology on communication.

Hall, Donald. *The Contemporary Essay*, 3rd ed. Bedford Books of St. Martin's Press. Anthology of recent literary essays. All written within the last 20 years, the 50 essays (26 new) are organized alphabetically. Apparatus limited to a brief headnote and afterward for each essay and an expanded introduction.

Harris, Joseph, and Jay Rosen. *Media Journal: Reading and Writing about Popular Culture*. Allyn & Bacon. Contains 60 selections focusing on cultural studies, the media and popular culture. Students learn to read and respond to other media critics as well as writing media criticism themselves.

Hirschberg, Stuart. *One World, Many Cultures*, 2nd ed. Allyn & Bacon. Global, multicultural, and cross-cultural reader. Thematically organized. Features 68 selections written by major authors from 37 countries. Contains 40 new readings and a new chapter, "The Spiritual Dimension".

Itzkowitz, Martin E. *Concepts and Cultures: A Reader for Writers*. Allyn & Bacon. Combines the intellectual stimulation of an internationally multicultural and multidisciplinary reader with the pedagogic advantages of teaching composition through traditional rhetorical principles.

Maasik, Sonia, and Jack Solomon. *California Dreams and Realities: Readings for Critical Thinkers and Writers*. Bedford Books of St. Martin's Press. Thematic reader for California classrooms. 44 selections in 6 chapters explore current pressing California issues. Editorial apparatus encourages personal writing, critical analysis, argumentation, and research. Instructor's Manual.

- Schilb, John, Elizabeth A. Flynn, and John Clifford. *Constellations: A Contextual Reader for Writers*, 2nd ed. HarperCollins. Thematically organized reader divides broad chapters on identity, gender, race relations, and ethical debates into closely linked clusters of 3 or 4 readings. Women and minority writers are extensively represented.
- Shrodes, Caroline, Harry Finestone, Michael Shugrue, and Fontaine Maury Belford. *The Conscious Reader*, 6th ed. Allyn & Bacon. 216 culturally diverse selections (both fiction & nonfiction) taken from many academic disciplines and ranging from classical times to the present, are arranged thematically to encourage students to examine their own values.
- Verburg, Carol J. *The Environmental Predicament: Four Issues for Critical Analysis*. Bedford Books of St. Martin's Press. A brief argument reader featuring 30 balanced selections with strong points of view on 4 current environmental issues. Includes chapter introductions, headnotes, discussion and writing questions, glossary of environmental terms, and annotated bibliography. Instructor's Manual.
- White, Merry I., and Sylvan Barnet. *Comparing Cultures: Readings on Japan for American Writers*. Bedford Books of St. Martin's Press. Multicultural reader opens perspectives on American diversity by immersing students in 56 readings about modern Japan. Prepared by a social scientist and a composition instructor, the book's editorial apparatus focuses on rigorous thinking and thoughtful reading. Instructor's Edition.
- Wilkie, Betty-Ann C., and Carol L. Gabel. *Double Exposures: Readings for Developing Effective Writing*. HarperCollins. Thematically organized reader features essays as well as newspaper articles, interviews, advertisements, diary excerpts, song lyrics, and greeting card messages. Across-the-Text and Two-by-Two writing projects suggest different readings for writing assignments.

II. D. Workbooks

- Moore, Miriam P. *The Scribner ESL Workbook for Writers*. Allyn & Bacon. Loosely correlated to go with *The Scribner Handbook for Writers* by Diyanni & Hoy, this was written specifically for ESL students. The workbook focuses on composition — not remedial grammar.
- Nickerson, Marie-Louise. *The Scribner Workbook for Writers*. Allyn & Bacon. Provides explanations and exercises that allow students to practice a range of usage skills developed in each chapter. Includes generative exercises that call for students to work with their own writing.

