

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.

For membership information, please see page 116.

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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 5.0 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.

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.

Address inquiries about the *WPA* consultation/evaluation service to Ben W. McClelland, Department of English, University of Mississippi, University, MS 38677.



Call for 1997 Research Grant Proposals



The Research Grant Committee of the Council of Writing Program Administrators invites proposals to investigate the intellectual work of the WPA. Maximum awards of \$2,000 may be given; average awards are \$1,000.

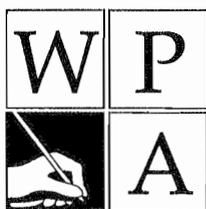
A complete proposal will explain the project and how it will address issues of common concern to WPAs; outline how the project will proceed; provide a budget that is realistic, detailed, and specific; and explain how the results will be shared professionally. The descriptive proposal should be no longer than three pages. **PLEASE NOTE:** Because proposals will be blind reviewed, please do not identify yourself or your institution in the project description. Attach a cover letter that gives the names of all investigators. Four copies must be sent to Kristine Hansen at the address below no later than 2 January 1997.

Proposers should contact Hansen for more detailed information. Winners will be announced at the 1997 WPA breakfast.

Kristine Hansen, Chair
WPA Research Grant Committee
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Writing Program Administration

Journal of the Council of Writing Program Administrators

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Letter from the Editor

Last Friday at 8:10 a.m., thirteen English 101 students visited my office. Their teacher gone that day, ill, the students wanted to voice concerns. We found an empty classroom, and I spent an hour listening to issues ranging from the teacher not being clear enough (“Would *you* please tell us what ‘discourse conventions’ are?”) to the teacher expecting too much (“We work harder for this class than any other class, and no one is getting A’s).

They had some legitimate concerns and some unreasonable ones. I drew from my stock of analogies to deal with the latter. (Suppose I practiced basketball 16 hours a day for months, no one disputing my efforts; would the Chicago Bulls be “expecting too much” in not giving me a contract?) And I promised to address those problems that I agreed did exist. The atmosphere of this class had clearly gone south with the robins.

Three days later I learned that my university had proposed a meager, even insulting pay raise for our Graduate Teaching Assistants, a group that had gone over ten years without an increase. We had done all the right things in building our argument, collecting comparative data on assistantships within the university, within the state, and at like institutions, raising ethical arguments and quality of instruction arguments and quality of program arguments. Then this.

As a child I was fascinated to learn that, in addition to the four main points on a compass and even in addition to the four secondary points, there were ones more exotic: north-northwest, west-northwest, and so on. Such subtleties of direction. Most of the time, the WPA compass has predictable major points: student needs, teacher needs, institution needs, profession needs. But when the job blows us between lands like those I described above, even sixteen points cannot describe where we are. In “An Expedition to the Pole,” Annie Dillard notes that old sea navigational charts often included the letters “P.D.” next to symbols for shoals. Position Doubtful. ☹

This issue contains a resource article by Todd Taylor and a ruminative essay by Deb Holdstein, both about computers. Dave Healy and Irene Clark prod the conventional wisdom regarding writing centers, plagiarism, and what it means to help students. Hildy Miller explores feminist and masculinist tensions in program administration, and Mark Long, Jennifer Holberg, and Marcy Taylor view a related issue but through the lens of preparing future WPAs. Greg Glau explains a strategy for working with basic writers, and Kirsti Sandy’s review discusses a book that challenges the very notion of general required writing courses—Glau’s and all of ours. Finally, readers will find a draft copy of the Executive Committee statement on “The Intellectual Work of the WPA.” Please note the call for responses included in its headnote.

Doug Hesse

Computers in the Composition Curriculum: An Update

Todd Taylor

The title of this essay borrows directly from "Computers in the Composition Curriculum: Looking Ahead," by Jeanette Harris, Diana George, Christine Hult, and M. Jimmie Killingsworth. Even though that article was published in the 1989 Fall/Winter issue of *WPA*, it remains, eight years later, at the top of my recommended reading list for those who are trying to negotiate the increasing impact of computers on writing programs. Although the subtitle "Looking Ahead" suggests that the focus of the original essay was the future, I value this article so highly because it continues to serve in the present as a concise and powerful position statement on computers and writing program administration. The authors write,

Many writing program administrators fight so long to get a computer lab or classroom for their program that they think the battle is over once the machines are in place. We would argue, however, that a strong computerized writing program focuses on writing, not computer technology. Computers are only machines; their effectiveness depends on using them to reinforce theories that inform our pedagogy. As writing program administrators, it is our responsibility to determine the role computers play in the teaching of writing. (35)

Harris and her colleagues also note that the "one constant factor in dealing with computers is change. As writing program administrators, we must try to keep informed of the changes and to react appropriately to them" (Harris et al. 41). It is therefore somewhat remarkable that since 1989 *WPA* hasn't published a single article about changes taking place in computers and writing. The lack of updates is probably due to the fact that writing program administrators are often asked to wear too many hats. The additional responsibility of being an expert on instructional technology is not something easily added to an often already overburdened workload. However, many indications suggest that *WPAs* can no longer afford to lack expertise in this area. The mind-boggling expansion of the Internet and the advent of the personal computer place us in the midst of very significant technology-driven cultural changes. Mainstream commercial and political forces have for some time been exerting tremendous pressure on educational institutions to technologize. And maybe most significantly, the Internet's ability to support virtual writing classes, often referred to as "distance learning," amounts to a very tangible revolution in the way we teach, a revolution whose early manifestations are both encouraging and threatening for writing programs, teachers, and students.

In short, in order to make the kind of informed decisions that Harris and her colleagues call for, WPAs need quality information, and they need it updated frequently. At the Eleventh Annual Computers and Writing Conference in 1995, one of the plenary speakers, Diana Natalicio, the President of the University of Texas at El Paso, suggested that the biggest challenge we all face in terms of education and computers is to think creatively to find ways to use technology to bring people together. And an important dimension toward achieving that goal is keeping ourselves as informed as possible about technological change. Perhaps, regular updates such as the one I present here can help toward that end.

Computers and Writing: The State of the Art in 1997

The big news since 1989 has been, without a doubt, the Internet. The original "Computers in the Composition Curriculum" could have never predicted a revolution in the realm of written discourse as monumental as widely available access to a global network of computers. And so, while I begin the nuts and bolts portion of this update with a description of the state of the art in hardware and software, as the reader will see, almost every important development in this report is, in one way or another, a result of the impact of the Internet.

Hardware for the Computer-Supported Writing Facility: From Pentiums to Infrared Networks

The body of research on computers and writing has generally avoided talking about specific hardware and software configurations for a number of good reasons. First, new products seem to arrive every six months or so, thereby making it difficult to write in the face of inevitable obsolescence. Second, scholars are hesitant to make formal endorsements for commercial products. This wariness has meant that important questions such as "My writing program wants to construct a new computer-supported writing facility this year—what equipment do I need, and how much will it cost?" often go unanswered and undocumented; therefore, in some ways, every WPA who works to create a new facility must reinvent the wheel. In 1997, the answer to the first question, "What equipment do I need?" is generally: a room with enough workstations so that if one or two of the computers go down, the facility will still be able to accommodate writing classes with enrollments of various sizes. Typically, this means 20 to 30 nearly top-of-the-line computers; in other words, if these computers were cars, you would probably want to select a new mid-size or slightly better, not a subcompact, not a luxury car, and not last year's model. In 1997, this would mean selecting mid-range Pentiums or Power MacIntosh's with at least 8 MB of RAM, average hard drive capacities, and standard but not advanced processor speeds (measured in megahertz or MHz).

These computers should be networked not only locally within the

classroom itself, but also globally through a direct connection to the Internet. A lone high-speed, high-volume laser printer can now efficiently handle the demands of as many as 30 to 40 students printing out at once. These printers are quieter and more reliable than dot matrix printers, but they are also more expensive to purchase and operate. Most networked facilities will also require a file server such as Novell- or Sun-brand machines. While a file server's outward appearance may not be substantially different from a personal computer's, the differences in their price tags and capabilities are significant. A file server is to a network what a brain is to a nervous system: they both function as the central storage house for information as well as the trafficker of in-coming and out-going data. Educational network administrators are becoming increasingly fond of Unix-based file servers—"Unix" is an operating system in competition with DOS, Windows, Macintosh, and other platforms; it is an increasingly popular platform because it is a very capable system for maintaining e-mail accounts and Internet connections.

I describe the previous configuration in order to provide an answer to the second question: "How much will it cost?" Below is an estimate based upon actual costs of a recently established facility at my home institution.

30 stations	\$ 75,000
file server	\$ 5,000
printer	\$ 4,000
projection system	\$ 4,000
furniture	\$ 6,000
remodeling	\$ 15,000
cables & accessories	\$ 2,000
software	\$ 13,000
supplies for 1 year	\$ 1,000
total	\$ 125,000

However, it is important to note that an institution's actual cash outlay toward establishing a new facility can vary greatly, depending upon a number of issues. Grant money can reduce actual costs. But, of course, receiving grant money remains a complicated, competitive, and tortuous pursuit. Another way to reduce costs is to carefully examine the goals and needs of a writing program to see if it's reasonable to downsize from the \$125,000 model that I just described. For example, if your campus or your building is not directly wired to the Internet—such wiring is often referred to as a "backbone"—and is not likely to acquire such connections in the near future, you may be able to operate with less expensive workstations and file servers. I also know of colleagues who have an "ain't too proud" attitude toward acquiring computer equipment: they're willing to make use of old computers that other departments have outgrown. Teachers have for a long time had to be resourceful, and one approach is that any com-

puter, no matter how outdated, can be used to support writing pedagogy, if used creatively.

However, a word of caution: if English departments or writing programs are especially obvious about their willingness to take hand-me-downs, they run the risk of being permanently placed on the bottom of the list regarding expenditures on technology. In order to counter such relegation, two of the most effective points a WPA can argue when making a case for gaining access to his or her institution's newest instructional technology are (1) that, on a national scale, writing instructors have a great deal of practice, a significant body of research, and a large number of experienced colleagues that will lend significant support and guidance to any new, local program; and (2) that the vast majority of the information which instructional technologies are currently able to exchange effectively is textual. In other words, while the sciences may seem at first a more common sense place for computers, writing programs are in many ways a better match with instructional technology because of a solid history with computers in the field as well as the largely textual nature of much of today's computer-networked exchanges. However, other factors may also influence the decision regarding whether or not to accept hand-me-downs; for example, if a writing program is linked to a graduate program responsible for developing future instructors (instructors who will clearly need experience in this area), then such programs may feel that some access is better than none.

The bottom line is that, with enough effort and creativity, a writing program can eventually acquire some version of a computer-supported writing facility, and this facility may actually cost your institution substantially less than \$125,000. Of course, a program can also spend much more than \$125,000. For instance, if you need a facility that will support sophisticated and memory-demanding graphics software for students in media production or journalism, you might need more expensive workstations. And it's important to remember that "state-of-the-art" is a temporal and relative quality; in fact, a rule of thumb in the business of purchasing technology is that the day you actually buy new equipment is the same day in which your equipment ceases to be considered "state-of-the-art." Visions of the next generation of computer-supported writing facilities have begun to emerge, but these visions are currently out of reach for most campuses because they require each student to carry either a personally owned or institutionally provided laptop computer. According to this configuration, computer labs and classrooms would no longer be a collection of networked workstations; they would be nothing more than a network itself. The student would bring his or her computer into a classroom and would connect to that room's network, probably through infrared or radio relays and not an actual plug of some sort.

The problem with the laptop-for-every-student model is that it obviously requires monumental, institution-wide policy changes, although some schools have made this leap. Beginning in the fall of 1996, each first-year student at Wake Forest University will be issued a new laptop. They will trade these computers after two years for newer models and keep them when they graduate. Most, if

not all, classrooms on campus will be networked. However, this program comes with a steep price tag: a \$3000 per year increase in tuition (\$12,000 over four years)—although only a third of this increase is earmarked for technology. Two of the primary benefits of this approach are that it solves the problem of fighting the loosing and expensive battle of trying to keep (working) state-of-the-art equipment in campus labs and classrooms and, by mandating a university-wide platform, teachers, students, and administrators can communicate and work together more seamlessly.

Software for the Computer-Supported Writing Facility: From Drill and Skill to the Virtual Classroom

Because hardware is more expensive and has a more substantial physical presence than software, decisions regarding equipment often receive too much attention. Selecting software that supports a particular writing program's vision is probably more important than selecting the machines themselves. As Gail Hawisher points out, each software design reflects specific conceptions of writing and writing instruction in the same way that an individual pedagogy reflects the perceptions of a specific writing instructor. I recommend selecting at least one, if not two, of the latest versions of mainstream word processing software such as WordPerfect, Word, or Ami Pro. Although neither of the latest versions of either Windows or Macintosh operating systems are without limitations and flaws, as industry standards, they are the most logical choices for workstation interfaces. If the facility offers connections to the Internet, each station should also be equipped with an Internet browser like Netscape so that students can access information stored on the World Wide Web (more on the WWW later). An Internet browser can be compared in some ways to a typical word processor: a word processor allows you to view files or documents that are almost always located within the user's desktop computer; an Internet browser also allows the user to view files, only instead of these files being located on a nearby desktop computer, they reside "out there" on the WWW. Thus, the infamous activity of "surfing the 'Net" requires browsing software. A computer-supported writing facility might also use hypertext or multimedia authoring programs, and desktop publishing software such as PageMaker or Quark Xpress is useful but is also a bit of a luxury.

However, the most important software decisions involve selecting programs designed specifically for use in a writing class. The first generation of this type of software featured rather inflexible programs that supported either drill and skill activities or served as heuristic prompts to help writers generate essays. A second generation of software emerged in the late 1980s and early 1990s; these programs, such as the Daedalus Integrated Writing Environment and Norton Connect, allow for much more dynamic activities. Their most attractive feature is the ability to facilitate networked classroom dialogues and exchanges. Some software packages offer capabilities that others do not; for

instance, Aspects, a program currently available only for Macintosh computers, allows everyone on a local network to simultaneously view changes to a text as the revisions are being made by either an instructor or a student. But a third generation of software is beginning to emerge. This third generation improves on other software in two ways: instructors and peer-editors will be able to comment more effectively on texts in electronic form, and they will be able to use writing software across the Internet instead of having to remain within the confines of a local network. Common Space, from Sixth Floor Media and Houghton Mifflin, is a third generation software package. According to a review by Greg Siering, "most of [Common Space's] functions are based upon the use of multiple columns for creating, comparing, and commenting on multiple versions of a document" (227). Common Space already features TCP/IP networking capabilities, meaning that its files can be easily shared over the Internet. Daedalus and Norton are currently (early 1997) working on Internet versions of their software.

Resources for Asynchronous Conversations: From E-mail to HyperNews

In the past few years, software originally designed for communication through the Internet has been a windfall for writing instructors who teach in computer-supported environments; they have discovered that a number of asynchronous and synchronous programs have effective applications for writing instruction. In this context, the term *asynchronous* denotes correspondence that does not take place in "real time," meaning that the activities of composing, sending, receiving, reading, and responding to messages each occur discretely, in separate spaces of time. Asynchronous electronic communication is analogous to sending letters back and forth through the post office. In contrast, synchronous electronic communication (discussed in the next section) is like a telephone conversation in that the exchange happens immediately, in "real time." Many of these programs are shareware, meaning that they are either free or very inexpensive. And because they are so inexpensive, campus system administrators routinely install these programs so that anyone with an e-mail account can use them; as a result, they are standard features on many institutional file servers used to connect to the Internet. Teachers who are creative and resourceful and whose students have e-mail accounts can use this software for many of the same activities that expensive commercial software is designed.

In addition to ordinary e-mail utilities like Pine and Pegasus, asynchronous e-mail resources include listservs (also known as discussion groups), newsgroups, and gopher sites. Listservs or discussion groups work like an electronic bulletin board that is read by subscribers or members who have joined a "list" or "group." In most cases, a member of a discussion group sends a message via e-mail to the bulletin board; this message is then automatically mailed to every subscriber on the list. Newsgroups are similar, except that the messages posted to the bulletin board are not automatically sent to subscribers;

users must typically retrieve these posts manually. Many teachers are finding ordinary e-mail, especially in conjunction with listservs, to be an effective tool not only for administrative tasks such as distributing class assignments and handouts, but also for conducting ongoing text-based conversations. In essence, anything that can take the form of text can be shared, duplicated, responded to, or commented upon by any member of a class using e-mail and/or a class listserv. Because listservs are relatively easy for campus network administrators to create and maintain, many instructors have individual listservs for every section that they teach. The exchange that takes place through listservs can be archived and even moderated if desired.

Gopher sites are electronic repositories for textually-recorded information; they're sort of like electronic file cabinets or library stacks for storing information. Writing teachers can use gopher sites to store syllabi, course materials, writing samples, readings, or student writing (with permission). In some configurations, students do not necessarily require e-mail accounts to be able to access information located in gopher sites; they might only need a workstation connected to the Internet. However, gopher sites are quickly being replaced by WWW sites, which are much more dynamic. In fact, new applications for the WWW, such as HyperNews, can combine features of e-mail, newsgroups, gopher sites, and web pages by generating a powerful, user-friendly, point-and-click hypertextual archive of online discussions.

Resources for Synchronous Conversations: From MOOs to Virtual Classrooms

In the original article, "Computers in the Composition Curriculum: Looking Ahead," Harris and her coauthors wrote, "One of the most tangible ways in which computers will affect the teaching of writing is to change the physical environment in which we teach" (35). However, in 1997, issues concerning the "physical environment" are often being recast in terms of the "virtual environment" because a small but growing number of writing programs have begun to experiment with courses that never or almost never meet face to face. Two of the most common objections to the proposition of the virtual writing classroom are "correspondence courses simply don't work" and "the student will lose something valuable in terms of face-to-face interaction with instructors and other students." Those who argue in favor of virtual classrooms counter the first objection by pointing out that today's virtual writing classrooms are different from the correspondence courses of the past. Currently, Internet "chat" programs known variously as MUDs, MOOs, MUSHs, and IRCs (among others) allow members of a particular class to conduct simultaneous or synchronous dialogues across great distances, and many instructors find that once they adjust their teaching strategies to online exchanges, the overall level of participation can improve dramatically. Proponents of the virtual classroom also suggest that our concern about face-to-face meetings may very well be a function of our egos as

teachers who enjoy a captive audience. They point out that effective learning may not in fact have that much to do with face-to-face meetings, especially if travel or domestic and career obligations are factored in as barriers that prevent many students from being able to participate in a class.

Chat program software, like the asynchronous resources mentioned previously, is often available for free, but it does make significant demands on the file servers in which the programs themselves are housed. As a result, campus systems administrators sometimes have strict or even prohibitive rules governing the use of chat programs. A number of campuses do not allow users to access chat programs at all, and other campuses restrict access to non-peak hours. Chat programs are also controversial. A frequently observed phenomenon that can only be described as "MOO addiction" has given teachers and administrators serious cause for concern. These programs allow the user to hold an online, synchronous textual conversation with, potentially, anyone who has access to the Internet. Chat users log onto places known as "worlds," inside of which are located various spaces often described metaphorically as rooms, cafés, hotels, bars, even writing centers. Within a particular "room" or even within a particular "cubicle" within a "writing center," any number of users can meet and talk to each other simultaneously. The lure of this type of social interaction seems to be very powerful for a number of people who find themselves "hanging out on the MOO" instead of working or sleeping.

While MOO addiction is exactly the sort of side-effect that many critics point to as an example of the deleterious nature of advanced technologies, we should be careful not to throw the baby out with the bathwater. A number of writing program administrators are conducting important and ground-breaking work through the use of chat programs, work that is very much a creative application of technology used to "bring people together." Jennifer Jordan-Henley and Barry Maid have collaborated across the Internet to create an online writing center in which graduate students from the University of Arkansas are able to tutor students miles away at Roane State Community College. In their virtual writing center, the writer first sends an e-mail draft of a work in-progress to the tutor. The tutor and the writer then schedule an online meeting to take place via a MOO in order to discuss the paper. These centers have become known as OWLS, or online writing labs. Currently Purdue University, The University of Missouri (Columbia), and the University of Texas (Austin) are among others that offer OWLs.