II. E. Special Texts

- Coyle, William. *Research Papers*, 9th ed. Allyn & Bacon. New edition of longstanding text on research techniques. Includes the latest on using CD-Roms, on-line databases, etc., and 3 new sample papers.
- Elbow, Peter, and Pat Belanoff. *Sharing and Responding*. 2nd. ed. McGraw Hill. A small pamphlet explaining for students multiple techniques for giving peer response. Techniques are arranged in a sequence from simpler and safer to harder and riskier. Each technique is illustrated with two sample essays.
- Haggblade, Berle. *Writing Effective Sentences*. South-Western Educational Publishing, a Division of ITP Inc. A text-workbook which integrates instruction in grammar, punctuation, and composition as it teaches students a practical sentence analysis system that they can apply immediately. Includes special applications on the six most common writing pitfalls.
- Keene, Michael L. *Effective Professional and Technical Writing*, 2nd ed. D.C. Heath. Addressed to students in all fields of study. An analytical, reader-based approach to professional writing.
- Kolin, Philip C. *Successful Writing at Work*, 4th ed. D.C. Heath. A practical text, teaching the communication skills necessary for success in the workplace. Includes an abundance of realistic practice situations.
- Marius, Richard A. *A Short Guide to Writing About History*, 2nd ed. HarperCollins. Supplemental writing guide introduces students to the pleasures of historical research while teaching them how to write cogent history papers. Discusses using and evaluating primary and secondary sources.
- Porush, David. *A Short Guide to Writing About Science*. HarperCollins. Supplemental writing guide for chemistry, physics, mathematics, computer science, and engineering courses. Guide discusses lab notebooks, lab reports, formal research papers, and science essays.
- Ruggiero, Vincent. *The Art of Thinking: A Guide to Critical and Creative Thought*, 4th ed. HarperCollins. Critical thinking guide discusses issue analysis, creative problem solving, and decision making. This edition includes expanded coverage of writing and speaking.

III. Advanced Writing Texts

III. A. Rhetorics

- Covino, William A., and David A. Jolliffe. *Rhetoric: Concepts, Definitions, Boundaries*. Allyn & Bacon. Designed for an advanced course, this cross-disciplinary text provides a comprehensive overview of the major

concepts of rhetorical theory from antiquity to the present. Includes an introduction, glossary, and scholarly readings.

Zinsser, William. *On Writing Well*, 5th ed. HarperCollins. Brief guide to various types of nonfiction writing gives practical advice for writing about interviews, travel, sports, technology, business, etc. This edition features new readings by women and multicultural writers.

III. B. Readers

Marting, Janet. *Voice of Reflection: A Writer's Reader*. HarperCollins. Thematically organized, autobiographical reader presents 58 first person essays on themes like family, friendships, self-reflection, and the minority experience. Essays by acclaimed and previously unanthologized writers as well as student writers.

Merton, Andrew. *In Your Own Voice: A Writer's Reader*. HarperCollins. Alphabetically organized reader provides models for writing. Methodology encourages students to learn by reading and imitating other writers' voices and adapting their techniques. Writing tips and suggestions featured throughout.

III. C. Composition & Literature Texts

Clerk, Jayana, and Ruth Siegel. *Modern Literatures of the Nonwestern World: Where the Waters are Born*. HarperCollins. Organized chronologically within geographic area, this anthology features 20th century literature of the non-western world including Latin America, South America, the Caribbean, Africa, Middle East, East Asia, and Southeast Asia.

Kennedy, X.J., and Dana Gioia. *An Introduction to Fiction*, 6th ed. HarperCollins. Offers 56 stories (many by women and minorities), including Kafka's "Metamorphosis," an in-depth focus on Flannery O'Connor, apparatus, and guidance on writing about fiction. New section on critical approaches.

Kennedy, X.J., and Dana Gioia. *An Introduction to Fiction, Poetry, and Drama*, 6th ed. HarperCollins. Three-genre anthology presents classic and contemporary selections, readable apparatus, and thorough coverage of writing. Stronger representation of women and minorities, and new section on critical approaches.

Kennedy, X.J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, and Drama, Compact Edition*. HarperCollins. Compact edition offers a paperback format and slightly fewer selections but still covers the topics

presented in Kennedy/Gioia's *Literature*, 6th ed.

- Meyer, Michael. *Thinking and Writing about Literature*. Bedford Books of St. Martin's Press. A concise guide to reading and writing about fiction, poetry, and drama with student samples illustrating the process. Introduces students to 8 contemporary theoretical approaches and expands the critical reading and writing chapters of the *Bedford Introduction to Literature*, 3rd ed.
- Rabkin, Eric S. *Stories: An Anthology and an Introduction*. HarperCollins. Anthology presents classic and modern short stories, as well as detective fiction, science fiction, westerns, Bible stories, non-western teaching tales, fairy tales, and graphic and verse narratives. Accompanied by apparatus.
- Reed, Ishmael. General Editor. *Literary Mosaic Series*. Volumes include: Kannellos, Nicholas. *Hispanic Literature*. Young, Al. *African American Literature*. Wong, Shawn. *Asian American Literature*. Vizenor, Gerald. *Native American Literature*. HarperCollins. Featuring both established and newer writers, each book is organized chronologically by genre (autobiography, fiction, poetry, drama) and includes an historical introduction, headnotes for each selection, and alternate thematic contents.