But despite the promising work of Jordan-Henley and Maid, the prospect of expanding writing classes into virtual space is potentially dangerous. In fact, of all the developments that this update covers, the advent of the virtual classroom may be the most significant issue a writing program administrator will have to consider in the near future. The concern is that virtual classrooms may serve as a mechanism whereby teachers of writing become further marginalized. If the virtual classroom allows for teachers to be no longer necessarily allied with a particular campus or institution, then it is possible that institutions will no longer feel the need to make long-term commitments to their faculty or writing

programs. Anyone who has a modicum and minimal qualifications can potentially be hired as a part-time instructor by any institution with online courses. Online classrooms, therefore, become extremely cost-efficient but suspicious ways to offer courses because not only do campuses no longer need to add expensive buildings, classrooms, and parking lots to expand their enrollment, they also might believe that they need not staff these courses with full-time writing professionals. And, unfortunately, precedents for this trend already exist.

The *Wall Street Journal* reported on September 12, 1994, that Phoenix University—a fully online, for-profit, accredited business school that has granted 60,000 degrees since 1976—has no tenured or full-time faculty; all of its 2,100 faculty members are “independent contractors, paid about \$1,000 to \$1,200 per course” (Stecklow A-1, 10). Consequently, while Phoenix University’s parent company, Apollo group, Inc., is on the move, it is doubtful that the futures of both its faculty and its students are as bright. And if the prospect of virtual classrooms currently seems far-fetched in your department or institution, think again. In 1989, Cynthia Selfe wrote, “It is not unusual for English faculty to return to school in September to find themselves involved in the administration of a new word-processing lab/classroom that has been established in their absence” (22). Today, more and more WPAs are finding themselves being suddenly asked or told to provide Internet-supported distance education courses, thereby potentially circumventing or countering what Harris, et al. properly identified as “our responsibility to determine the role computers play in the teaching of writing” (35).

The Emergence of a New Media: The World Wide Web

By all accounts, the World Wide Web is the most rapidly expanding area of the Internet. In one sense of the term, anything connected to the Internet can be considered part of the WWW, but when most people refer to the WWW, they are speaking of a particular type of interactive “site” or “node” on the Internet that has been typically composed in a computer language known as html (hypertext mark-up language). WWW sites are like gopher sites in that both are electronic repositories for information; however, WWW sites support multimedia, meaning that the user can access not only interactive text, but also photographs, graphics, audio, and even film. Like gopher sites, WWW documents can usually be read from any computer in the world that has the proper connection to the Internet. If the user knows the address or URL (universal resource locator) of a particular WWW site, he or she can access that site by using a web browser such as Netscape, unless it is protected by a password or a firewall.

In 1989, Harris and her colleagues stated that “In addition to changing how we teach and how students learn, computers are changing our perception of text” (39). They suggested that hypertext has the potential to reshape our understanding of textuality; however, their vision of the impact of hypertext had gone largely unrealized until the WWW suddenly became immensely popular,

beginning mainly in the summer of 1994. The significance of the WWW is not so much its multimedia and interactive characteristics as much as its combination of those qualities with global accessibility. Suddenly, sometimes even without an e-mail account, teachers of writing can use a mouse to click their way into and through CCCC Online, *JAC Online*, and information presented by the Alliance for Computers and Writing.

The WWW has tremendous potential in terms of writing program administration. Teachers can begin to publish syllabi, handouts, sample material, student writing, hypertexts, and even handbook-type instructions in permanent, interactive repositories that can be accessed from anywhere on the globe. One of the chronic problems from which teachers and writing program administrators suffer is that we operate too often in isolation. However, instead of relying on textbook companies, faculty from within a particular writing program or collection of programs can work collaboratively to author customized resources that promote a particular pedagogy. Through the WWW, a writing program administrator can also, from his or her desktop, quickly locate and print out a copy of a CCCC position statement in preparation for an emergency meeting.

But, of course, the WWW is not without its drawbacks. The Web's ability to store photographs means that pornography is readily available to anyone who has the inclination to retrieve it, but, so far, this problem has not been significant in postsecondary schools. What is significant about pornography on the WWW is that political factions use it as a reason to restrict, control, legislate, and, in essence, censor the free exchange of ideas that is the cornerstone of the Internet. We will all need to be active in making sure that the Internet and the WWW remain available for the unrestricted and democratic exchange of free ideas.

Computers and Writing: Beyond 1997

Thus, every decision that a WPA may make toward integrating computers into or even eliminating them from a particular program is loaded with significant pitfalls and rewards. And it seems as if the tremendous cost of advanced technology as well as its apparent power to alter quickly the shape of our cultures and professions means that these decisions can have extremely long-term repercussions. Compare, for example, the ramifications of a WPA's selection of a textbook for next fall's first-year composition course to the consequences of his or her decisions regarding the establishment of institutional precedents for the operation of virtual classrooms. We all wish we could accurately "look ahead," as Harris et al. tried to in their article. We all want to guide our writing programs in the best possible directions. However, in order to move successfully beyond 1997, writing program administrators will need to rely on up-to-date information as well as on long-term speculation. "Looking ahead" is always an intriguing and important enterprise, but we must also keep ourselves as equally informed about the present.

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Appendix:

Recommended Technology-Related Resources for WPAs

A. Print

- Computers and Composition: An International Journal for Teachers of Writing*. Ed. Cynthia L. Selfe and Gail Hawisher. Norwood: Ablex.
- Harris, Jeanette, et al. "Computers in the Composition Curriculum: Looking Ahead." *WPA* 13.1-2 (1989): 35-43.
- Hawisher, Gail E., Paul LeBlanc, Charles Moran, and Cynthia L. Selfe. *Computers and the Teaching of Writing in American Higher Education, 1979-1994: A History*. Norwood, NJ: Ablex, 1996.
- Myers, Linda, ed. *Approaches to Computer Writing Classrooms: Learning from Practical Experience*. Albany: State U of New York P, 1993.
- Selfe, Cynthia L. *Creating a Computer-Supported Writing Facility: A Blueprint for Action*. Houghton, MI: Computers and Composition, 1989.

B. Online

- Alliance for Computers and Writing Homepage*; <http://english.ttu.edu/acw/>
- CCCC 1997 Online*; <http://www.missouri.edu/~cccc/97/>

Resources for Two-Year and Community College Teachers, by Donna Reiss; <http://www.infi.net/tcc/tcresourc/faculty/dreiss/engrsrc.html> and <http://www.so.cc.va.us/vcelsrc.htm>

WAC Homepage, by Larry Beason; <http://ewu66649.ewu.edu/WAC.html>

WPA-L and other writing-related discussion lists, see <http://daedalus.com/MBU/MBU.resources.html>

C. Software

Aspects, by Group Logic. (800) 476-8781; <http://www.grouplogic.com>

Common Space, by Sixth Floor Media/Houghton Mifflin. (800) 565-6247; <http://sixthfloor.com>

Daedalus Integrated Writing Environment, by The Daedalus Group. (800) 879-2144; <http://daedalus.com>

HyperNews, <http://union.ncsa.uiuc.edu/HyperNews/get/hypernews.html>

Norton Connect, by W. W. Norton. (800) 533-7904; <http://www.wwnorton.com/connect.htm>

D. Conferences/Workshops

Computers and Writing Annual Conference, for information visit the ACW-L web site (URL above) or contact the CCCC Committee on Computers and Writing.

Computers and Writing Intensive Classrooms, Michigan Technological University, Conference Department, 1400 Townsend Dr., Houghton, MI, 49931-1295. An annual two-week summer workshop for teachers of English, led by Cynthia Selfe and Gail Hawisher. <http://www.hu.mtu.edu/ciwic>



Join WPA-L

WPA-L is an international E-mail discussion list intended primarily for individuals who are involved in writing program administration at universities, colleges, or community colleges. Faculty or students interested in program administration are welcome to join.

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A Politics of Composition and Technology: Institutions and the Hazards of Making New¹

Deborah H. Holdstein

Click One

The Second Computers and Writing Conference in 1985 took place at UCLA under the aegis of a remarkable and generous colleague, Lisa Gerrard, and other notables with whom she worked, all pioneers indeed in computers and composition. Young and impassioned, always willing to fight the good fight, I presented a paper called "The Politics of CAI and Word Processing: Some Issues for Faculty and Administrators." An entertaining, rather spirited bit of juvenilia, chock-full of opposition, the presentation transformed became an essay in Gerrard's edited volume, *Writing at Century's End: Essays on Computer-Assisted Composition*. The title and focus of the essay certainly seem quaint to me now—CAI and word-processing seemed all there was to worry about. With CD-Rom, the Net, Moo's, IRC, and the web mere twinkles in most educators' eyes, I wrote:

Where are we now with computers and writing? It's not news to report that the practical problems of finding, implementing and developing CAI or word processing packages can still frustrate and hinder the efforts of capable, inventive faculty. However, many colleagues across the writing curriculum who have rushed to participate in this quickly changing discipline now face issues for which they are unprepared: the political repercussions of technological interests within English and humanities departments. In the humanities, the decision to include computers in the curriculum has added a new dimension to the traditional, if unfortunate, political battle between writing specialists and literary specialists. (122)

Have fertile grounds of contention sprouted among rhetoric, composition, and technology specialists as any of us, accepting empowerment through existing hierarchies, forget to bring our colleagues along? I'm reminded of a comment of mine that got a good laugh in that 1985 presentation—a comment unfit for the published essay—that technology specialists in composition often seemed to be the "creme de la scum" not only of English programs, but of composition programs.

I go on in that essay to relate briefly the story of an assistant professor who pays a price for his personal relationship with technology. After relating the kudos received by his institution for his popular software development work, I ask this:

At tenure time? This assistant professor. . . has been scrupulous in collecting tenure letters, wisely finding those referees who can legiti-

mately testify that, yes, developing good software can be akin to scholarship in its most traditional sense, and who can legitimately contend that the publication contracts themselves testify to the software's significance. . . . Obviously, the best research and teaching faculty in the humanities will have to abandon potentially ground-breaking, computer-related work unless they can reap rewards of promotion and tenure. . . . (122-123)

Two distinct scenarios demand that I go back to think about 1985. What follows are two very distinct stories, one mere anecdote, the other a contemporary story of an academic life. As I attempt to reconcile the economics and politics of technology in 1996 with interests of pedagogy and scholarship, and particularly as I began to review an embarrassment of riches—the wide-ranging topics of the successful abstracts submitted for Twelfth Annual Computers and Writing Conference—the Gerrard volume was new once again in its significance for me. Must we devalue existing technologies of literacy as we encircle “the new”? Paradoxically, must we devalue those who dare to academically conceptualize or make concrete “the new”? Perhaps, I hope, some things have changed.

Click Two, Scenario One

I walk into my office one morning. It is probably 1994. I enact the usual first-thing rituals: stumble on essays slipped under my door, after hours; turn on the computer; cast a jaundiced eye towards the message light flashing on the telephone; immediately forget the list of things I need to take care of as I walk to the chair behind my desk. My colleague Hugh Rank (we call him “Duke”) appears at my door, waving a copy of that morning's *Chicago Tribune*. Before I can say “good morning,” he asks this: do you know the opening lines to the song, “Will You Still Love Me Tomorrow?” Throwing caution to the wind, deliberately ignoring the potentially gender-biased punch line that might greet the completion of this apparently bizarre, if indirect request, I forget my nanosecond of hesitation. Squaring my shoulders, looking straight into his intense, cold blue-eyed “I dare you” gaze, I take the challenge, an adolescent sneer morphing my features. My delight quickly overtakes my calm, cool veneer. I recite as follows, my voice modestly tempered by rising passion and a growing, arrogant certainty of verbal ownership, an hegemony of utterance:

Tonight you're mine completely
You give your love so sweetly
Tonight the light of love is in your eyes. . . .
But will you love me tomorrow?

Ever the overachiever, I continue, as my colleague gasps, voice ringing with a peculiar pride, “They're right! It's true! This article in the *Trib* said any woman worth her salt over forty would know these lyrics!”

Is this a lasting treasure,
Or just a moment's pleasure?
Can I believe the magic of your sighs?
Will you still love me tomorrow?

(There really is a relevant point here. Hang on.) Yes, perhaps I celebrate through that anecdote a reasonably good long-term memory that belies a pre-adolescence persistently and unreasonably attentive to popular culture. But my point is not that I'm over forty (and was over forty in 1994); it's not that I'm particularly obsessed with songs about a certain kind of initiation and a certain, inevitable kind of abandonment. But for our purposes, I ask that you keep in mind the Shirelles' slightly varying, but consistently haunting refrain: *Will you still love me tomorrow?*

Click Three, Scenario Two

This is a story about a colleague in composition. This is a story of evolution and change. While I will do all I can to mask her identity, some of you will know this colleague. You must know that this is a true story inasmuch as any story can be completely true and that the central figure in the story has given me permission to speak about her. In 1993, our colleague, let's call her Simone, received a letter from her department chair in this alternative college within a fairly traditional university. Simone had been awarded the 1993 President's Award for Excellence in Teaching.² Among other things, the chair wrote as follows:

The President's Award for Excellence in Teaching, awarded this year to only six faculty, is a highly prestigious award that honors Simone, the _____ Program, and the College of _____. . . . It is, moreover, the eighth time in only eight years that a faculty member of our program, and our College, have been honored in this manner. Simone, we are extremely proud of your wonderful achievement. . . . Above all, we appreciate your fierce devotion to teaching and to our students, and the special dedication of your vision, creativity, knowledge, and skills to interdisciplinary education and critical areas of learning, especially writing-across-the-curriculum.

Unmentioned in that citation is the additionally significant fact of Simone's also having secured a major grant from a major government agency to implement a WAC- and-computer-based distance learning project, called "Creating a 'Campus' Through Writing: A Three-Year Computer-Supported Writing Project in Watsamatta U's Interdisciplinary Writing Program." To have received a grant in 1992 for computer-based work is not insignificant; a later, retention grant from the same agency is but small indication of the project's vast success. Why is the project significant and particularly successful? The principal investigator, Simone, is almost prescient, having anticipated a national "highway" linking computers in primary, secondary, and post-secondary schools. And she has been determined to link faculty and students alike through difference and interdisciplinarity, to make faculty and students alike feel that this is "their" project, that overused but evocative term "ownership" here illustrated with greatest relief and clarity. Technology becomes here the empowering mechanism to dominate the complexities of distance learning, of WAC, to grapple construc-

tively with issues of adult learners, to secure the achievements of those students often called non-traditional, to reconcile issues of teaching, interdisciplinarity, collaborative teaching and learning, ownership and publication of student texts. In short, this is a thickly cross-sectional, thoughtfully comprehensive endeavor that takes as its concerns many of the issues central not only to composition studies in particular, but to higher education in general. And technology is the pivotal point upon which all will rest. As is appropriate, technology becomes the means, not the focus, of the work itself (this, too, a vast change over the predominantly technology-centered work of 1985).

Simone and her staff overcame the inevitable technical difficulties of an older building, older equipment. Simone through sheer determination, armed with persuasive tools of pedagogy and scholarship in composition and in composition and technology, overcame a faculty version of the double-bind effect: that is, trying to convince multidisciplinary faculty of the value of, first, writing, and then, second and simultaneously, of the value of technology for the teaching and learning of writing. In her brief abstract, Simone summarized the purpose of this collectively-based project as follows. (You'll note that "virtual" as an online descriptor had not as of yet been popularly coined, so the word "campus" is in quotes.)

This three-year computer-supported writing project in an interdisciplinary studies program for adults is designed to create and strengthen a "campus" around writing for both students and faculty. The project includes 1) computer conferencing for all courses; 2) a graduate student in composition to provide "writing center" consultation on computer conference; 3) faculty team teaching and collaborative- classroom research through computer conferencing; and 4) publication projects from all courses to be distributed to students of the subsequent semester.

And as Simone wrote elsewhere in the grant materials, "We are prepared to prove that our activities will create a 'campus,' where writing improves because it is valued."

Exemplary in many ways, the project components prefigure web- and net-like strategies, with the assertion that grant-supported writing and technology "activities will naturally lead to others." Simone fully plans for technology to thoroughly embrace the best and most significant of on- and off-line literacies and delivery methods while responding to the following questions:

Can writing create an informal campus community among undergraduates scattered throughout an urban metropolitan area? Will that community act and act collectively to encourage better writing from its members? Will collaborative teaching and writing among faculty also contribute to that community? Will collaboration help faculty become better teachers of writing?

Twenty-four faculty and 1,000 or more students directly benefited from the project, not counting, of course, the many who could subsequently benefit from the project's dissemination. Lest we forget, this proposal was conceived,

delineated, and written just before the populist onslaught of online services, even of prevalent Internet access on most campuses and the communities that have sprung from them. Simone, it appears, *was* prescient.

What's different in 1990 or 1991, when this proposal was written for 1992-1995, and 1985? Simone's project merges the best of composition theory and practice along with the technology available to her and which she could make available to her students. Reams of carefully and well-written, rhetorically sophisticated documentation from within and outside the actual program—from student evaluations on and off-line to outside evaluators to feedback from participating faculty—all of these indicate that the program was evaluated self-critically, thoroughly, and positively in an ongoing fashion. Rounding out the project's usefulness for its various and complex audiences, guest speakers came to campus for both students and faculty. As the Dean of Simone's college wrote in 1992 to government proposal reviewers, in addition to its pedagogical and practical importance, the grant is administratively "very valuable in accomplishing the academic objectives of our program: retention of students through viable instruction; increasing students' ability to handle prose composition; fostering acquisition of thinking and communication skills; and emphasizing written language as the foundation of the educational process." While the grant became her life (as such commitments often seem to) along with directing the WAC program in her college, Simone nonetheless managed also to meet her own needs as a scholar, and, along the way, to meet what she perceived to be the strategies for success in securing tenure. She continued to publish in more traditional areas of rhetoric (in addition to publications about the project), to present at conferences, to secure a book contract for a manuscript she is working on, I suspect, as I revise this essay. She has, as it is said in those useful baseball metaphors about life, covered the bases: service, teaching, scholarship, contributions not only to her institution but to the profession at large. She has helped her *administrators* meet their academic and budgetary needs. And, needless to say, she has, through her other work and through the grant, brought her institution considerable, positive notoriety.

In 1985, our exemplary assistant professor spends all of his time developing software with what he assumes is the tacit approval of the institutional hierarchy and suffers at what reveals itself to be the hand of traditional academe. In 1996, Simone, well beyond the facile 1985 question of word processing versus CAI versus software development, illustrates technology's vital role in embracing literacies, so-called non-traditional students, enacting through technological advances composition's professed celebration of interdisciplinarity, of collaboration, of empowerment. Simone's work even supports the usually suspect goals of the administrators to whom she is responsible. Oh, yes, and she manages a project office staff, from whom she sincerely and skillfully exacts loyalty and fine work. Better yet, she is at the forefront of discovery while still publishing good work in traditional academic forums.

The Shirelles and their refrain crescendo in the background as the envelope arrives. It is 1996. Simone does not get tenure. We are reminded now

that “click” (as in “click here”) echoes the epiphanous “click” of early feminism—the point at which various pieces of the psychological and real-time puzzle come together to make one realize that she’s been had.

Click Four

Many of you have undoubtedly read Yancey and Spooner’s excellent essay in the May, 1996 CCC. The inevitability of hierarchy, only one of a number of crucial, salient issues that they so astutely articulate, is readily apparent online. In 1995, I spoke at the CCCC as a respondent in a session about the *Pre-Text* List (“Hyperizomatics”). I also spoke about moderated lists, one in particular (I’ll call it “List A”) in which whatever participants write is filtered through and approved by the moderator. And as became apparent during the ensuing conversation during the conference session at the Washington Hyatt, the posts are “judged” as to their fitness, not only by the moderator, but by the readership; one tenured professor at an institution geographically close to my own made it frighteningly clear that he felt something of what, in his terms, seemed to be a moral obligation to judge the academic viability of even the most casually-intended and posted comment. A visible shudder passed through that room—the filled room with over half its population made up of very astute, hip-looking grad students in dark clothing—as does a wave through a grandstand during a Cubs’ game.

Given the occasional problems one encounters on the Net in accurately assessing a writer’s tone and intention, our online conversations are decidedly less conversational, less inherently free (more potentially damaging?), say, than the one we had in the meeting room in Washington. No matter how we choose to categorize, genre-ize, or anti-genre-ize the writing and reading that occurs online (e-mail as genre, of course, having been the starting point for Yancey and Spooner’s wide-reaching essay), we on Lists have to grapple with additional ramifications of hegemony and empowerment. More often than not, we want to assume the ethical, moral, and political sensibilities of the moderator—or those we would like him (in that particular case) to have.

In stark contrast to “List A,” “List B,” to which I also belong, allows the user to freely use the “reply” function to post immediate and even ill-considered contributions to the list. To what extent does the hierarchy of knowing when to post, how, and to whom counter the “freedom” of the Net and that which is at least implied by the List “conversations?” To what extent are we aware of “List A’s” side-conversations—admittedly privileged discussions with the moderator that go unbeknownst to the rest of the List’s participants? Why indeed choose to directly moderate a list in a type of Victorian, intrusive, omniscient, quasi-Thackeray-an form? The implications are implications for real life. Unlike George Burns who, while playing himself in the Burns and Allen program, had the ability to turn on an imagined kind of dedicated television set in his home, a fantasy-technology of his 1950s moment, and “see” in omniscient, visionary

fashion exactly what was going on next door, the moderator of “List A” has such a lens. He and others like him quietly control and manipulate forms of academic life under, it would appear, the guise of actually not doing so. What ethical issues are involved in these choices and actions? How might this all fit into what Jeanne Gunner calls (and you knew he’d come into this somehow) the “Foucauldian notion of power and our multiple modes of existence within the web of institutionalized power structures” (1)? Gunner, here, refers to offline webs, although the other easily holds true as well. In the case of moderated lists, how are we implicated in our support of a replicated power structure that is created, ironically, in the name of not doing so?

Even on the free-form, comparatively kind and gentle “List B,” as Gunner nonetheless notes, we can “see the colonialist imperative at work—the attempt to expand the power of those who control the field, to expand control over its members and to contend with other ‘powers’ in an effort to justify the field’s existence, agenda, and methods” (6). The formally moderated “List A” offers even stronger evidence of colonialism in the guise of vocational practice; the moderator can’t simply pretend that he, in this case, is merely a neutral clearing-house for messages. But even by participating in more accessible lists such as “List B,” Gunner would suggest, “our positions force us into stances that serve interests other than those we may assume we serve” (8). As I noted in my CCC response to Yancey and Spooner, the Net “effortlessly envelops existing genres and communications methodologies (and anti-methodologies) and (less obviously and more insidiously) all-too-familiar hegemonic practices” (279). Not surprisingly and most fittingly, then, we inform our thinking about technology with the best (one hopes) of our composition-related contexts, and, quite often, our interdisciplinarity comes to the fore. And as we embrace technologies and equate them with our multiple, sometimes *competing missions* as writing instructors, the questions we ask become still more complex, more open to critique within our discipline and certainly by those outside of it.

As a Keynote Speaker for the Twelfth Annual Conference on Computers and Writing, I was provided beforehand with the mostly single-page abstracts for the Conference through the generosity of Christine Hult, Conference Organizer, so that I might then include reference to selected presentations as part of my own.

When I shared some of the abstracts for this conference with several technologically-immersed colleagues in the humanities (in the spirit, I thought, of our new WAC program), one colleague, an artist who also specializes in Web page design and who has taught Net courses in art criticism, sharply questioned whether teaching Interface design is *appropriate* in the *writing* classroom. When, he asked, is designing Web pages *writing*? His response to the title of another presentation indicated that he thought we were a small bunch of rarefied, privileged people with unlimited technological access, unlike, in his view, the situation at most institutions of higher learning in this country. Interesting, isn’t it, for many of us who for years have felt on the margins of our programs or departments to be viewed as privileged, narrow, overspecialized—the way we as

compositionists often type those Arnold-loving (read “narrow” and “elite”) literature people.

Indeed, the conference program legitimately seemed to stretch the gamut from, possibly, those in the rarefied air of technological privilege to others working wonders with far less. But another colleague, in film, exploded at the thought expressed in one proposal that “Students already possess expertise in understanding and interpreting images, musical and other sounds, and video materials” and therefore possessed at least that form of literacy if they couldn’t write. Even I believe this to be an overstatement, but my colleague retorted as if in conversation (in which we weren’t), “Does watching MTV mean that students are expert at interpreting images the way *I* might erroneously assume that they can interpret *texts* just because they can scan *Rolling Stone*?” “And,” she continued, “how can this other person describe her students’ web pages as a ‘*lasting product*’ when web pages are alive, ever-changing, ever-linking?” Ouch. It would have hurt more, though, if she’d known to say, “You say writing is a process; web page design and maintenance is one, too, like multiple drafting, and you never even get to ‘best yet,’ the way your students do with essays.” Her point was well-taken. Technology does not implicitly allow us as compositionists to take on destructive assumptions about other disciplines. By its essence, technology (as Simone illustrates effortlessly through her project) becomes as interdisciplinary as we hope composition studies to be in general.

In another vein, or, if you wish, another link, George Rhinehart and Vivian Rice of Syracuse University noted that their presentation would suggest issues “that hypertext raises for teachers by examining the use of hypertext in a number of writing courses and the theoretical positions put forth by Nelson, Landow, Bolter, and others who have written about the implications this technology has for readers and writers.” They ask, among other things, “what is good hypertext writing? Which of our values for good writing will we be *permitted* to keep?” (my emphasis). I find the possibly deliberate phrasing of the last question most interesting: *who is doing the permitting? Do we assist in our own demise?*

Rhinehart and Rice perhaps inadvertently have raised in their presentation abstract an issue that was the subject of an essay in the June 1996 *Harper’s* magazine, an article that I suspect would attribute that “permission” and the power to give it to the economic forces of capitalism and not to the rather cheaply-held academic marketplace that we hope, at least, trades in forms of good judgment and judgments.

In that *Harper’s* essay, “Virtual Grub Street: Sorrows of a Multimedia Hack,” Paul Roberts notes that “If the emergence of the so-called new media [—CD ROM, for instance—] has clarified anything, it’s just how malleable literary standards and professional expectations are, how quickly they can wither or mutate or be ignored altogether in the presence of powerful novelty and cold cash” (72). Later in the essay, he asserts,

To be fair, if a multimedia writer has the technical expertise and the financial resources to control the entire storyline process [of a CD Rom], some interesting literary and journalistic forms are possible. Allowing readers to choose their own research paths, or in the case of nonlinear fiction, to choose among multiple outcomes, probably qualifies as a genuine step forward in literary evolution. The reality, however, is that most multimedia writers are not in control of the entire process or even a large chunk thereof. Multimedia is the epitome of corporate production. . . . (76)

When we think, then, about the pleasures and challenges of the non-linear narrative, of truly evolving to the natural outcomes unenvisioned even by reader response, what are we advocating? Roberts says this: "Nonlinearity advocates often claim that a conventional writer's frustration with this new form stems from the loss of authorial control. We are angry that readers can pick and choose among our ideas or mix our texts with information from entirely separate sources. Mostly, though, we are threatened by the new kind of mind such writing requires" (76-77).

Roberts quotes Jay David Bolter as writing that "A philosophy of mind for the coming age of writing will have to recognize the mind as a network . . ." (77). Elsewhere I've called Bolter "a noteworthy muse" ("Technology" 594). But as reasonable people, should we join Roberts in asking if frustration over the possibility of losing control is indeed so selfish or authoritarian? Roberts answers the question: "We can hardly expect musicians or sculptors to allow their work to be pulled apart and reassembled with bits and pieces from other artists. We writers are no less invested in our work and cannot be expected to delight in the prospect of merely contributing to a collective, egoless supertext" (77). I am touched and taken, then, by our colleagues' use in their abstract of the word "permitted," particularly when I read Roberts's conclusion. The bleakest irony of the digital revolution, to quote him again, is "that we so willingly took part in our own extinction" (77). Echoing the Armageddon-like fears that Ellen Strenski described during the conference as expressed by her literature and composition colleagues, Roberts attributes this extinction less to decision making on the part of good writers and readers, but to economics, to the forces of the marketplace.

Elsewhere in the conference program and in a decidedly different vein, Patricia Ericson of Dakota State University explored the new avenues afforded by on-line research with regard to peer tutoring, attempting to determine why one on-line tutor in particular was as effective as she was and was requested most often as the on-line contact person for students looking for assistance with writing. Anne Wysocki legitimately questioned the forms of subjectivity implied through standard academic formatting of text that encourage the precise forms of thought we work so hard to break apart; to her credit, rather than argue for the abandonment of print, Wysocki then suggests in her abstract that we might find still "new forms for thought and agency in the shape of our marks on the page." Her view contrasted starkly with another proposal in which conventional forms of belletristic prose were dismissively and inappropriately labeled as "mori-

bund." But Joan Latchaw's presentation abstract asked one of a number of possible and healthy questions. Her title, "Online Discussions: Help or Hype?" asks, among other things, "Of what real use is a student information bank?" What accounts for different levels of interaction among online groups and the work each accomplishes? Latchaw's abstract shocked me into a type of intellectual, pedagogical, and critical vigilance; she implicitly demands that we look at technology-related claims and examine whether or not many of these claims also hold true for offline methods of teaching and learning and for more linear forms of texts.

Print space, of course, prevents my engaging in the Whitmanlike catalog I'd hoped to give regarding the truly excellent conference abstracts I was privileged to read and presentations I was privileged to hear. Conference attendees heard a searing hope versus reality piece by Krause and Clark, a significant progress report on a noted English program-wide effort by Myron Tuman and colleagues; Bar-Natan and Hertz-Lazarowitz on children creating community despite distance; Donna Reiss on poetry and cyberspace; Kemp on Moos, Linda Myers on Moos; Batson, Gruber, Gerrard, Love, Sullivan, LeBlanc, Crump, Condon. The record of this collective program, Whitmanlike, embraces online dissertation defenses, burnout, electronic discourse as dialect. The theme of convergences threaded among many presentations, offering recurring links, albeit to different places. How do we create the larger community to evolve the hierarchies that ground us? Is this even possible—or can cyberspace at best make us more *attentive* to the ways in which we inevitably replicate these hierarchies? In addition to salient issues of access, class, race, and power, of course, comes gender; as conference-goers heard from Gail Hawisher in great detail, women persist in e-space and are certainly not solely its victims as the popular press would have us believe.

In the end the conference raised many more questions than it could possibly answer, questions about composition, technology, institutions, and people. How do we link in a larger political alliance to influence decisions regarding tenure, decisions in which glass overlays the glass ceiling that restricts even off-line WPAs? How do we embrace all that has come before the Net not to destroy, but redefine? Can we make new the inevitable hierarchies that, in one, denies tenure to our colleague Simone and, in another ascribes in its variant forms canonical status to "Will You Still Love Me Tomorrow?," our motto-of-warning for those initially celebrated by institutions in 1996 as in 1985 for technologically-related work but whose tangible rewards are ultimately denied? What can we, linked, do for the Simones of our professional acquaintance, whose tenure decisions at non-technical institutions may have a good deal to do with the relative value of their technological interests?

Can we foster a technological ethic of care to guide departments that only pretend a favorable climate until the inevitable abandonment of tenure time? Simone's institution, in fact, abandoned the online campus program despite its documented success when the grant money ran out, the project's having been,

indeed, a moment's pleasure, not lasting treasure. Are the most powerful among us merely infatuated with technology, the equivalent of a one-night cyberstand?

Another question, one that also demands our immediate attention: what are the additional implications of these issues for WPAs? First and foremost, WPAs must add to their inevitably overburdened intellectual and administrative demands yet another: an appreciation and understanding of the concerns and issues surrounding technology and composition. For instance, how should a WPA respond when the chair or dean demands (ill-advisedly, in my view) that all sections of composition take place as often as feasible in a newly-acquired (and expensive) computer laboratory? Even this relatively simple, ubiquitous situation requires that the WPA assert that, while one can point to a variety of bad ways to teach writing, there are certainly numerous good ways—several of which, of course, can be implemented without frequent (if any) in-class computer use. How does a WPA's response to this direct issue and others regarding technology—tenure of computer-immersed faculty, issues of student access, and so on—potentially complicate and exacerbate existing concerns about the limits of a WPA's authority? Or concerns about the still-prevalent practice of hiring untenured faculty to suffer the dynamics of highly politicized writing programs—a difficult job with or without additional concerns about technology? What alliances must a good WPA secure to successfully traverse the inevitable hierarchies not only within English departments and universities in general but within composition programs themselves? As WPAs we must confront misguided thinking about technologies (as if misperceptions about the worth of work in composition generally are not trouble enough).

We legitimately concern ourselves with hegemony and empowerment among our students. How do we enhance awareness that these hierarchies replicate themselves not only online, but in our own offline communities of scholarship and practice within composition—and as colleagues who choose to be either inclusive or exclusive of the Arnoldians *and* the technology-based humanists? Will we through our technological works become like Walt Whitman—large, containing multitudes? How can our ethics be enacted, then, for those who feel they must mask their identities in cyberspace to be treated fairly? (Or when well-intentioned composition instructors encourage students to mask their identities for a skewed version of “freedom?”) When will we start talking more about *race*? About ethnic and religious identity and difference—when we cannot “see” these differences and therefore assume an impossible, ideological neutral?

As Homi Bhabha writes in *The Location of Culture*, “there is no given community or body of people whose inherent, radical historicity emits the right signs” (27). “The image of human identity and, indeed, human identity as image . . . are inscribed in the sign of resemblance” (49). When we misguidedly speak of utopian communities, then, we might well evidence the desire, in Bhabha's terms, of “the desire for an originality which is . . . threatened by differences of race, colour, and culture” (75). In *The Politics of Meaning: Restoring Hope and Possibility in an Age of Cynicism*, Michael Lerner invokes the philosopher-ethicist

Emmanuel Levinas, who believes that an ethical act potentially occurs through our capacity to see the face of the other; it is precisely this capacity to *recognize fully* the sanctity of the other that generates any sense of caring and ethical obligation (214). These are words to consider as we encourage or encounter anonymity and masking online, as we overhear (as I did recently) well-meaning teachers struggle to conceal their ill-conceived excitement as they describe a computer-networked classroom in which one “gradually won’t have to use books anymore.”

Are we still very much in 1985—oppositional, exclusive—despite a remarkable upping of the technological ante? I am reminded of the corruption of Charles Foster Kane, the once-liberal newspaperman turned yellow journalist, converted by his politically conservative staff, as I reread the conclusion of Yancey and Spooner’s seminal CCC essay. They warn and warn well that “Working on e-mail, constructing the messages within a pre-genre that is still being shaped itself—is constructing us, too” (278).

Notes

1. This essay was originally presented, in a slightly different version, as a keynote address at the 1996 Computers and Writing Conference (Logan, Utah, May 1996). My original title was “The Conference Program and a Tale of Two Colleagues: A Keynote Address to the Twelfth Annual Computers and Writing Conference.”
2. All quotes related to the story of Simone come from grant-related documents provided me as one of the project’s evaluators. I attempt here to protect Simone’s identity, the identities of her administrators, and that of Simone’s (now former) institution; I cite without titles or pages.

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WPA Consultant-Evaluator Service for Writing Programs

The WPA consultant-evaluator service helps colleges and universities develop and assess their writing programs. Operating on a method similar to regional accreditation agencies, WPA evaluations have several stages. WPA requests a written program self-study, sends a team of two trained consultant-evaluators to campus for interviews and on-site evaluation, and then compiles a final report. A six-month follow-up report from the campus completes the process.

WPA's consultant-evaluators are leaders in the field of composition. They come from four-year colleges, community colleges, and universities. All are experienced writing program administrators with a national perspective on composition teaching and program administering. As evaluators, their primary goal is to determine a program's unique strengths and weaknesses, not to transform all writing programs into clones of their own. They recognize that every program must retain its individual character, serve a particular community, and solve special problems.

Institutions pay the travel and accommodations cost for the consultant-evaluator team, plus an honorarium. While WPA suggests a \$1,500 honorarium to each consultant-evaluator, client institutions agree on an honorarium with the consultant-evaluator.

Applications for the service should be initiated 3 months before consultant-evaluators visit a campus. WPAs, department chairs, or college administrators may apply to:

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E-mail: wgbwm@sunset.backbone.olemiss.edu

Are Writing Centers Ethical?

Irene L. Clark

Dave Healy

The ethics of writing center assistance have always been subject to question. Even at the present time, when more writing centers exist than ever before, colleagues from a variety of academic departments continue to express concern that the sort of assistance students receive may be inappropriate, perhaps even verging on plagiarism. "The problem is my dean," someone in the process of establishing a new writing center recently confided. "He worries that tutoring students in a writing center will result in plagiarized papers, so he thinks that we should stick to grammar instruction."

The writing center's response to such suspicions has been to embrace a pedagogy of noninterventionism that precludes both the appropriation of student texts and any challenge to teachers' authority occasioned by questioning their judgment of a writer's work. Writing center personnel are cautioned against writing on clients' texts or suggesting specific wording or performing primarily as proofreaders, and with instructors, the writing center has generally accepted Stephen North's dictum: "[W]e never play student-advocates in teacher-student relationships. . . . [W]e never evaluate or second-guess any teacher's syllabus, assignments, comments, or grades" ("Idea," 441). Precepts of noninterventionism have thus become what Shamoan and Burns refer to as a writing center "bible," an orthodoxy that has attained the force of an ethical or moral code.

However, although these precepts arose out of ethical concerns, a noninterventionist policy as an absolute must ultimately be judged ethically suspect, increasing the center's marginality, diminishing its influence, and compromising its ability to serve writers. Writing centers thus need a new ethic that acknowledges the theoretical, pedagogical, and political facts of life.

Origins of Established Writing Center Policies

Current writing center policies—whether referred to as a "bible" (Shamoan and Burns), "mantras" (Blau), or "dogma" (Clark)—began to be articulated in a public forum in the seventies and early eighties, when open admissions policies precipitated the growth of writing centers as separate university entities and when the *Writing Lab Newsletter* in 1977 and *The Writing Center Journal* in 1980 provided a medium for publication. Before that time, as Peter Carino notes, many writing centers consisted of "labs," located within writing classrooms, that utilized an individualized instructional approach designed to help students master a specific content; frequently that content focused on grammar and surface correctness. Carino's purpose is to redeem the

bleak picture of early writing centers as “current-traditional dungeons where students were banished to do grammar drills” (113), and he therefore stresses that not all early centers were the same. In many of them, heuristic and global concerns of writing were recognized as important pedagogical goals. Nevertheless, he also acknowledges that “drills were part of the methods of early centers” (113), certainly more so than they are today, and that whatever instruction actually took place, most writing centers were conceived of within the university as centers of remediation where less proficient students labored to master surface correctness. The writing clinic at Stephens College, for example, was set up for “[t]he student who finds it very difficult to spell correctly or who makes gross errors in English usage. Here causes are determined, exercises under supervision are given, and practical applications to everyday writing are made” (Wiksell 145).

This emphasis on remedial education and on the mastery of a specific grammar-based content was a “safe” function for writing centers to assume because it was deemed by the academy an unfortunate but necessary supplement to the more important scholarly instruction that occurred in the classroom. When other departments on campus conceived of a writing lab as a center for remediation, they could easily understand and accept what presumably occurred there—skill and drill did not generate either suspicion or controversy. However, as writing centers developed into autonomous entities, and as interest in composition as a discipline led to a rejection of the current-traditional paradigm in favor of a process/collaborative, student-centered approach, skill and drill in the writing center was supplemented. In many instances, it was replaced by a greater emphasis on helping students figure out what they wanted to say in response to a writing assignment, or on providing assistance with the shape and content of an actual text. Many writing centers took to heart James Moffet’s conviction that teachers must shift their gaze “from the subject to the learner, for the subject is the learner” (67). As a result, instruction in the writing center became what Steve North calls

a pedagogy of direct intervention. Whereas in the “old” center instruction tends to take place after or apart from writing, and tends to focus on the correction of textual problems, in the “new” center the teaching takes place as much as possible during writing, during the activity being learned, and tends to focus on the activity itself. (North, “Idea” 439)

This shift in approach, however, was not greeted with unqualified enthusiasm by faculty members in other departments on campus, who were concerned about the “ethics” of this type of writing center instruction and alarmed that it represented a form of plagiarism.

Plagiarism, Intellectual Property Rights, and the Rise of Writing Center Orthodoxy

Writing centers’ concern with defending themselves against charges of inadvertent or even deliberate plagiarism reflects western culture’s emphasis on

intellectual property rights, an emphasis manifested in the number of lawsuits concerned with issues of copyright and authorship. Although postmodern theorists have problematized the conception of authors and authorship, the teaching of literature and composition, as Woodmansee and Jaszi point out, "continues to enforce the Romantic paradigm" (9) of the solitary author whose work is absolutely original. In a presentation concerned with writing centers and ethics given at the Conference of College Composition and Communication several years ago, Karen Hodges discussed the wide diversity in attitudes toward collaborative effort among various disciplines. She concluded that English Departments, in particular, were concerned about the shaping of the text and were thus least likely to favor collaborative writing or writing assistance. Hodges's perspective is supported by Bruffee, Trimbur, and Lunsford and Ede, who trace the concept of the solitary author to the eighteenth-century concept of individualism and a nineteenth-century romantic notion of the solitary creative genius that eventually manifested itself in a twentieth-century emphasis "on writing as an individually creative act, and on 'objective' testing as a means of evaluating the intellectual property of solitary writers" (Lunsford and Ede 418).