III. D. Business & Technical Writing Texts

- Boiarsky, Carolyn, and Margot I. Soven. *Writings from the Workplace: Documents, Models, and Cases*. Allyn & Bacon. Designed for a technical writing course, this text unites the casebook and the models approach. Offers actual technical documents as readings.
- Harcourt, Jules, Krizan, A.C., and Patricia A. Merrier. *Business Communication*. South-Western Educational Publishing, a Division of ITP Inc. Comprehensive text presents business communication topics from a practical business perspective, placing emphasis on technology, oral and nonverbal communication, and legal and ethical considerations. Includes updated coverage of employment, international and cross-cultural communications.
- Houp, Kenneth W., Thomas E. Pearsall, Elizabeth Tebeaux, and Janice C. Redish. *Reporting Technical Information*, 8th ed. Allyn & Bacon. New to this edition: co-author Tebeaux, 2 chapters on developing reports, more emphasis on application in document design.
- White, Fred. *Communicating Science and Technology*. HarperCollins. Emphasizing technical writing as a dynamic process, this text covers proposals, procedures, progress reports, correspondence, newsletters, brochures, and articles and discusses research techniques like interviewing and taking surveys.

III. E. Special Texts

Bachman, Lois J., Norman B. Sigband, and Theodore W. Hipple. *English and Vocabulary for Careers*. South-Western Educational Publishing, a Division of ITP Inc. A comprehensive text-workbook which combines thorough English grammar instruction with vocabulary building. Vocabulary is drawn from all major occupations such as finance, health services, and technology.

Bernays, Anne, and Pamela Painter. *What If? Writing Exercises for Fiction Writers, Revised and Expanded Edition*. HarperCollins. Collection of writing exercises isolates and focuses on specific elements of fiction writing such as dialogue, plot, characterization, and point of view. Anthology of short stories is included.

Murray, Thomas E. *The Structure of English: Phonetics, Phonology, Morphology*. Allyn & Bacon. Deals *only* with phonetics, phonology, and morphology. Designed to be self-checking and self-teaching with numerous exercises throughout.

IV. Professional Texts

Howard, Rebecca Moore, and Sandra Jamieson. *The Bedford Guide to Teaching Writing in the Disciplines: An Instructor's Desk Reference*. Bedford Books of St. Martin's Press. A desk reference that also serves as a self-contained course in teaching writing in the disciplines, this book is built around sample syllabi, handouts, and assignments for a variety of fields. Designed for a wide range of instructors in all academic departments.

V. Software & Computer-Assisted Instruction

Peoples Halio, Marcia. *Writing With WordPerfect for MS-DOS Machines*. HarperCollins. Combination word-processing manual and rhetoric helps students master WordPerfect 5.1 while it introduces them to the writing process. Shrinkwrapped with disks featuring 180 exercises including sample papers for editing practice.

Notes on Contributors

Sally Barr-Ebest (formerly Reagan) is Associate Professor of English and Director of Composition at the University of Missouri-St. Louis. She is editor with David Bleich and Tom Fox of *Writing With: New Directions in Collaborative Teaching, Learning, and Research* (SUNY 1994) and of *Writing From A to Z* (Mayfield 1994) with Gerald Allred, Walter Oliu, and Theodore Brusaw. She has also published essays over the past few years in *College English*, *The Journal of Basic Writing*, *The Journal of Teaching Writing*, and *WPA: Writing Program Administration*. Currently, she is on research leave developing a book-length manuscript which examines the effects of collaborative learning on graduate students.

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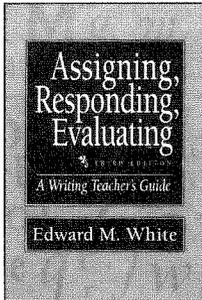
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Paige Dayton Smitten is Managing Editor of *WPA*.

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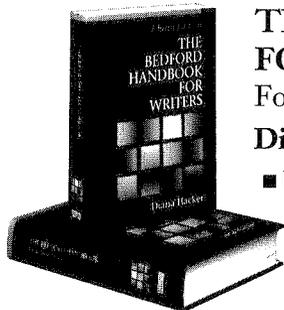
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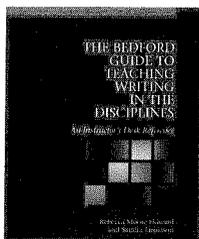
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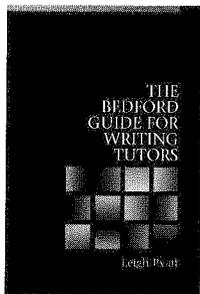
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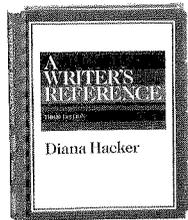
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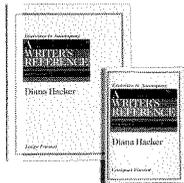
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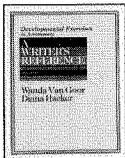
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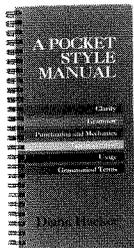
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