Departments of literature are particularly concerned with the issue of plagiarism in terms of style and text structure, in contrast to departments of science and social science, who tend to focus primarily on the originality of an idea. One particularly amusing but unfortunately apt portrait of English departments' attitude toward plagiarism is depicted in Bernard Malamud's novel *A New Life*, whose hero, an English teacher named Levin, has to deal with a suspected plagiarist, Albert O. Birdless, a "D" student who has turned in an "A" paper. Warned by his colleagues that his duty is to locate the original source in order to trap the culprit, Levin spends many evenings in the library, reading "with murderous intent, to ensnare and expunge Albert O. Birdless" (164). But he never finds the source and is compared unfavorably with another instructor, Avis Fliss, who has earned a reputation for her unfailing ability to detect suspected student plagiarists:

[Avis] has a knack of going straight to the *Reader's Guide*, looking over the titles of articles on the cribbed subject for a couple of years past or so, and just about right away putting her finger on the one she needs. Her last incident she had this student nailed dead to rights an hour and a half after she read his theme. We had him suspended by his dean and off the campus before five o'clock of the same day. (161)

Although this portrait is humorous, a concern with avoiding plagiarism, coupled with the second-class and frequently precarious status of writing centers within the university hierarchy, generated a set of defensive strategies aimed at warding off the suspicions of those in traditional humanities departments, who feared that students were receiving assistance that strained the boundaries of ethics.¹ As a result, precepts associated with noninterventionist tutoring became not only the preferred, but often, in fact, the only writing center approach.

Reflecting what may be viewed as a pedagogy of self-defense, articles appearing in early issues of the *Writing Lab Newsletter* delineated strategies aimed

at ensuring that tutors did not provide excessive help, thereby averting suspicion of plagiarism. For example, in 1981, Larry Rochelle warned: "We must keep in mind that some 'enemies' of the Center are overwrought English professors, our own colleagues, who really do not like students or teaching, who are very demanding in their classrooms for all the wrong reasons, and who really think that Writing Centers are helping students too much" (7). A 1984 article by Patrick Sullivan contains the similarly suspicious observation that the close relationships which develop between tutors and students sometimes generate their own "special set of problems. The instructor may not be aware that a student has received help with a writing assignment. In this case, instructors may feel that matters related to the policy on plagiarism obtain" (2). The following year, in a subsequent article for the *Newsletter*, Sullivan discussed the results of a survey asking faculty whether or not they "object to tutors assisting your students," admittedly a loaded question. Although many were pleased, even enthusiastic, about this sort of assistance, a significant number regarded it with great mistrust. "I don't approve of them editing final drafts," one respondent observed. Another indicated his strong disapproval, particularly for non-native speakers:

My Vietnamese student who came in to see you received much too much help with his composition—even suggestions for ideas to be incorporated into the paper. In cases where a student has serious grammatical and organizational problems, I would even prefer he or she not take a draft of the paper to the center at all, but rather get help through the use of verb exercises. (6)

To forestall suspicion, then, the concept of tutor restraint became a moral imperative, dictating a set of absolute guidelines for writing center instruction. For Suzanne Edwards that means training her staff "not to write any portion of the paper—not even one phrase" nor to "edit the paper for mechanical errors. This includes finding or labeling the spelling, punctuation, or grammar mistakes in a paper or dictating corrections" (8). Evelyn Ashton-Jones argues that tutors must engage in a version of "Socratic dialogue" and not "lapse into a 'directive' mode of tutoring." Quoting Thom Hawkins, she labels the directive tutor as "shaman, guru, or mentor," and Socratic tutors as "architects and partners" (31), labels that leave no doubt as to which group is on the side of the angels. More recently, Jeff Brooks, in arguing for "minimalist tutoring," warns: "When you 'improve' a student's paper, you haven't been a tutor at all; you've been an editor. You may have been an exceedingly good editor, but you've been of little service to your student. . . . The student, not the tutor, should 'own' the paper and take full responsibility for it" (2). Finally, Thomas Thompson describes how tutors at The Citadel's Writing Center easily work within the constraints of a military honor code:

[T]utors try to avoid taking pen in hand when discussing a student paper. They may discuss content, and they may use the Socratic method to lead students to discover their own conclusions, but tutors are instructed not to tell students what a passage means or give students a particular word to complete a particular thought. (13)

An encapsulation of what eventually developed into the writing center credo is an oft-quoted statement from Stephen North: "[I]n a writing center the object is to make sure that writers, and not necessarily their texts, are what get changed by instruction" (438). In that article, North was reacting against the "fix-it shop" concept of writing centers prevalent at that time, and his intention was to enlighten a non-writing center readership about what writing centers really do—that is, help students become writers, not simply clean up their papers. However, another, perhaps less obvious intention was to assure colleagues in the English department that the help students receive in writing centers does not constitute a form of plagiarism. After all, if it is the writer and not the text that improves as a result of a writing center visit, then surely no textual property has been unfairly appropriated.

Theoretical Limitations of Writing Center Orthodoxy: The Complexity of "Owning" Texts

Despite the salutary influence of North's "The Idea of a Writing Center," both inside and outside writing centers, its philosophy of textual noninterventionism has not served writing centers well. As we have noted, such a philosophy perpetuates a limited and limiting understanding of authorship in the academy. By privileging individual responsibility and accountability and by valorizing the individual writer's authentic "voice," the writing center has left unchallenged notions of intellectual property that are suspect at best. Furthermore, as Lisa Ede, Andrea Lunsford, Marilyn Cooper, and others have argued, the idea that writing is fundamentally a solitary activity and that individual writers can and should "own" their texts relegates the writing center to a limited bystander's role, even as it limits writers' understanding of their options and of their relationship to others.

Ede notes that some collaborative learning theorists, such as Bruffee, seem to view collaboration as a compensatory strategy for inexperienced writers. The implication is that accomplished writers won't need to "interrupt" their essentially solitary writing process with dialogue. If writing centers adopt such a view, says Ede, they implicitly limit their clientele and their mission: "[A]s long as thinking and writing are regarded as inherently individual, solitary activities, writing centers can never be viewed as anything more than pedagogical fix-it shops to help those who, for whatever reason, are unable to think and write on their own" (7).

Lunsford labels those writing centers that view knowledge as individual either "storehouses" or "garrets." The former locate knowledge outside the knower, "stored" in texts or other repositories, while garret centers "see knowledge as interior, as inside the student, and the writing center's job as helping students get in touch with this knowledge, as a way to find their unique voices, their individual and unique powers" (5). Storehouse and Garret centers are limited, says Lunsford, by their epistemologies—positivistic, Platonic, and

absolutist. To “enable a student body and citizenry to meet the demands of the twenty-first century . . . we need to embrace the idea of writing centers as Burkean Parlors, as centers for collaboration” (9).

Cooper, too, critiques epistemologies that are based on “a preexisting coherent and rational self,” that see writing as “a matter of subduing the text to the self by achieving personal control over it” and “achieving an authentic voice” (101). Writing centers founded on such epistemologies, says Cooper, will tend to focus on helping students “fix” papers rather than concentrating on “what students know and need to know about writing” (99). Writing centers will be more effective and their clients better served by a different view of textual ownership:

[T]utors can best help students become agents of their own writing by helping them understand how and the extent to which they are *not* owners of their texts and *not* responsible for the shape of their texts, by helping them understand, in short, how various institutional forces impinge on how and what they write and how they can negotiate a place for their own goals and needs when faced with these forces. (101)

Ironically, the same fix-it mentality that these theorists see as the legacy of a limiting epistemology prompted Stephen North’s apology for writing centers in a recent article that itself helped perpetuate that very epistemology. In fairness to North, it should be observed that in “Revisiting ‘The Idea of a Writing Center,’” the passage about not second-guessing teachers is one of four that he singles out to revisit. He acknowledges that in the writing center we see “what we at least construe as the seamier side of things,” which “in cumulative form puts a lot of pressure on the sort of tutor-teacher *détente* proposed by the [original] passage” (“Revisiting,” 13). However, North’s second article provides no suggestion that writing center personnel should directly challenge the pedagogical status quo. Instead, it argues for a new curricular state of affairs wherein the writing center would work primarily with students enrolled in a “Writing Sequence,” a “program—a four-year sequence of study—that values writing” (16). Such a program presumably minimizes conflicts between the writing center and instructors “because the classroom teachers are directly involved with, and therefore invested in the functioning of, that center” (16).

Pedagogical Limitations of Writing Center Orthodoxy

Textual noninterventionism is suspect not only on theoretical grounds, as we have been arguing; it also overlooks the possibility that for some students, an interventionist, directive, and appropriative pedagogy might be more effective—as well as ethically defensible. Deborah Burns, for example, points out that her thesis director, who supervised the writing of her master’s thesis using directive intervention, was the person most helpful to her in her graduate studies. Yet everything he did violated entrenched writing center policy. He “was directive, he substituted his own words for hers, and he stated with disciplinary appropri-

ateness the ideas with which she had been working " (Shamoon and Burns 138). As a compositionist, Burns puzzled over the effectiveness of her director's interventions. Moreover, she observed, he was equally effective with other graduate students:

[H]e took their papers and rewrote them while they watched. They left feeling better able to complete their papers, and they tackled other papers with greater ease and success. . . . His practices seem authoritative, intrusive, directive, and product-oriented. Yet these practices created major turning points for a variety of writers. (138)

Shamoon and Burns cite other similar examples from faculty workshops in which professors, acting like tutors, were equally directive:

Over and over in the informal reports of our colleagues we find that crucial information about a discipline and about writing is transmitted in ways that are intrusive, directive, and product-oriented, yet these behaviors are not perceived as an appropriation of power or voice but instead as an opening up of those aspects of practice which had remained unspoken and opaque. (139)

This type of directive tutoring is consistent with Vygotsky's concept of "the zone of proximal development," which is defined as "the distance between the actual development level as determined by the independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (86). In terms of writing center pedagogy, Vygotsky's view of learning suggests that tutors should work on "functions that have not yet matured, but are in the process of maturation, functions that will mature tomorrow, but are currently in an embryonic state" (86). Such functions might require the tutor to assume a more directive role until the student can assume the function alone. As Vygotsky points out, "what children can do with the assistance of others might be in some sense even more indicative of their mental development than what they can do alone" (85). However, inflexible precepts against directive tutoring preclude this sort of assistance and overlook variation in student need and tutorial context. In an essay concerned with tutoring strategies for learning disabled students, for example, Julie Neff points out that orthodox tutoring practices are often not very effective because such students require a great deal more specific and directive assistance. For students from nonwestern cultures as well, non-directive tutoring may be insufficient, particularly since many of them are unfamiliar with the western conceptions of academic discourse and have little understanding of the purpose or components of the essays they are expected to produce. Harris and Silva refer to the "sometimes bewilderingly different rhetorical patterns and conventions of other languages" (525) sometimes manifested in a "seemingly meandering introduction or digressions that appear irrelevant" (526). In dealing with these students, Harris and Silva point out that

[i]n terms of the tutor's role, there may have to be adjustments in their pedagogical orientation. Tutors who work with ESL students may have to be "tellers" to some extent because they will probably need to provide

cultural, rhetorical, and/or linguistic information which native speakers intuitively possess and which ESL students do not have, but need to have to complete their writing assignments effectively. (533)

In terms of fostering the best environment for assisting student writing, then, it is important to recognize the virtues of flexibility since "one tutoring approach does not fit all" (Shamoon and Burns 139).

Illegitimate Collaboration and Imitation

Of course, deciding just how much and what kind of assistance to provide is not an easy task, often requiring tutors to walk a fine line between legitimate and illegitimate collaboration. Tutoring is "a balancing act that asks tutors to juggle roles, to shift identity, to know when to act like an expert and when to act like a co-learner" (Trimbur 25), and when we say that writing centers foster the spirit of "collaborative learning," it is sometimes difficult to define exactly what we mean. True collaboration occurs between colleagues who are both members of the same discourse community. True colleagues collaborate without fear of text appropriation; in its ideal form, collaboration between colleagues involves mutual assistance and mutual learning.

Collaboration in writing centers, however, often involves a writer who is not a full-fledged member of the academic discourse community. In fact, the purpose of the tutoring is often to help the author attain that status. Moreover, although practitioners frequently use the term "peer tutor" to refer to undergraduate tutors in the writing center, many tutors are not peers in any sense of the word. Some of them may be graduate students or composition teachers who are considerably older than the students seeking their assistance, and all of them, young or old, even those who are, indeed, undergraduates, were selected to be tutors because they have demonstrated an ability to write. By definition, then, writing center tutoring takes place in a hierarchical context in which there is danger that a tutor might assume an unethically dominant role in creating and developing a text. Hence the rationale for a nondirective pedagogy.

Blind adherence to any absolute principles of tutoring, however, can be counterproductive to student learning because it precludes other instructional possibilities, in particular the role of imitation. In his discussion of the history of plagiarism, St. Onge points out that "in the vast arrays of animal behaviors, mimicry is a fine art. The mocking bird plagiarizes the calls of any one of its peers and has been known to tease human whistlers" (17). Vygotsky similarly implies a key relationship between imitation and learning. Yet, as Anne Gere has pointed out, our culture, in its privileging of original creation, is predisposed to distrust imitation as a learning tool, even though imitation was once considered a method of choice. In her discussion of the development of oratory, Gere cites Isocrates' concept of the teacher who "must in himself set such an example that the students who are molded by him and are able to imitate him will, from the outset, show in their speaking a degree of grace and charm greater than that of

others" (8). Gere also refers to Cicero and Quintilian, who recommend "paraphrase because of its challenge to achieve expression independent of the original" (8).

Muriel Harris advocates modeling, even for novice writers, pointing out that imitation can be useful for teaching composing skills and writing behaviors such as invention and editing. Harris cites a case study in which she used modeling to help a student improve his composing process, working through the process herself as the student observed, helping the student decide what topics to choose, what information to gather, and what writing behaviors to engage in. "And what better way is there," Harris asks, "to convince students that writing is a process that requires effort, thought, time, and persistence than to go through all that writing, scratching out, rewriting, and revising with and for our students?" (81).

Concern With Plagiarism

Let us suppose, however, that as a result of Harris's use of imitation and modeling, her student had appropriated a few of her "ideas" or phrases for his own paper. Should Harris's approach then be regarded as unethical? Would the results be considered "plagiarism"? Would the student need to acknowledge Harris in a full citation or else be guilty of a moral offense? Some faculty members would probably answer "yes" to all of these questions. But one might also argue that few of us can know with any certainty how or where we obtained our own ideas in the first place, a view expressed by many writers. Accused of plagiarism at a young age, Helen Keller, for example, characterizes her writing as a mixture of assimilation and imitation: "It is certain that I cannot always distinguish my own thoughts from those I read, because what I read becomes the very substance and text of my mind. Consequently, in nearly all that I write, I produce something which very much resembles the crazy patchwork I used to make when I first learned to sew" (67-68). Similarly, Virginia Woolf writes in her diary that "reading Yeats turns my sentences one way: reading Sterne turns them another" (119). A poststructuralist perspective "does away with origins. . . . Thus, writing can be nothing more than a tissue of quotations, a pastiche of passages possessing no authorial affiliation and therefore belonging to no one" (De Grazia 301).

Moreover, as Woodmansee and Jaszi point out, "studies of writing practices from the Renaissance to the present suggest that the modern regime of authorship, far from being timeless and universal, is a relatively recent formation" (2-3). In fact, "quotation marks were not used on a regular basis until the end of the eighteenth century" (De Grazia 288). Before this time, they were used for the antithetical purpose of highlighting a commonplace or statement of truth that could be appropriated by all readers, "facilitating the 'lifting' of the passages they marked. . . . In brief, rather than cordoning off a passage as property of another, quotation marks flagged the passage as property belonging to all—

'common places' to be freely appropriated (and not necessarily verbatim and with correct authorial ascription)" (289). Our conception of plagiarism as a reprehensible moral offense, then, is a relatively recent notion.

In the context of writing center pedagogy, however, that notion suggests that because nondirective tutoring has the smallest risk of becoming a form of plagiarism, it is, by definition, the most effective and hence "ethical" approach. Yet, as Barry Kroll suggests, it is not necessarily true that plagiarism is counter-productive to student learning. What would happen, Kroll asks,

if one comes to suspect that plagiarism (particularly the familiar case of copying a paragraph or so from a source) does not inevitably damage learning—at least, no more seriously than quoting the same passage would damage learning[?] In fact, from the view of consequences to oneself, there would seem to be no morally significant difference between quoting and copying without acknowledgment; neither is more or less likely to lead to creativity, to learning, or to independent thought. And what if one could show that copying a passage from a source sometimes leads to learning or improved writing? (5)

This is not to say, of course, that writing centers should write students' papers for them or relinquish their insistence that students take responsibility for their own work. However, as the Internet becomes an increasingly common means of communication and facilitates easy access to texts of various sorts, it is important that the writing center begin to question the absolutism of its noninterventionist policies in favor of a more flexible "rhetorically situated view of plagiarism, one that acknowledges that all writing is in an important sense collaborative and that 'common knowledge' varies from community to community and is collaboratively shared" (Lunsford and Ede 437).

Political Limitations of Writing Center Orthodoxy

Writing center practitioners who let ethical concerns drive a noninterventionist, nonappropriative praxis suffer not only pedagogically; they suffer politically as well. An ethics based on defensiveness is ill-suited to challenge the prevailing order. If writing centers limit themselves merely to fixing what comes in the door, they run two risks. First, as Nancy Grimm has observed, in the interest of conforming to a perhaps flawed standard of academic writing, they may end up trying to fix what isn't broken. Second, by accepting what comes in the door as given—including the assignments, pedagogies, assumptions, and epistemologies that lie behind clients' texts—writing centers abandon the ground from which they are in a position to contest the larger political reality of which all of us—teachers, students, and tutors—are a part.

For the fact is that writing centers are well positioned to question the status quo. Writing centers occupy what Harvey Kail and John Trimbur have called "semiautonomous" institutional space located "outside the normal channels of teaching and learning." By providing a place where students can

experience some distance from "official strictures," the center can help them "reengage the forms of authority in their lives by demystifying the authority of knowledge and its institutions" (11). Writing centers can be sites of what Nancy Welch calls "critical exile," from where we can encourage students to "reconsider the kinds of conversation we value in academia" and to "resist the pressure of perfection" (7). "Writing centers," argues Marilyn Cooper,

are in a good position to serve as a site of critique of the institutionalized structure of writing instruction in college, and . . . as a consequence of this, the role of the tutor should be to create useful knowledge about writing in college and to empower students as writers who also understand what writing involves and who act as agents in their writing. (98)

Too often, though, the writing center's "service ethic" silences its potentially revolutionary voice.

[B]ecause writing centers are represented in positions of uncritical service, writing center practice often focuses on fixing students who have nothing wrong with them, supporting a literacy curriculum that is often out of sync with the needs of today's students, and talking about assignments with students as though these assignments were not implicitly loaded with one culture's values. Even more troubling is that the close contact writing centers have with students provides a special kind of knowledge, a knowledge that challenges the wisdom of mainstream practices, a knowledge that forms the stories we tell each other. Yet as writing centers are currently theorized, faculty are protected from this knowledge. (Grimm 11)

Because of its location in "semiautonomous space," its status as "critical exile," and its access to "a special kind of knowledge," the writing center is uniquely positioned to challenge business as usual in the academy. Centers may resist making that challenge for a variety of reasons, including their sometimes tenuous institutional standing and the typically untenured status of writing center directors. But political timidity may also result from ethical naiveté, from a conviction that the center's proper role is narrowly responsive rather than initiatory. By being so careful not to infringe on other's turf—the writer's, the teacher's, the department's, the institution's—the writing center has been party to its own marginality and silencing.

Another political danger confronting the orthodox writing center is a kind of classism or elitism. By holding clients to a standard that writing center practitioners and educators in general do not observe, the center may relegate them to an inferior role. In refusing to write on a student's paper or supply occasional phrasing or suggest specific lines of inquiry, writing center personnel are withholding from clients precisely the kind of directive, appropriative intervention that is routinely offered to publishing academics by colleagues and editors. The authors of this article frequently show their writing to others who have suggested and sometimes actually made specific, detailed changes in their texts. Do students deserve less than what we expect for ourselves?

Of course, one must qualify that the kind of mentoring performed by a thesis advisor or among colleagues is different from what typically goes on in a writing center. Nevertheless, the difference, we would argue, is one of degree rather than kind. Writing center consultants—whether they are undergraduates, graduate students, or professional staff—have knowledge and expertise that many writing center clients lack. A failure to share that knowledge and expertise inhibits the acquisition of academic literacy by writing center clients. It is ironic indeed if that failure stems from ethical concerns about the appropriateness of directive, interventionist conferencing strategies.

It would be simplistic to demand that writing center personnel practice everything they preach and preach only what they practice. Any of us who teach or tutor writing regularly recommend strategies we ourselves do not use. Teachers or tutors may suggest that a writer try freewriting or looping or outlining even if they never employ those techniques themselves, because they realize that everyone writes differently and that others may benefit from practices they personally have not found especially helpful. Similarly, they may choose not to suggest some method they themselves utilize—out of a conviction that a given writer would not benefit from that particular approach. But it is worse than simplistic to require that writing centers withhold helpful information and refrain from helpful practices out of a misguided sense of what is ethical.

A New Ethics for the Writing Center

So what would an ethical writing center look like? Let us suggest three components:

1. The ethical writing center will be proactive. Though writing centers must, by their nature, be responsive to other people's writing, assignments, and goals, centers must not let responsiveness and a misguided sense of ethics give way to knee-jerk acquiescence and accommodation. The people who work in writing centers should be confident of their own expertise and insight and should be willing to use their unique position in the academy to challenge the status quo by critiquing institutional ideology and practice.

2. The ethical writing center will exercise a broad, encompassing vision. The center will look past individual texts and writers to consider the whole range of literate practices in the academy. Writing centers need to move beyond Stephen North's oft-quoted dictum that "[o]ur job is to produce better writers, not better writing" ("Idea" 438). The center's job encompasses not only individual writers, but also the larger discourse communities of which they are a part. The college and university classroom has few windows. Because of its one-to-one work with students, the writing center is a window into the classroom, and it ought to show some concern for that realm, just as it does for the individual writers it serves.

3. The ethical writing center will take full advantage of its hallmark: individualized writing instruction. As Roger Garrison has said, "A group, a class, has no writing problems; there are only individuals who have difficulty saying what they mean" (1). Writing centers need to maximize what they do best by consistently treating writers as individuals. Leveling its clientele through rigid policy statements—e.g., "Refuse to proofread," or "Don't even hold a pencil when you're tutoring"—denies the diversity found in any center and stifles the creativity of writing center consultants. Writing centers need to be creative in opening up the world of discourse to their clients and their clients to that world.

Dangers of the New Ethics

This new conception of writing center ethics is not without its dangers. We conclude by suggesting three ways that writing centers might go awry.

1. Although we believe that unfounded fears of appropriation and uncritical notions of textual ownership have limited the writing center's effectiveness, it's clear that writers can and do misrepresent their work and that unwary tutors could be party to such misrepresentation. Writing centers are not likely to become replicas of "Tailormade," the paper-writing business described in a recent Harper's article (Witherspoon), but they can be drawn into questionable practices. However (to risk a shop-worn bromide), their focus should not be on the products their clients produce but rather on the process they undergo in the center. The question "Is this the writer's work?" should be interpreted as "What work has this writer done to produce this result?" We have suggested that writing centers can relax a bit about the question of ownership, but they should not relax about the question of agency. One obvious way that agency manifests itself is in simple volume. If a writer comes to the writing center with nothing written and a consultant writes something, that something is likely to overshadow or unduly influence anything the client might subsequently produce. Interventionist strategies with existing text, on the other hand, run less risk of appropriating agency.

2. Although social-constructionist and collaborative-learning theories are central to the ethical writing center as we have described it, an uncritical acceptance of those theories could lead, as Christina Murphy has warned regarding social constructionism, to an overvaluation of consensus and to "illusory views of peership" (27) and could blind writing centers to the importance of the individual's emotions in intellectual development. Alice Gillam, in a critique of collaborative learning theory, notes that collaborative learning's critics have suggested that "its emphasis on group process and consensus-building enforces conformity, lowers standards, and denies the importance of the individual mind" (40). Gillam also observes that some versions of collaborative learning theory emphasize social and political goals to the neglect of educational goals. Writing, she suggests, can sometimes get lost in the shuffle.

3. Although we have called for the people who work in writing centers to be less timid in their encounters with writers, teachers, texts, assignments, syllabi, and curricula, they must not let a sense of ethical liberation lead to arrogance or tactlessness. North's maxim of curricular nonintervention cited above ("we never evaluate or second-guess any teacher's syllabus, assignments, comments, or grades") follows a previous observation that writing centers "do a fair amount of trade in people working on ambiguous or poorly designed assignments, and far too much work with writers whose writing has received caustic, hostile, or otherwise unconstructive commentary" ("Idea," 440). We have argued that writing centers do themselves and the larger institutions of which they are a part a disservice by maintaining a complicity of silence about the academy's shortcomings, but how should they go about addressing the sins North enumerates? His observation about bad assignments and teacher commentary, as long as it is generalized and abstract, will offend no one because teachers will recognize only others, not themselves, in his indictment. But what happens when a specific writer brings to the writing center a specific paper based on a specific instructor's poorly designed assignment and already subject to that specific instructor's obviously unconstructive commentary? The ethical writing center must always be characterized by tact and sensitivity, recognizing that although our writing may be initiated by someone else's assignment (and in school it almost always is), for most of us our writing represents our selves and the words on the page seem to be our own words. Intervening in someone else's writing ought to feel perilous and ought to continue to be approached with humility and care.

The "goodness" or "badness" of current writing center policy cannot be judged as absolutes, but must ultimately be evaluated in terms of specific consequences to or behaviors of the clients and institutions it serves. In its current form, the writing center, out of a misguided sense of ethical responsibility, has catered to ill-founded fears and outdated epistemologies, and consequently has not ethically served its clientele. The ethical writing center can and should be a force for change—in writers and in writing and in the academy at large.

Note

1. For a discussion of the writing center's response to faculty suspicions of plagiarism, see Behm.

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Announcement

1997 WPA Summer Workshop and Conference

"The Profession of the WPA: Preparation, Credentials, and Intellectual Work"

The annual WPA meetings will be held next summer at Michigan Tech University, near the waters of Lake Superior in Michigan's beautiful Upper Peninsula.

The Workshop, designed for relatively new WPAs or veterans wishing to re-energize themselves, will be held July 14-16. Leading this intensive discussion of a range of writing program situations, issues and strategies will be David Jolliffe and Sheryl Fontaine.

The Conference, consisting of plenary and concurrent sessions, will be held July 17-20. Speakers tentatively planned are:

James Slevin
Ira Shor
Chris Anson
Robert Connors
David Schwalm

Program Chair Theresa Enos will mail a call for proposals and further conference information to all WPA members in the early spring.

Postmasculinist Directions in Writing Program Administration

Hildy Miller

While I have practiced feminist teaching for many years, it was not until my first administrative job helping direct a writing program in a Ph.D. granting department that I began to consider how to transfer feminist principles to an administrative domain. The challenge has been a formidable one. It is one thing to be a practicing feminist in the classroom—a context comparatively set apart from institutional ideologies. But it is another problem altogether to transfer these principles to the administrative domain, embedded as deeply as it is within masculinist traditions of department and academy.¹

For nearly a decade we have mulled over the implications of feminism within the instructional context (Caywood and Overing; Gabriel and Smithson). Generally, such teaching has come to be associated with strategies for ameliorating the power differential between instructor and students. Its hallmarks include collaboration, supportiveness, and an emphasis on process. By most accounts, the feminist classroom emerged in tandem with the student centered class. As Miller, Flynn (423) and others have pointed out, composition studies is in many ways inherently a feminized field. Yet even as we continue to explore all the positive implications of this approach, we have also recognized its conflicts. The political reality for most students is that within the academy they may never again encounter the sorts of cooperative classrooms we create. Nor may they again encounter our process-oriented rhetorical contexts. And as instructors we may struggle to balance nonauthoritarian forms of leadership with institutional conventions, such as assigning grades, that run counter to our own guiding ideologies. These tensions have been apparent for quite some time.

But we have only just begun to see the conflicts in applying similar feminist principles to administration. As was the case with feminist teaching, feminist administration seems to be emerging first from practice, and only now, tentatively, is it being theorized. Not surprisingly, the move to articulate feminist administration is occurring simultaneously with our recognition of the more general need to theorize administrative practices (Pemberton). Yet if feminist teaching is at odds with the larger masculinist academic structure, feminist administration is doubly so. WPAs are struggling as it is to establish and wield power and to oversee administrative structures that are often fragile and fragmented. At every turn, established authoritarian forms of leadership threaten to destroy nascent programmatic philosophies that would cooperatively guide such concerns as teacher training, mentoring, and curriculum development.

I want to focus, then, on this administrative intersection where ideologi-

cal realities collide by considering some basic questions. First of all, what does "feminist directing" look like in actual practice? Secondly, in what ways does a delivery system informed by feminist ideology clash with the masculinist administrative structures in which it is embedded? And, finally, how can two such seemingly incompatible systems be made to mesh into a "postmasculinist" approach?

Some Caveats About Gendered Terms

Feminist directing, like feminist teaching, surely implies such approaches as cooperation, collaboration, shared leadership, and the integration of the cognitive and the affective (Schniedewind). Yet I know that to label such an enterprise "feminist" is risky, for it may sound essentialist. Worse yet, when contrasted with "masculinist" directing, it may seem to reinforce patriarchal epistemologies that characteristically dichotomize reality. That is to say, from years of immersion in masculinist discourse, we habitually adopt a critical stance that assumes "either-or" rather than the more feminist "both-and." The delimiting role of dichotomy on masculinist discourse has been discussed extensively by many feminists (Schaefer; Cixous and Clement; Lloyd). More recently, the problem of inappropriately continuing to apply dichotomous assumptions to pluralistic sociopolitical realities has also been recognized (Gates). So I should say at the outset that within the flawed language and epistemology that we have, I am using the term "feminist" only as a very general designator meaning an orientation, an inclination, a way of seeing and speaking and leading that is probably influenced by gender. It arises from those attitudes and behaviors which in the dominant culture are most associated with women. But it is not practiced exclusively by women or, indeed, found at all in some women.

A second point about feminist directing that I should make is that I am not touting it as an approach superior to masculinist administration. The inherent problems in assuming that matriarchal approaches to directing should replace the patriarchal, thereby substituting one limited *modus operandi* for another, have arisen in previous discussions of the issue (Dickson 145). In fact, alternatives put forward by American feminists have a long history dating back to the nineteenth century of foundering because of these very claims—and fears—that new ideas necessarily extinguish the old. Given these assumptions, I know I risk being trapped/trapping myself in an "either-or" mindset that dictates we must have one or the other but not both. One approach is automatically assumed to be thought better than another.

With these caveats, I am going to go ahead and use the terms "feminist" and "masculinist" to describe conflicting administrative ideologies. Similar approaches go by other names in American business. "Horizontal business organization," "shop-floor and consumer participation management," and "cooperative management" are just a few of the terms used in describing egalitarian rather than top-down hierarchical structures.

These approaches, like those suggested by feminist administration, also stem from multicultural awareness, with most new models adapted from Japanese management strategies. Writing directors Burnham and Nims have drawn on this tradition in using the business term Total Quality Management (TQM) to describe their participatory program. Though such terms are more neutral, and thereby help to avoid essentializing, dichotomizing, and hierarchizing, I am not convinced that it is particularly useful to transfer the language of management to the academic setting. After all, the terms “masculinist” and “feminist” aptly describe the ideological conflict within the academy as I see it from my perspective as a woman and as a feminist. Within our field too, they perhaps best describe the sorts of political connections we are making between classroom and administrative structures. And finally, such terminology is consistent with the way in which feminist theory has been overtly named in its transformation of the academic enterprise at so many other levels—changing research methodologies, pedagogy, and scholarly writing—to name a few. However, recognizing both the real and perceived shortcomings of using this language, I will periodically weave in reminders that I am using the terms more as crude designators than as absolute and opposing categories. In the end, I will also suggest the term “postmasculinist” for the combination of “masculinist” and “feminist” approaches, which may help to lead us beyond linguistic-epistemological-administrative polarization. By taking a closer look at the implications of feminist directing and the nature of the ideological conflicts it encounters, the most significant issues revolve around different conceptions of leadership and administrative structures.

Feminist Leadership and Administrative Power

The exercise of personal power on the part of writing program administrators has become an issue in itself lately for several reasons. It is generally agreed that many administrators feel a sense of powerlessness, more specifically, a sense of having enormous responsibilities without accompanying power. Actual powers are, in fact, limited. Olson and Moxley, for example, in their survey of writing programs, discovered limits in the ability of directors to establish policy in hiring decisions, to set course directions, develop new programs, and handle political problems (53-54). Without such powers, they conclude, WPAs function more as coordinators than as directors. In addition, the lines of responsibility and the boundaries of territory are often blurred. When boundaries overlap, writing administrator concerns are often outweighed by those of department or institution. In a Ph.D. granting department, for example, teaching assistantships may be used to further the aims of the department in attracting the best graduate students rather than in addressing the concerns of a writing director for hiring the best teachers. Other considerations complicating the allotment of power include the untenured status of many WPAs (Janangelo 61) and the underling position of composition in relation to English studies

(Miller). It is no wonder that, in hierarchical terms, many writing directors feel like figurehead monarchs of make-believe realms.

With our institutional authority so compromised, recent discussion has centered on how writing directors can exercise personal authority in a way that not only mitigates our sense of powerlessness but matches our growing sense of professionalism. The underlying premise of this discussion is that seeing is believing. That is, if one looks and acts the part, then this persona can compensate for the actual uncertainty of one's position. For many who are struggling with this issue, the model of personal power being advanced is unmistakably a masculinist one. So, for example, a writing director may be like a general in recognizing adversaries and courting allies (White). Or a director may be statesmanlike: "In interacting with people, prospective WPAs should display confidence, diplomacy, a strong will, and the rhetorical skill and vocal capacity to speak forcefully" (Thomas 43). Certainly, most writing administrators would recognize the utility of this model of leadership.

Nevertheless, a feminist vision of personal power is likely to be quite different. It represents a different way of exercising power because it is based on a different notion of what power is. At base, power is seen as a limitless rather than finite quantity. Therefore, power cannot be subject to a zero-sum game in which we are led to believe that increasing one person's power necessarily diminishes another's. Ideally, as Lamb has said, power can be "mutually enabling" (21). Rather than cultivating "power over," an effective leader focuses on "being peer" (Schaefer 104). Gunner, for example, repudiates the field's internal statements on professional status for advocating a "WPA-centric model" rather than a "decentered" one (10). She says:

In the ideal program... the intellectual agenda and authority would come from a synthesis of informal instructors and the program they develop—it would be a group, or collaborative, entity in need of a spokesperson or liaison, perhaps, but not a single position assigned total curricular responsibility or autocratic power. (13)

Without such internal participation, she warns, programs tend to stagnate and alienate. Howard and her colleagues envision themselves not as White's "warriors" seeking power over others but rather as Cixous's "flying mice" who empower themselves (qtd. in Howard: 39). To lead, then, is not to dominate but rather to facilitate, to share power, and to enable both self and others to contribute.

Such behavior makes sense within the feminist epistemological stance of "both-and" rather than "either-or." Masculinist epistemologies imply that one must either promote one's own interests or forgo these to further someone else's. In reference to administrative conflict, White operates on this assumption in observing: "... when friendship or even professional loyalty and self-interest conflict, self-interest always wins" (4). However, feminist McNaron provides a counter-example of how such an administrative dynamic can be seen as "both

self and others." In this anecdote she speaks of the collegial relationship she enjoys with two other faculty members:

Once a chairman tried to exploit our connection. As usual, he had failed to award us our deserved merit points for the year and we had written letters of protest. One day, I received a note asking me to stop by his office. He was prepared to grant me additional points, but when I asked about Shirley and Mimi, he said that his original calculations stood. Without missing a beat, I looked him squarely in the eye and said, "Well, then, don't give me any more, since it would be unfair; they had even better years than I." His expression was of someone hearing a language totally foreign to his ear. Unable to believe me, he offered again, only to hear me refuse again. I walked out feeling like the winner; I had spoken from a position of unity and love in response to his meager ground of money and competition. (190)

To apply such a feminist approach to power in writing program administration, suggests, as Mielke did in describing a feminist model, "the inevitable need for reliance on networking, appealing to the web of human connection rather than personal power. . ." (175). Leadership is therefore characterized as relational. Personal authority may appear as being receptive, cooperative, willing to promote discussion, listen to divergent views, and look for common interests. In feminist directing, as Dickson (144) and Bishop and Crossley (70) assert, communicative functions appear as a significant source of power.

My administrative experience contains many examples of applying this approach. I recall facilitating a meeting with three graduate student assistants that took the form of a "think-tank" to share ideas for developing a teacher education seminar. I probably talked the least and listened the most in order to encourage the tentative observations and plans that strengthened the resulting class. During the same week I also headed off a potentially time-consuming grievance by an angry mother whose son had failed a composition course. While my investigation indicated that her accusations against the instructor were groundless, I also reached out to her personally to suggest constructive solutions based on our joint concern for her son. Testimonials like these are typical of success stories associated with feminist exercise of power.

However, this approach cannot be used consistently in an administrative situation comprised of conflicting ideologies. I have found that, ironically, within the institution "being peer" works best when I am "one-up" in masculinist terms. My interactions with actual peers during the same week reveals a different side of the story. On the same day that I employed feminist leadership with graduate students, I had to change to a masculinist style at a meeting held immediately afterwards. The conciliatory talk with the mother was followed by a friendly argument over policy with a colleague who prefers this masculinist mode of problem-solving. In the bi-epistemological institution, personas have to change with context.

But such a balancing act can quickly go awry. Because of ideological conflict, feminist approaches are likely to be misinterpreted from a masculinist point of view. Leadership can appear weak if receptivity is mistaken for passivity; affective responses such as laughter for lack of seriousness; and the sharing of power for looking to others for direction. When boundaries of administrative responsibility blur, cooperative approaches to resolving conflicts may be mistaken for encroachment into territory, thereby turning mild adversarial responses into pitched battles. Such responses are familiar to anyone who has practiced feminist teaching. Sometimes one or two students comment on course evaluations that they are uncomfortable with a feminist style. As one said recently to me, "I'm not used to this." In administration too, changing the game can make others profoundly uneasy. WPAs may be convinced of the value of feminist approaches but have to proceed cautiously given the risks associated with not playing the game. In this light, the general or the statesman may appear as much safer roles to play because they are better understood by others.

For women administrators working in a feminist way, the problems are compounded, since women's authority is still problematic in academic culture. This quandary has been apparent for some time in teaching. As Friedman points out, "Both students and ourselves are socialized to believe . . . that any kind of authority is incompatible with the feminine" (207). As a female teacher, establishing authority can be difficult; as a female administrator, it is even more challenging. Students, colleagues across the institution, and members of the community are still likely to doubt women's credentials (Eichhorn, Farris, Hayes, Hernandez, Jarratt, Stubbs, and Sciachitano 299). I vividly recall such an encounter after a meeting in which I had represented my department as an administrator. Someone said to me incredulously: "*You* are a professor?" Then, adding insult to injury, "Tenure track?"

Of course, most women academics have learned to take such comments in stride, but they are reminders of our outsider status. If we add to this position an outsider persona and a "different voiced" leadership style, it may exacerbate the problems. On the other hand, as studies have shown, when women adopt more masculinist personas, other difficulties may develop. Positive qualities such as assertiveness in men can be seen negatively as domineering behavior in women. The challenge for feminist administrators, particularly if we are women, is much the same as that Aisenberg and Harrington point to for women throughout the academy:

The problem, then, for women [and WPAs generally] who reject the prevailing model for professional discourse is to find a countermodel that commands respect. How can women become insiders and acquire an insider's voice of authority while questioning insider values? Where is the model for new forms of discourse? Not readily available, is the predictable answer. (78)

Yet we must surely attempt to articulate new forms of leadership in administration, just as we have in the classroom.

Undoing Hierarchic Structures and Feminist Administration

Feminist administrative structures are also likely to be different from masculinist systems established in the academy. In general, the concept of community in which leadership is shared can be substituted for the notion of hierarchy. With the self seen as inter-relational and personal power enhanced by empowering others, such a community is marked by collaboration and cooperation. Rather than striving to develop uniform and universalized rules, feminist communities tend to produce flexible decisions arising from experiential contexts. Ideas are tentative, and thus subject to alteration as contextual needs change. While not all members of a community need to agree on all details, there is generally basic consensus on important points.

In our writing program we have put in place feminist structures insofar as we can.² With the staff, which consists largely of graduate students and adjunct faculty, we collaborate to set course goals and share class materials. Instructors gather twice a year at the beginning of each semester to exchange ideas. Throughout the year teachers also contribute ideas to a resource file for our two freshman courses that everyone can consult and use. By sharing information in this way, course structures can develop organically from instructors themselves rather than from the more masculinist approach of a top-down edict dictating content. New directions for courses emerge gradually as teachers respond to the changing needs of students and ongoing shifts in pedagogical applications of composition theory.

Such feminist innovations have been successful in both this composition program and others. However, each WPA also inherits a delivery system determined in part by the department, the institution, and the accrediting system to which the program belongs. Since most are informed by masculinist ideology, they tend to be structured hierarchically. Herein lies the source of contradiction and conflict. In my writing program, for example, hierarchy is embedded in the way that teacher education is structured as a seminar taught by the composition director for which a student is graded. No doubt when this course was originally developed, it followed the convention that imparting knowledge about teaching was a one-person, top-down enterprise. In this masculinist model, only the director designs and teaches the course. Now, however, we have feminized the approach by collaborating with instructor volunteers who offer pedagogical presentations and lead small group discussions. Such a model introduces new instructors immediately to the sort of teaching collaborative that structures the writing program. Yet this informal feminist collaboration continues paradoxically within the formal masculinist system of a traditional seminar, an accrediting convention unlikely to change.

Whereas in this case we had to modify an existing structure, in other cases we have had to supplement one. An inherited mentor system for new teaching assistants, similar to that of many programs, is permanently in place. Though it serves many useful functions, it too is based on a hierarchical scheme

in which a faculty member "supervises" a new teacher. Here we have supplemented with the more feminist notion of mentor groups that provide "support" rather than "supervision." In these groups new instructors meet regularly with other new and experienced teachers, including faculty or graduate student administrators, throughout the first year. Group members discuss pedagogical issues and take turns visiting one another's classes. In many ways, the two mentoring systems are successful in providing double support and/or supervision for new instructors. Still, the burden of shifting between the different ideologies on which the two systems are based falls on new instructors. In one mentor group, for example, I described a protocol for observing another teacher's class, stressing the notion of observing rather than judging and of working collaboratively with the observed teacher in providing feedback. One member of my group asked, "Is this the approach to class observations that our faculty mentors will use?" Of course, in many cases, it was not. They were more likely to construct the purpose of the visits in hierarchical terms of judging a teacher's competency. At times like these, new instructors feel buffeted between feminist and masculinist ideologies.

Overall, such examples suggest that masculinist and feminist delivery systems can be successfully—if lopsidedly—blended. The result may be a better admixture or an awkward compromise. However, this overlay of ideologies is unlikely to be perceived as comprised of equal contributions. Instead, within the more established ideologies of department and institution, it is probably only hierarchical administrative structure that counts. In such a system, lines of accountability are viewed as all-important. One person at the top must function as a figure to take both credit and blame. As a result, just as feminist directors must alternate feminist and masculinist personas to cope with double ideologies, we also need to design collaborative administrative structures that can be translated hierarchically.

Whether feminist systems masquerade as masculinist systems or are openly apparent, they are still subject to misunderstanding. The seeming lack of centralized mono-authority is often perceived as chaos. Such misperception probably arises from the masculinist epistemological perspective in which an organizational structure is assumed to be either hierarchical or chaotic. Understandably, since this long established system has claimed universality for itself, it is difficult for those of us conditioned by it to recognize an alternative organizing principle. Fears of administrative chaos sound familiar since they parallel similar reactions to decentered feminist teaching that we have been aware of for a long time. Therefore, the challenge for feminist directors is not only to figure out how to blend actual delivery systems but how to assuage fears. For, as Howard asserts, directors must not only figure out how to develop such structures but how to maintain them—"to function as a collective within the hierarchy. . . (47).

Combining Feminist and Masculinist Administration

Though I have no formulas for dissolving all the tensions between the two systems, I do have some suggestions for WPAs introducing feminist approaches. Above all, it is essential to communicate attempts to reinvent the game. Explain the philosophy that undergirds new methods, if possible, before rather than after the fact in order to prepare others for the differences. Afterwards, draw attention to any positive outcomes. Model different kinds of leadership and different delivery systems. Time and again, I have seen the need for such clarification. I think, for example, of a recent “think-tank” collaborative effort in which a latecomer mistook it for a leaderless group and began trying to dominate. I think of a colleague from another department for whom we develop special composition courses who was concerned that the courses we offered did not look alike, not seeing the common course goals that underlay them. Therefore, the more explicit we are about specific applications, the more comfortable everyone will become, and the easier it will be for others to generalize this way of working to other parts of the program.

However, do not expect communication to resolve all resistance easily. Just as students often resist the unfamiliar tenets of the feminist classroom, so too many people will find feminist directing a threat. When seen through the lenses of masculinist assumptions, as I have suggested, leadership may look weak and the delivery system chaotic. Communicating the rationale and modeling the alternative can surely help. But as many marginalized groups have learned, resistance to new approaches can in itself be quite resistant to attempts at explanation. As Lorde warned early on, being put in a position of constantly explaining, justifying, and defending new perspectives may lead to a “diversion of energies,” which eventually becomes depleting (100). Schaefer’s rule of thumb for dealing with this sort of resistance is to explain new concepts only twice (55). Thus it is important to communicate and then act rather than to bog down perpetually explaining.

Secondly, provide some focal points for communication. Since the focus of authority is decentered, tangible mechanisms can not only facilitate collaboration but help to eliminate confusion. My colleague Dennis Hall began a composition newsletter produced by the administrative staff each week. It advertises ongoing activities in the program—courses, meetings, and workshops, along with items of professional interest such as calls for papers and acknowledgments of the professional activities of our staff. The newsletter communicates not only to those in the program but to other faculty and administrators throughout the English department and university who receive it. Other mechanisms facilitate communication among teachers. Course units contributed by instructors are collected in a resource file to which everyone has access. The best of the group has been assembled into a copy center packet complete with unit overviews, readings, journal entries, and ideas for class activities. Such collections formalize the informal exchange of teaching ideas that we encourage. Each year we also distribute a “Who’s Using What” list of texts currently used by instructors, along

with textbook reviews, so that teachers can contact others either using the same texts or ones they would like to try. These and other mechanisms provide tangible points of reference.

Finally, begin developing appropriate language for feminist directing. As rhetoricians we understand the extent to which language shapes reality. In fact, a large part of the feminist enterprise has been to invent terms for concepts and experiences unacknowledged by the dominant culture. With feminist administration too, we need to develop new descriptive terms that reflect systemic change. In my own case, I refer to our staff of graduate teaching assistants and adjunct faculty as a "teaching collaborative" and to small support groups as "mentor groups." More recently, in a letter to new teaching assistants, I coined the term "web of support," drawing unconsciously on Gilligan's work, as a way of describing our program.

Other more traditional terms suggesting hierarchy have simply been replaced. Instead of "teaching assistants," we use "teachers" or "instructors." After all, as a colleague once pointed out, they actually are assisting no one but are instead running their own classes. We have also adopted the current term "teacher education" instead of the more traditional expression "teacher training," which has implications of running lesser beings through a prescribed set of paces on command rather than providing adults with materials with which to make informed decisions. None of the terms I have developed is wildly imaginative, but they make a start at rectifying the conflict between hierarchical language and feminist approaches. Ultimately, changed language will reinforce changed ways of working.

In keeping with the notion that language reflects and reinforces change, I would like to suggest the term "postmasculinist" for the kind of approach that is likely to evolve as feminist and masculinist orientations to administration are combined. From a philosophical standpoint, the principle of "both-and" indicates that these divergent perspectives can at least be made congruent. As a matter of practicality, the two must merge. After all, masculinist assumptions about power, leadership, and administrative structure permeate the academy, affecting feminist approaches at every turn. Merging the two requires a WPA to take a bi-epistemological stance. As a marginalized group, women have historically learned to function in two worlds. Compositionists who apply feminist principles in the classroom do the same. Thus it is not surprising that WPAs would also need to employ these strategies. Outsiders of all sorts are singularly adept at playing two games: we play both the established game even as we attempt to reinvent the game. Or as Mielke says flatly, "The marginal should employ marginal strategies" (175). The postmasculinist, then, is not just a matter of replacing masculinist with feminist, but rather of somehow doing both or creating a space for one to exist within the other.

At least in my institution, thus far, such an approach is working—awkward, ungainly, and self-contradictory though it may be. And in other schools, for the moment, the ideological conflicts seem to be meshing similarly. Howard and her colleagues, for example, have been so successful at playing both

games that they have managed to create an ideologically workable space for themselves. She explains her strategy:

Those in the outer circle who wish to change an institution have a much higher probability of success if what they propose is depicted as an enhancement of the status quo and if those who propose it depict themselves as the equal rather than the superior or inferior of those to whom they propose it. (38)

From this bi-epistemological stance, they have been able not “to win a higher place in the established order” but rather “to shape [their] own place, a place of power-sharing collectivity and liberatory pedagogy” (39). She explains their “both-and” approach: “I can only say that although we have recognized and participated in the hierarchical structures endemic to academic bureaucracy, we have at the same time striven to level or avert hierarchy, or at least to devise an alternative to it” (44-45).

I am not claiming, of course, that such an approach resolves all problems. In reading Howard’s account, I infer that at her institution, as at mine, there is basic underlying support for the aims and methods of the composition program, despite profound ideological conflicts. Certainly, the situation is different elsewhere. Bishop and Crossley conclude, in describing their recent situation, that some sort of ideological clash is inevitable. For, they say, “Understandings of our field are built on defining *against* mainstream academic values more than anything else” (77). Bishop found herself seemingly forced to choose between masculinist “fiscal realities” that higher administration decreed would enlarge her program and her feminist concern for protecting the quality of the program she had worked so hard to establish. One reviewer read her story in masculinist terms as a classic dichotomy, in which her feminist concern was morally superior but practically unworkable—resulting in a battle that was unwinnable. The other reviewer, however, offered a more feminist reading of a Gilligan-esque dilemma of competing responsibilities, suggesting that she collaborate with the chair in figuring out how to increase resources to handle the heavier load (73-74). I cannot know, of course, whether this was really a workable solution in Bishop’s specific case given the differences from one institution to another. But it is a response in keeping with the sort of bi-epistemological stance that characterizes a postmasculinist approach. It is resolving conflict from a “both-and” rather than “either-or” position, and exercising power from a position of equality. Certainly, Bishop’s resignation calls attention to the serious repercussions of ideological conflicts. As we continue gravitating towards—even endorsing—feminist approaches to administration, it is urgent that, in postmasculinist fashion, we find ways to accommodate both masculinist and feminist models.

Notes

1. I wish to thank Sherrie Gradin and Amber Dahlin for their helpful comments on an early draft of this piece, along with the WPA reviewers for their responses to a later draft.

2. In developing approaches to feminist directing, I am indebted to Robert Brown, director of the composition program at the University of Minnesota during my early years as a graduate student there. A pioneer in feminist administration, he produced an unusually innovative writing program. My own efforts have roots in his model.

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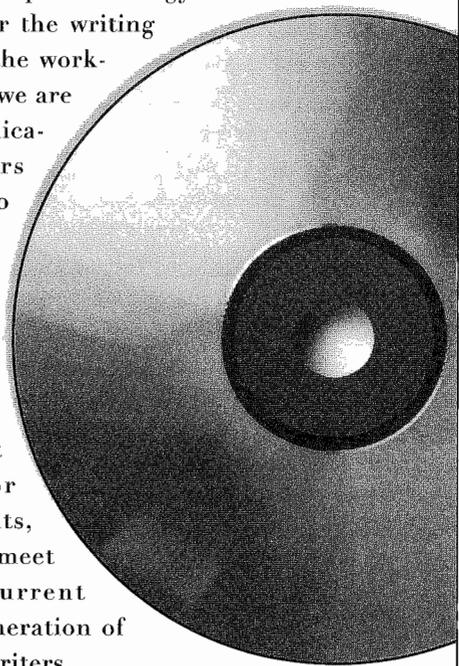
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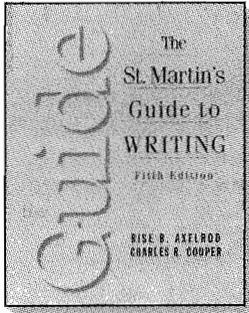
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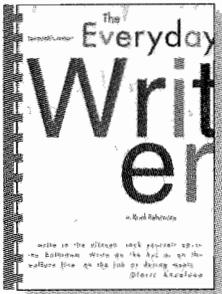
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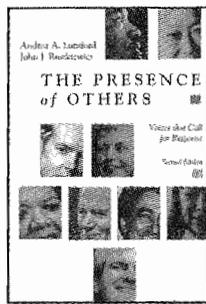
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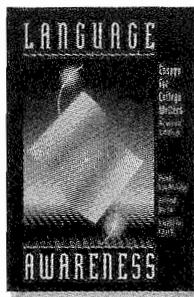
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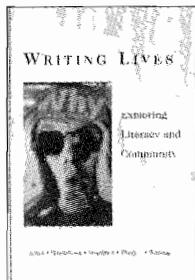
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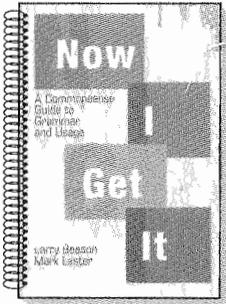
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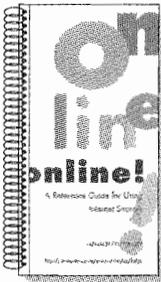
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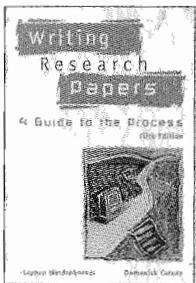
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Beyond Apprenticeship: Graduate Students, Professional Development Programs and the Future(s) of English Studies

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Marcy M. Taylor

Must I not serve a long apprenticeship
. . . . and, in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief?

—Shakespeare, *Richard II*

Over the past twenty years or so, English departments have paid increasing attention to the preparation of graduate students which has, in turn, significantly affected the quality of composition teaching. This attention grows out of a relatively long tradition of attempts at reform documented by Janet Marting. For instance, she describes a 1930 conference by the Institute for Administrative Offices of Higher Institutions devoted to the topic of "The Training of College Teachers," where Gordon Laing noted "low rumblings of discontent, ominous mutterings of dissatisfaction, savage growlings of complaint, accompanied by flashes of forked criticism" which were being directed "immediately at the teaching capacity, or, to use the word of the critics, incapacity of the brilliantly hooded products of our graduate schools" (qtd. in Marting 35). More recently, through the efforts of such organizations as WPA and the Conference on College Composition and Communication, graduate programs in English have devoted considerable resources to the training of graduate teaching assistants. In fact, the situation of a new teaching assistant being thrust into a classroom for the first time, with little more than a class list and (perhaps) a copy of the approved text, has been reduced to a mythical remnant of our profession's history.¹

However, recent attempts to rectify the imbalance between training in research and training in teaching within graduate professional development programs can no longer be figured as a matter of emphasis (should we direct more training resources to pedagogy instead of content area scholarship?) but

rather as a failure of definition, a misreading of the profession and a misplacing of the graduate student within it. Not only do traditional models of training value a rather narrow definition of scholarship, but graduate faculty who train their students for positions like those for which they were trained and hired perpetuate a limited (and limiting) path of professionalization. Trudell Thomas notes that “discussions of the training of graduate students tend to focus solely upon their role as teachers and researchers, while paying virtually no attention to their future responsibilities as administrators” (41). For example, Thomas writes, “the essays in *Training the New Teacher of Composition* (edited by Charles Bridges, NCTE, 1986) all deal with helping graduate students in their role as teachers, and none addresses their responsibilities beyond the classroom” (41). Even within those training programs which devote extensive resources and time to developing materials and policies designed to aid graduate students in the classroom (and in those training manuals like Bridges’ which present students with all manner of techniques and good advice), graduate students themselves play only a passive part in their own professional development.²

While such efforts at increased training spring from laudable motives—primarily a genuine interest in the caliber of undergraduate and graduate education and the attendant need to introduce graduate teaching assistants to the body of scholarship surrounding composition studies—the model of graduate preparation which most often underlies these programs, what we term the “apprenticeship” model, does little to prepare students for the multiple roles and varied intellectual work of faculty members. Indeed, not only are students not trained with these wide range of faculty responsibilities in mind, but in many ways the profession for which they are being trained no longer exists. Our own experiences as graduate student administrators have highlighted the gaps in graduate preparation. It is our position that if the profession truly seeks to value and redefine the status of teaching, program service, and administrative work, then it must be willing to invest in the likely future in which these activities are more equally valued by its members. We propose that as graduate students gain teaching experience and develop a theoretical competency by engaging with the scholarship of the field, this experiential and theoretical knowledge should be used by the WPA for two interrelated aims: the first is to transform the intellectual work of the WPA by decentralizing and delegating day-to-day tasks of the program; the second is to create a collaborative administrative structure and thereby give students an opportunity to learn the practices of composition studies by actually finding themselves in a position to shape those practices. The paradigm we propose, the “collegial” model, envisions more fully involved graduate students as reflective, active participants in their own graduate preparation. By placing the metaphors of “apprentice” and “colleague” against one another, we argue the need, then, to reconceive the professional development program, and the graduate student’s position in it, as preparation for the future of English studies, and the full range of rights and obligations that comprise membership in the professorate.

The Graduate Student and the Contradiction of Apprenticeship

The absence of this fuller conception of graduate education is in part attributable to the way in which graduate student teaching assistants are defined within the "apprenticeship" model of TA training.³ In the Preface to *Training the New Teacher of College Composition*, Bridges refers to an MLA study entitled "The Current State of Teaching Apprentice Activities in Language and Literature" which surveyed 248 M.A. programs and 467 Ph.D. programs around the country. Of those programs reporting, 75% use TAs as "teaching apprentices" during their first year of graduate study, and the principle responsibility of the majority of TAs is "autonomous classroom teaching," most frequently in composition. Yet if the majority of TA work is so-called "autonomous teaching," in what ways does the notion of apprenticeship misrepresent the differing competencies of TAs? Likewise, if graduate school is an apprenticeship, how, then, is full membership in the "guild" of English studies conceived? In other words, is the kind of faculty members created by the apprenticeship model the kind of faculty members we desire or need?

It seems difficult to believe that they ever could be, given the logic of the metaphor of "apprenticeship." At its most fundamental level, "apprentice" is defined as 1) one who is bound by indentures or by legal agreement to serve another person for a certain time, with a view to learning an art or trade, usually of maintenance by the master; 2) hence, one who is learning, esp. by practical experience under skilled workers, and often without pay, an art, trade, or calling; and 3) one not well-versed in a subject; a novice. Although the term "apprentice" has been appropriated to supplant the connotations of "assistant," (that is, as someone additional to a faculty member in a course), and more recently to approximate the ideal of the reciprocal "mentoring" relationship between a student and a faculty advisor, the buried assumptions of apprenticeship regarding the position of the graduate student remain. In contrast to the relationship between relative equals implied by the ideal of mentoring, apprenticeship implies a rigid differential in status and power between master and apprentice: the apprentice is bound to serve the master, with the payoff for his/her labor being the learning of a trade. That learning is uni-directional, determined solely by the master; in fact, the apprentice's entire "maintenance" is dependent on the master. While the apprentice learns through practical experience, he or she is "under" those who are skilled, the apprentice him- or herself being a "novice." In terms of teaching, the apprentice-teacher is a "practice-teacher," (a student teacher who enters someone else's classroom for a short time and practices getting up in front of a class and delivering a predetermined set of lessons, but who is always under the direction of the cooperating teacher). In this view, graduate students are figured as "recipients of" training.

Reflecting on the concept of apprenticeship in turn reveals the organized contradictions which confine the ways we think about the relationship between the graduate student and the professional development program. Donovan, Sprouse and Williams summarize the situation:

Typically, something is handed down to TAs, whether a book or outline, or the latest theory, writing assignment, classroom exercise, or method of grading. To be sure, most TAs are grateful for whatever help they can get; beginners, after all, must have some security and direction. But the departmental program, whatever it may be, will not, and cannot, consistently serve all their needs—or those of their students—as many TAs learn very quickly. (140)

This apprentice model involves not only the handing down of materials, but also methods, rationales, even “stances.” Allen and Reuter, in *Teaching Assistant Strategies: An Introduction to College Teaching*, advise that “All new TAs must assume a myriad of roles and must try on teaching styles to use in accomplishing such roles” (28); the emphasis is on (presumed) choice among a series of options presented—by textbooks, teaching manuals, and training “programs”—as though one can “accomplish a role,” can, in effect, take a stand, by simply “trying on” a strategy or theory without understanding, questioning, and defining it for him- or herself through active, collaborative participation. This is the same teaching manual, by the way, that advises that “TAs should not engage in unnecessary ideological, methodological, or pedagogical disputes with the professor or director” (47). Thus, teaching is reduced to method, material, and “pose.”

Many counter that the apprenticeship model values collaboration and mentoring. Of course many programs organized around the logic of apprenticeship may offer graduate students the opportunity to participate in course design and to develop mutually beneficial relationships with more experienced instructors and/or faculty members. While such programs offer these benefits, it is also true that the conceptual boundaries of apprenticeship do not allow the members of a department to imagine other roles and responsibilities for the graduate student. Already burdened by a discrepancy in status (and power), graduate students are subject to the judicious decisions of a superior—whether articulating a pedagogical strategy for the classroom, making a decision about overall course design, or incorporating the goals and rationale of the curriculum into the personalized space of the classroom. However, our intention is not to challenge the obvious benefits of the mentoring relationship. Rather, we seek to frame an alternative to the hierarchical structure of the apprenticeship model. We see the need to rearticulate the centralized voice of the WPA by redistributing the one-way channels of power which confine graduate students to a narrow path of professionalization.

The Difficulty of Redefining Professional Development

Of course rethinking the apprenticeship model requires more than calling attention to the arbitrary conceptual distinctions which organize both departmental work and who will be charged with carrying out that work. It asks us to reflect on the controlling assumptions about academic work which guide what

appear to be even the most functional organizational models, and it demands that we address the cardinal question of how to organize the administration of a writing program.⁴ In recent years, teaching, program service, and administrative duties have begun to be considered as genuine intellectual work. This gradual realignment, while complex, is reflected in the current activities and research being conducted by groups like the PEW Preparing Future Faculty Project, the Association of American Colleges and Universities (AAC&U), the Council of Graduate Schools (CGS) and The Council of Writing Program Administrators itself.⁵ Professional and popular attention to what constitutes academic work has been a bellwether of sorts—an indicator, more specifically, of a re-examination of what English faculty do, how their work is represented, and how they are trained for the profession. However, underlying these calls for change are disciplinary assumptions which are transmitted through the professional development program. And, as we have argued, to ignore the assumptions of a development program organized around the concept of apprenticeship is to overlook how values about teaching and administrative work can be unknowingly perpetuated.

Many of these assumptions are what we call “organized contradictions,” all of which underscore the discontinuity between what graduate students are being trained to do and what they may end up doing as members of what is, by all accounts, a volatile profession. In “What Next? Thought and Action in Intellectual Work,” Nicholas Brommell reflects on the possible futures of the profession of English Studies. Calling attention to the nature of graduate training, Brommell asks, “Who, as a graduate student, was encouraged to think as seriously about teaching as about scholarship? . . . Who was taught anything at all and who was provided opportunities to participate in administration, management scheduling, curricular reform, and the host of other tasks that make up the dailiness of departmental life and work?” (109). Of course in both theory and practice, composition studies has unquestionably raised the status of pedagogy within graduate programs in English studies. But opportunities for graduate students to take the next step—to test this experience by participating in such departmental activities as formulating the goals and rationale for course design or implementing a curricular change—has not been adequately considered as a function of the organizational structure of the professional development program.

The *conceptual* limits of the apprenticeship model lead us to the somewhat obvious *structural* impediments to the alternative “collegial” model we envision. First, perhaps the most problematic effect of the apprentice model is that it continually reproduces “TAs” rather than colleagues. In the process, the model obscures the range of intellectual activity involved in being a faculty member—the useful, imaginative, important actions implied by the terms “colleague,” and “academic service”: making decisions with colleagues, negotiating departmental policies and politics, participating in cross-disciplinary conversations and understanding the constraints imposed from without, advising/mentoring students, creating curricula and rationalizing program requirements. To imagine

oneself as a member of the professorate requires true rhetorical action that cannot be created in a vacuum. Without a professional development program which offers these experiences to future faculty members of the profession, we will continue to train a generation of teachers and scholars for a university structure which, at the least, has become far more complicated and contested and, at the most, will no longer exist. Negotiating the potential configurations of departmental and faculty work—and situating the value of that work in the community and the liberal arts college, the state university and the research institution—will require graduate students to develop more than specialized disciplinary knowledge and compartmentalized decision making skills for the classroom. Indeed, English studies already demands a much broader and more responsive range of intellectual and administrative skills of its members.

Second, the apprenticeship model is problematic not only in the relationship of the “master” WPA to graduate students, but also because it tends to fix curriculum and training practices by placing all responsibility for graduate professional preparation on one faculty member. Hence the stark contradiction between collaborative pedagogies and the pedagogies used in many professional development programs. As Gunner remarks, “We cannot in good faith endorse collaboration as a pedagogy and turn away from it as an administrative model” (14). In composition courses, the experience to achieve such action is advocated by creating an atmosphere of shared inquiry, of testing and questioning methods and the assumptions underlying them, of choice combined with opportunities to extend the discussion of the responsibilities entailed by certain choices, of meaningful, sophisticated readings in (and of) various academic disciplines and cultural sites. The rationale for such student-centered, politically-engaged composition classrooms is to turn rhetoric from a passive body of knowledge—skills and techniques—to a social activity with public consequences—to turn from seeing students as passive outsiders who must be “initiated,” toward viewing them as already-involved participants in the shaping of the university. It is increasingly difficult to continue advocating an administrative model which has not adequately addressed the absence of this rationale in its practices.

Finally, because the apprentice model typically operates under the direction of one “master” administrator, teaching assistants learn to accept one set of assumptions and one image of teaching composition, rather than to reflect and develop teaching strategies and pedagogies in conjunction with a larger community. By de-emphasizing the need for the teacher to theorize his or her own teaching (through the reduction of training to “handing down” and “overseeing”), the apprenticeship model, in effect, ratifies research as an intellectual act and teaching as a mechanical one. This model further alienates TAs from their work as teachers, contributing to an already developed passive resistance to composition, the field associated with training, with enforced supervision, with static method, with mechanistic practicality. Wilson and Stearns argue: “Caught in the double bind of being expected to teach well, yet being told that teaching is not important, many TAs dissociate themselves from their teaching assignments” (qtd. in Nyquist, et al. 10). Many of us have seen first hand how this alienation of

graduate students from their classroom work limits the consequences of that work in the larger community of the department. Although within writing programs teaching is explicitly valued, we subtly tell TAs that it is not important (and, specifically, that composition is not important) because one doesn't have to be involved, to think about it, in order to do it. The ironic twist for graduate students is that, because they fail to actively associate their TA experience with their professional lives after graduate school, they tend not to attach legitimacy to their jobs as TAs, thus reinforcing their transitional, partial identity within departments of English. Real teaching, real faculty work will come later. But how do we include graduate student TAs in this process we so obviously value with undergraduates? And how can a collegial model enable graduate students to imagine their roles as future faculty?

The Graduate Student as Departmental Colleague

We understand the professional development program to be a crucial site for perpetuating or challenging disciplinary assumptions. We therefore suggest that foregrounding these assumptions will help contribute to transforming what we mean by the intellectual work of the WPA. Our experiences within a collaborative administrative model allow us to construct an alternative metaphor to frame graduate experiences—one that moves beyond the negative stasis of apprenticeship to a more dynamic notion of collegiality. Reflecting first on professional development programs from the perspective of the WPA, and second from the perspective of graduate students, we propose to set forth three principles to guide the "collegial model." We then elaborate the potential consequences of a professional development program which actually seeks to prepare future faculty members for the various roles and responsibilities of future work in the profession.

The first principle we propose is to help graduate students *become active institutional agents*. This principle may appear to be self-evident, as it builds on convincing theoretical and practical justification for the view that positioning one's self in a discourse requires being in a position to not only reflect upon, but participate in—indeed to modify—that discourse. In Recchio's terms, graduate students need to develop competencies in order to relate "the conceptual frames (the theory) and the facts (the practice) of the discipline" (61). Recchio advocates creating the opportunity for students of the profession to become "reflective practitioners." However, there is little evidence that we have been successful at linking professional definition with self-understanding. Using this connection, we can find our way toward the value of graduate students as institutional agents by simply abandoning the outmoded and, in most cases, inaccurate designation "teaching assistant." "Ultimately," write Bishop and Crossley, "we're powerless unless we have a role in saying how 'we' and not just our 'roles' or our 'job descriptions' are defined" (53).

We therefore urge members of the profession to replace the designation

“teaching assistant” with the title “instructor,” which will more accurately represent the preprofessional activities of the graduate student, thereby extending the concept, if not the title itself, of “instructor.” Although definition is only one form of the principle of making graduate students active institutional agents, the title of instructor would signify the broader roles and responsibilities in which graduate students have already positioned themselves, and would more accurately define the relative autonomy of the teaching presently undertaken by graduate students in most departments. Such autonomous teaching is represented at the University of Washington by the fact that graduate students teach 100- and 200-level composition courses as well as 200-level introductory literature courses. In the first year of teaching, graduate students teach English 131, a first year course centered on argumentative writing. They are required to attend a two week intensive orientation before the quarter begins and then to take a quarter-long course on pedagogy. Although English 131 has a suggested curriculum and the Expository Writing Office provides instructors with extensive course materials, instructors are encouraged to make changes as they see fit as long as these stay within the parameters of the course description and program goals. Even in the first quarter, instructors are expected to devise their own syllabi and course calendars and thereafter to be solely responsible for every aspect of the courses to which they are assigned. In the following years of their programs, graduate students are then given the opportunity to test and refine their teaching methods in a variety of pedagogical and administrative contexts.

The second principle is to create a *multi-tiered professional development program which utilizes the experience of upper level instructors in all levels of the administrative structure*. For example, at the University of Washington we have created multiple channels for graduate students to develop competencies which build on the first-year practicum or teaching seminar. Although this collaborative model will undoubtedly take a number of forms, depending on particular programs' needs and resources, collaboration among graduate students and faculty at the University of Washington has produced an administrative structure that provides one possible image of the paradigm for which we are arguing. Graduate students have an extensive range of administrative roles in which to participate after two years of teaching experience in the department. These opportunities include membership on the Expository Writing Committee, whose primary functions include selecting textbooks for 100-level courses and inviting nationally known scholars in pedagogy to speak on campus; acting as the Assistant Director of the writing center (under supervision by a faculty member), including co-teaching the tutor training seminar, assisting in the ongoing training and supervision of the tutors, and serving as the liaison between the writing center and other members of the department; and serving as advisors in the English undergraduate advising center, not only guiding students through course choices but helping with a variety of other tasks from internship applications to graduate school statements of purpose.

Within the formal structure of the Expository Writing Office, assistant directors are extremely active in the administration of the programs contained

within it.⁶ ADs are competitively chosen each year to fill positions which come open on a rotating basis. Terms for ADs are two years, during which time their teaching load is reduced to accommodate their administrative duties. ADs serve in three units: the EOP (Educational Opportunity Program), the CIC (Computer Integrated Composition Program) and the EWP (Expository Writing Program). Advised by the EOP faculty advisor and the director of the writing program, the EOP AD is the department's primary administrator for English 104 and 105, a two quarter linked writing course for special admission students. The EOP AD designs curriculum, provides training to instructors, schedules classes, and acts as primary liaison with a number of programs under the Office of Minority Affairs. The duties of the CIC ADs center primarily on the orientation, training and support of instructors teaching in the program, both pedagogically and technologically. They assist the associate director of the expository writing program (who is also the director of CIC) in textbook and software testing and provide technical assistance to instructors in the classroom. Finally, the assistant directors with perhaps the largest range of influence are the three assistant directors of the expository writing program. In this position, the EWP ADs are the first to train every graduate student who teaches in the department—before they move on to more training in EOP, CIC, or other 100 or 200 level teaching assignments.⁷

Our title, "Beyond Apprenticeship," points to one of the most underdeveloped aspects of training programs: what happens to training *after* we introduce instructors to teaching composition? As Latterell indicates, the potential of this under-utilized resource has only begun to be explored (22). As graduate students are utilized in the sharing of administrative responsibility, one of the most obvious consequences is reducing the workload of the WPA. Specifically, the "collegial" model creates a responsive feedback system to keep busy WPAs informed about which training activities and protocols actually work; the delegation of administrative responsibilities also frees the WPA from many of the time-consuming, day-to-day responsibilities of conferencing, mentoring, doing class visits, and preparing teaching materials. But what is less work for the WPA is work of a certain kind, namely the kind of work that professional administrators will need to learn how to do. Producing teaching materials, organizing long-term training, preparing practica topics, visiting and conferring with new instructors—with these tasks distributed among the members of a collaborative administrative structure, the WPA can act as a more dynamic force in program development. Freed from the constraints of day-to-day program operation, the WPA can focus on overarching issues of program development, curricular innovation, and theoretical competencies among faculty members and graduate students alike. At the same time, the WPA is carrying out the important work of mentoring both instructors within the program and graduate student administrators.

The third principle is to *develop a responsive and collaborative community of teachers*. It is our experience that creating a collaborative administrative structure not only actively includes graduate students as administrators, but also opens up

new avenues of inclusion for every graduate student in the program. Such a model includes multiple mentors and, rather than depending upon the labor of a lone WPA, extends the role of mentor to other faculty and, importantly, graduate students. Training moves from handing down information to creating an interactive web of information exchange. At the University of Washington, helping new teachers construct ways of developing and managing their own courses takes place within a team-taught, small-group seminar format in which new instructors work through professional issues with faculty and graduate student administrators—in part, by producing a teaching portfolio around a new assignment which they design and by visiting one another's classrooms. Thus, creating an environment for active reflection about teaching not only produces better teachers, but generates an active cycle of innovation: instructors' work—in seminars, class visits and portfolios—directly influences the following year's training practices and pedagogical decisions. In our experience, curriculum and training protocols are contingent and in need of constant monitoring and, in many cases, modification. In contrast to a centralized administrative structure, the "collegial" model is able to monitor the problems and the successes in actual classroom work and is therefore far more responsive to the reciprocal relations between pedagogical theory and classroom practice.

For the WPA, one of the most compelling outcomes of this third principle is that the professional development program is better able to accommodate the wide range of experiences brought to the classroom by first-year teachers. Many teaching candidates have no prior teaching experience; and many of the "first-year" teachers bring many years of teaching to their assignments in the composition classroom. On the other hand, as Weiser observes, the burden on the WPA is compounded when one considers that "some of the people who teach composition have not only never studied the subject matter, they may have never taken a course in it" (64). But rather than suggest a more tightly controlled model of training by the WPA, we suggest this problem can be addressed by integrating the experiences of all instructors into the teaching community of the department. With experienced instructors serving as assistant directors of the program, inexperienced teaching associates are offered closer support. First-year instructors who bring pedagogical experience to their teaching assignments serve as valuable resources for the assistant directors as well, whose work includes monitoring the interface between the program goals and rationale and individual teaching styles, personalities, and teaching experience.

Finally, more than simply offering consistency with a pedagogical consensus which has shifted from a master to a collaborative model of learning, multiple forms of mentoring are opened up, which keeps the input of information flowing more efficiently to the WPA. The graduate student administrators can not only help the WPA access this information concerning the outcomes of established training protocols, but the graduate student can suggest and implement appropriate modifications to the existing program. These outcomes of the developmental model of administration we advocate have resulted, in part, from seeking ways to discuss our practical and theoretical interest in teaching, a

conversation which has not been fully offered in our coursework, and one which did not continue beyond our first year of training. More importantly, while the inclusion of 2nd, 3rd, 4th, and 5th year graduate students in the administrative program has eased the day-to-day burdens of the WPA, participation in the multiple administrative responsibilities of the department has given graduate students real experience in refining not only the courses they are charged to teach, but the consequences of their teaching in the department and the university.

Conclusion

If, as we have suggested, the conceptual constraints of the “apprenticeship” model are embodied in the structural organization of professional development programs, then there is much work to be done. With the present culture of the English department in mind, we suggest each professional development program should examine its own vision of itself as well as its multiple and often conflicting hierarchies. Writing as present and recently graduated instructors, we suggest that although ‘we’ graduate students are being trained for jobs in the profession, there is increasing evidence that those jobs will be more varied and will require broader skills than the positions as they are defined today. Currently, as Bromell reminds us, “the path to professional recognition, status, and reward leads through the library, through the word processor, and through professional conventions” (107). As we suggest, changing the way we go about relating thought and action therefore requires at the very least reconceptualizing the value of these domains. More generally, we believe the preprofessional urgency to do research, attend conferences, and publish writing should therefore be redirected toward a wider conception of intellectual work.

In the administration of the writing program, how we define and prepare new members of the profession is directly correlated to deepening the value of what we do in the domains of teaching and administration. The “collegial model” seeks to articulate another site in which the transition from implicit justification of institutional practices to a more explicit critique of those practices can take place. We believe the best evidence that the profession is redefining the value of academic work not confined to its traditionally conceived boundaries—research, writing, and publication—will be programs which provide its students with opportunities to learn more than compartmentalized disciplinary knowledge. The ongoing theorizing of writing program administration should take place with its practitioners in mind—particularly those teaching “assistants” who are too often overlooked and under-utilized within the conceptual and structural confines of apprenticeship. The best professional development programs will demonstrate a more dynamic and equitable form of administrative collaboration between peers. Thus as future generations of scholars move into the profession, they will continue to redefine the boundaries of what we consider to be intellectual work, and will best prepare the next generation of faculty members for the various roles and responsibilities of the profession.

Notes

1. A version of this paper was presented at the 1995 CCCC Convention in Washington, D. C. and at the 1995 WPA Summer Conference in Bellingham, Washington. We would like to thank our audiences for comments. We are also indebted to the following faculty administrators of the Expository Writing Program at the University of Washington for their contributions to our thinking: John Webster (former WPA), Laurie George (Associate WPA and Director CIC Program, former Acting WPA,), Carolyn Allen (WPA), Gail Stygall (Advisor of EOP), and Gary Handwerk (Director of English 111 and former Interim WPA).
2. One need only survey a few articles on teacher training to glean that the first-year teacher is generally considered as a "passive" recipient of knowledge and in need of careful "guidance" (Hofstetter Towns 96).
3. The irony of our continuing use of the term "teaching assistant" is apparent. Although the term is still used in our department, we will argue the term more than often misrepresents the kind of classroom work graduate students actually do, and therefore use the term here for convenience and clarity. In the third section of this essay, we suggest broadening the term instructor to more accurately reflect the role of the graduate student in the professional development program.
4. For an alternative discussion of organizational models (as well as the need to address these alternatives), see Christine Hult, "Politics Redux: The Organization and Administration of Writing Programs," *WPA: Writing Program Administration* 18.3 (Spring 1995): 44–52. Hult responds to a question she argues has not been sufficiently debated in WPA circles: "how best to organize the administration of writing programs" (44).
5. See especially the draft statement on "The Intellectual Work of the WPA" elsewhere in this issue of *WPA: Writing Program Administration*. [Editor]
6. The duties of the Expository Writing Program's ADs are myriad—and in fact, over the past three years, the level of responsibility which this position entails has increased steadily. Working as colleagues with both the WPA and each other, ADs plan and conduct the two week intensive orientation session and assist in the quarter-long fall teaching practicum. In the Fall Quarter they visit each new instructor's class at least once and discuss individual classroom concerns with him/her. They also conference with instructors on a number of issues, including grading. Throughout the rest of the year, they continue to provide ongoing support to new teachers by holding office hours, conducting workshops on pedagogy, organizing roundtable discussions to facilitate departmental discussions about teaching, participating in an e-mail forum designed especially for instructors, and mentoring. At the same time, a great deal of their work is devoted to curricular development and revision. Not only do they teach the material given first year TAs, but the EWP ADs—in collaboration with the WPA and the Associate WPA—write and produce two in-house manuals: a course planner for teaching English 131 and a reference manual for subsequent teaching assignments in the department.
7. However, the use of graduate students in the roles we have outlined raises the inevitable question of abuse: the benefits sound appealing, one may agree, but aren't graduate students already overworked and underpaid? And isn't this model going to increase the burden? The question is interesting less for what it asks than the assumptions from which it issues—that doing this kind of work will cut into the more important coursework, exams, research, conferences and

publication. On the contrary, we are arguing for a more equitable model which balances scholarship, pedagogy, and administrative duties. For instance, at the University of Washington two year AD appointments include one quarter each year with no teaching assignment and one quarter with reduced administrative responsibilities.

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The “Stretch Program”: Arizona State University’s New Model of University-level Basic Writing Instruction

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Like many other institutions, before Arizona State University (ASU) allowed its “basic writers” into its standard ENG 101-ENG 102 composition sequence, the university insisted they first take ENG 071, a “remedial” class offered by a local community college.¹ (For the reasons ASU brought its BW students back into university classrooms, see Schwalm). However, it soon became obvious to the Department of English faculty that the “remedial” grammar-focused class (ENG 071) was not giving this group of students the help and background and writing experiences they needed to produce rhetorically effective college-level compositions.² What P. G. Perrin wrote more than a half-century ago still was true with ENG 071: the drill-and-fill grammar exercises of “remedial” classes “violate the lone principle that present teachers of composition have salvaged from the 2,500 years of the discipline of rhetoric, that one learns to speak and write by speaking and writing” (384; see also Bartholomae “Teaching”; Lunsford “Politics,” 249; Scott). ASU’s faculty recognized that students were being charged university-level course fees for a non-university class they did not receive credit for . . . while the community college controlled both the curriculum and the level of instruction.

As a result of what amounted to spending more and receiving less, in the fall of 1992 ASU’s Department of English piloted what it called the “Stretch Program”: a two-semester sequence that “stretches” ENG 101 over two semesters. Graduates of the Stretch Program then take ENG 101, as do all ASU students. This “stretched” version of ENG 101 was designed to give beginning writers more time to move into the university community.³ This new program was ASU’s attempt to do what David Bartholomae suggests, that in order to change the curriculum, we first must “change the way the profession talked about the students who didn’t fit” (“Tidy House” 21; see also Gunner). ASU’s faculty was saying that the students accepted into the university but *placed* into a basic writing class did *not* give “evidence of arrested cognitive development, arrested language development, or unruly or unpredictable language use” (Bartholomae, “Error” 254). Rather, ASU’s move away from ENG 071 was a move to include basic writers in its curriculum, a change from seeing and talking of these students as defective to one that, as Mina Shaughnessy taught us, understands that “students write the way they do, not because they are slow or non-verbal, indifferent to or incapable of academic excellence, but because they

are beginners and must, like all beginners, learn by making mistakes" (*Errors* 5; see also Hartwell; Horning).

At the same time, ASU's shift called for basic writing students to view themselves differently: as *writers*, doing the same assignments all the other first-year composition students were doing, rather than as someone who feels "that if only they could learn to write 'grammatically,' their problems would be solved" (Bizzell 294). The Stretch Program was designed to replace remedial word- and phrase-level instruction with the practice of multiple discourse strategies, for as Andrea Lunsford argues, "basic writers must continually be engaged in writing in a full rhetorical context, solving problems and practicing conceptual skills in a carefully sequenced set of assignments" ("Content" 288; see also Sternglass 259). Put another way, our program *sees* our beginning writers as just as capable as their ENG 101 counterparts; we just give them an extra semester to work on their writing.

What the Stretch Program Is

Four concepts, originally developed by former Directors of Composition John Ramage and David Schwalm, underlie the Stretch Program:

- a view of basic writing students as capable and intelligent but lacking experience in the kinds of writing expected at the university level (see Rose, "Narrowing" and "Remedial"; Hull and Rose);
- a belief that in order to learn to write, any writer must *write*, receive feedback on that writing, and then revise her work, over and over (see Lunsford "Content");
- a belief that students should receive course credit for their college work; and
- the notion that beginning writers, since they lack experience in writing, need more *time* to learn to work with and to develop appropriate writing strategies.

In essence, the Stretch Program "stretches" the standard ENG 101 course over two semesters. Figure 1 compares ASU's old model to the current one.⁴ The first class in the Stretch sequence carries the Writing-Across-the-Curriculum label WAC 101. The "WAC" designation connected the class to a new ASU department that focuses solely on undergraduate education and which reports directly to the Provost. Therefore, even if the course is seen as "remedial," as so many basic writing programs are, this connection to the Writing Across the Curriculum program provides some political protection. Since WAC 101 feeds directly into specially-designated sections of ENG 101, the Stretch sequence is *part* of ENG 101, rather than something "outside" and thus vulnerable to political attack. Also, the higher-than-100 course description identifies the class as *non-remedial*, and also means the Department of English did not have to come up with a course designation that preceded ENG 101.

Our whole idea is to give these beginning writers more time to work on and revise and think about their writing, so instead of doing all the ENG 101 assignments in one semester, they do three papers each semester, each with multiple drafts, along with a portfolio analysis of their writing as a final examination.⁵ Stretch students use the same textbook that regular ENG 101 classes work with (currently *St. Martin's Guide to Writing*). Our direct and constant connection between ENG 101 and Stretch Program classes cannot be overstated, for it immediately distances the first class in the sequence, WAC 101, from the traditional and prevalent "fill in the blanks" workbook approach to the teaching of writing. As Mike Rose puts it, such a pedagogy "remains with us" in many basic writing classes, always "focusing on isolated bits of discourse," a pedagogy that is "error centered, and linguistically reductive" ("Exclusion" 343). What writing that does take place in these classrooms often has nothing to do with what is happening in class (see Rose, *Lives* 205-07). By using the same process-oriented text in our Stretch classes as "regular" ENG 101 students use, we ensure that our students do the same kinds of reading and writing assignments.

Figure 1

A Comparison of Basic Writing Instruction Models at ASU

Old Model:

- curriculum, pedagogy, and instructors not controlled by ASU

ENG 071 -----> ENG 101 -----> ENG 102
 no credit* 3 hours credit 3 hours credit

* Students took nine hours of composition, but received six hours of credit.

New Model:

- ENG 101 "stretched" over two semesters
- same teacher both semesters
- same group of students both semesters
- curriculum, pedagogy, and instructors controlled by ASU

WAC 101 ----- ENG 101 -----> ENG 102
 3 hours elective credit* 3 hours credit 3 hours credit

* Students placed into the Stretch Program take nine hours of composition and receive nine hours of credit.

Our Stretch Program students earn three hours of elective credit for the first part of the Stretch course sequence, credit that counts toward graduation at ASU, and three hours of ENG 101 credit for their second semester's work. We believe that *any* college work done at ASU ought to be for credit, in contrast to both current and early versions of ENG 100X or ENG A, courses which students were required to take but for which they received no credit. For a recent example of composition classes that so-called "deficient" writers are required to take, are charged university fees, are taught by community college instructors rather than university faculty, but receive no credit, see Schriener and Willen (231).

Students currently place into Stretch or into ENG 101 based on their ACT or SAT scores. Each semester, we also offer several sections of Stretch Program classes for international students, for these students especially benefit from more time to work on their writing.⁶

The first class in the Stretch sequence, WAC 101, is a pass/fail course. But while students do not receive a formal grade for their WAC 101 class, the grades they earn in the class (for their papers and other work) accumulate and count as 50 percent of their ENG 101 grade. Since teachers stay with the same group of students for *both* their WAC 101 and their ENG 101 semesters, each semester's work "counts" as one-half of each student's final ENG 101 grade. That "combined" grade is awarded at the end of the ENG 101 semester.

When they pass WAC 101, students get a ticket to ENG 101 and their WAC 101 class has no impact on their GPA. But if they fail, they receive an "E" (failing; other colleges may call this an "F" grade), which lowers their GPA. In other words, students are playing with real money on the downside, and need to be closely monitored and advised to withdraw from the class if they are in danger of failing.

Following their WAC 101 semester, students who pass go into a Stretch Program version of ENG 101, with the same instructor, group of students, and even the same classroom. As Mary Sheridan-Rabideau and Gordon Brossell argue, keeping students together helps build a sense of trust and works toward a real community, and "with the added comfort of a community of writers who share similar writing experiences, basic writers are more likely than other at-risk students . . . to write drafts that help them understand their writing and develop personal writing strategies" (24). A further goal of our course is to build a sense of such a writing community, since students remain together for an entire year.

We were initially concerned that many students would be unable for some reason (they got a job, perhaps) to take the "linked" section of ENG 101 and would have to be moved to another class. This concern turned out to be false, however, as so far less than one percent of our students have had scheduling difficulties from one semester to the next.

One problem we did not anticipate concerned instructor continuity when a part-time adjunct who taught two WAC 101 classes decided to not return the following semester. Consequently, those two groups of students lost the sense of continuity and community that comes from keeping the same instructor with the

same group of students over two semesters. Eleven percent of Stretch Program students report that being with the same instructor over two semesters is the “best thing” about the program, so we are working harder to try to keep instructors and students together over both semesters.

Initial Results

Following piloted sections of the WAC 101—ENG 101 sequence of classes that started in 1992, we put the Stretch Program into full operation in the fall of 1994, with 512 students enrolled in WAC 101. This amounts to roughly 18 percent of all those students taking their first composition class at ASU. In addition, we planned five WAC 101 classes for the spring of 1995 (with corresponding ENG 101 classes in the fall of 1995). We also decided to offer the sequence during the summer, with WAC 101 in the first five-week summer session, followed by ENG 101 during the second summer session.

As I will outline below, we were quite pleased with the fall—spring sequence of classes, somewhat less pleased with the spring—fall sequence, and disappointed with the summer classes.

WAC 101 in the fall, ENG 101 in the spring

We started the fall 1994 semester with 512 students in WAC 101; in the fall of 1995, we registered 709 students into WAC 101. Naturally, a percentage of the students who started in the program did not subsequently register for ENG 101 in the spring; they failed or withdrew or passed, but did not return for ENG 101. Our fall/spring attrition rate for the first two years of operation are shown in Table 1.

This means our WAC 101 to ENG 101 “retention” rate was 81.8 percent, for students enrolled in academic year 1994-95; it was 82.5 percent for the 1995-96 academic year. For both academic years, then, we managed to retain four out of every five students who started the Stretch Program. As a comparison, only two-thirds (the actual average for the last three academic years is 66.2 percent) of those ASU students who take ENG 101 in the fall also take ENG 102 the following spring. Our class-to-class “retention rate,” for whatever reason, is about 15 percent higher in Stretch.

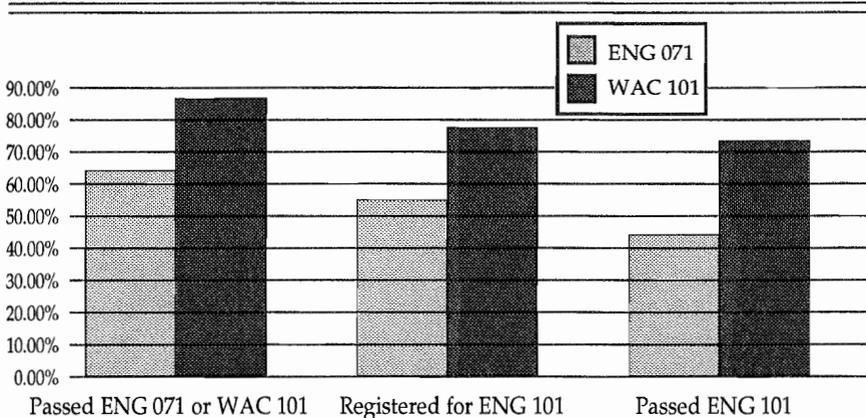
Since many other colleges and universities have a “take this remedial class *before* you can take ENG 101” model, as we did with ENG 071, perhaps the following comparative data will be useful. When we compare the students who registered in the Stretch Program sequence of WAC 101-ENG 101 over the last two academic years (1994-95 and 1995-96) to those who took our old ENG 071-ENG 101 sequence over the last five years it was offered, we find that about 23 percent more students pass WAC 101 than passed ENG 071; about 20 percent more WAC 101 students go on to take ENG 101 here, and nearly 30 percent more WAC 101 students pass ENG 101. This information is shown in Figure 2.

While that data examines the numbers as a percentage of those who registered for either ENG 071 or WAC 101, a more useful view might be to consider those who continue on as a percentage of those who moved to the next step. That is, we would compare those students who moved into the next class not as a percentage of those who'd originally started the sequence, but as a percentage of those who continued. Here, as noted above, we can say that of the

Table 1
Fall/spring attrition rate for 1994-1996

	WAC 101 in: ENG 101 in:	fall 1994 to spring 1995	fall 1995 to spring 1996	
beginning number of students		512	709	
failed WAC 101		44 8.6 %	38 5.4 %	
withdrew passing		24 4.7 %	27 3.8 %	
received an Incomplete		0	3 4 %	
passed but did not return or enrolled in other classes		25 4.9 %	56 7.9 %	
total "lost students"		93 18.2 %	124 17.5 %	

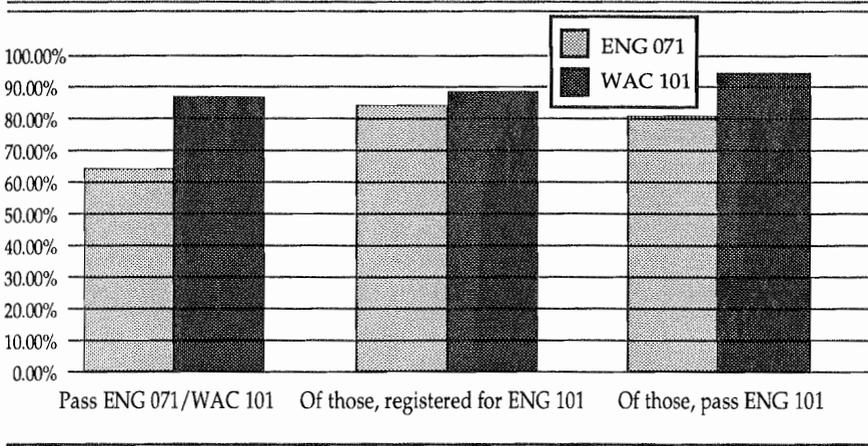
Figure 2
Percentages of those who originally registered in ENG 071 or WAC 101



students who originally registered for ENG 071 or WAC 101, about 23 percent more pass WAC 101. We also can say that of those who continue on to register for ENG 101, about four percent more WAC 101 students go on to take ENG 101 here, and of those who continue on to register for ENG 101, almost 13 percent

Figure 3

Percentages of those who continue on from ENG 071 or WAC 101



more WAC 101 students pass ENG 101. This information is shown in Figure 3. By either measure, then, more students pass WAC 101 than passed our former ENG 071 requirement; we register more WAC 101 students into ENG 101, and more WAC 101 students pass ENG 101 than did ENG 071 students.

Spring and Summer School Blues

While we expected our attrition rate to be higher when we started the Stretch Program sequence of classes for the spring 1995 semester, we were disappointed at the number of students who did not return to take ENG 101 in the fall, 1995 semester.

In the spring of 1995, we offered five sections of WAC 101, with the intention of offering corresponding sections of ENG 101 in the fall. However, whereas over 80 percent of students who took WAC 101 in the fall semesters went on to enroll in ENG 101 the following semester, only 50.9 percent of those who took WAC 101 in the spring did so. We can perhaps attribute the differences between the percentages of students who failed or withdrew to the relatively small number of students in the spring-fall sequence. Such a small group of students may produce "blips" like these in the data. However, we went from a

fall-spring "retention rate" of about 82 percent to a spring-fall "retention rate" of 51 percent.

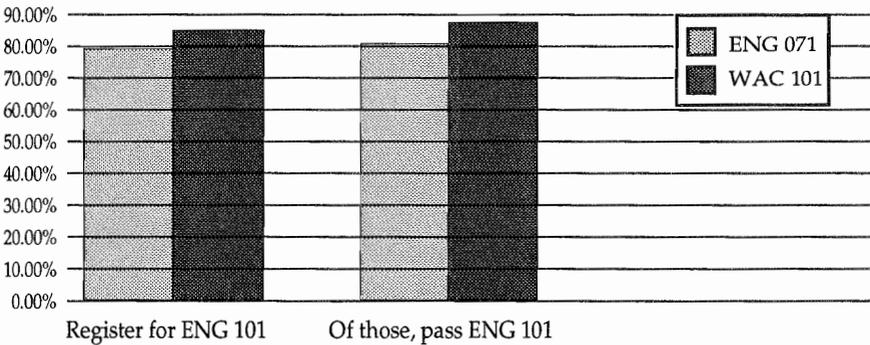
I am revising this essay before our fall 1996 registration is complete, but early indications are that we will have about the same "retention rate"—only about 50 percent of spring 1996 WAC 101 students are returning to take ENG 101 in the fall of 1996.

As a way of comparison, for the past three academic years, only about one-third of the students who took ENG 101 in the spring also took ENG 102 the following fall, so perhaps our 50 percent "retention rate" is not too low, after all. And it is also important to note that if we combine these results, we've had 1,361 students start WAC 101; of those, 1,058 took or are currently enrolled in ENG 101, for an overall "retention rate" of 77.7 percent.

Although we have had too few summer school students in the Stretch Program to draw any conclusions, they fared about the same as those who started the WAC 101-ENG 101 sequence in the spring. As noted above, while we lost only one out of five students between WAC 101 and ENG 101 during the regular academic year, we lost nearly half during the spring-fall sequence, and our summer results were similar—only about half return to take ENG 101.

Figure 4

Underrepresented groups continuing into/passing ENG 101



Who are Stretch Students and What Do They Say about the Program?

Perhaps the best way to draw an informal picture of the students in the Stretch Program is to briefly compare them to their ENG 101 counterparts. For the four semesters for which we have complete data (academic years 1994-95 and 1995-96), Arizona residents made up a slightly higher percentage of Stretch students than did out-of-state students: 57 percent of Stretch Program students were from Arizona, while 53 percent of ENG 101 students were state residents. Since ASU's admission requirements are lower for Arizona residents than they are for out-of-state students, we would expect to find more Arizona students in the Stretch Program.

I also think that perhaps both educational background and a testing bias shows up in the number of underrepresented groups we serve, as the Stretch Program also had higher percentages of Asian, African American, Hispanic, and Native American students than did ENG 101. Overall, these students make up about 21 percent of all ENG 101 students, while they comprise about 39 percent of Stretch Program students.

In comparison to our old model, we now have a higher percentage of all groups of students who go on to and pass ENG 101, and this is especially true for underrepresented groups. While about the same percentages of these students (Asian, African American, Hispanic, and Native American students) register into WAC 101 as used to take ENG 071, about five percent more go on to register for ENG 101, and of those, about seven percent more pass ENG 101. As illustrated by Figure 4, about 80 percent of these underrepresented groups who took ENG 071 continued on to ENG 101; of those, about 80 percent passed ENG 101. With the Stretch model, about 85 percent of WAC 101 students go on to take ENG 101, and of those, about 87 percent pass ENG 101—better by either measure than what we used to do.

Near the end of the spring semester 1995 and again in 1996, we asked students in the Stretch Program to complete an anonymous evaluation of the program. Here, I will concentrate only on three questions:

1. Has the Stretch Program improved your writing? If it has, *in what way(s)*? If it has not, *why not*, do you suppose?
2. The *best* thing about the WAC 101-ENG 101 sequence is. . . .
3. The *worst* thing about the WAC 101-ENG 101 sequence is. . . .

We received 729 completed surveys (and of course, not everyone answered all questions), which represents about 65 percent of Stretch Program students. This group expressed overwhelming satisfaction with the WAC 101—ENG 101 sequence of classes: 87 percent indicated that their writing had improved over the course of the program. Most of these (43 percent) felt their writing had gotten better because they had more time to spend on their papers. Other reasons mentioned including having the same teacher (11 percent of respondents), one-on-one help and small classes (six percent; our Stretch

Program classes are capped at 22 students), and working with the same students for peer review (seven percent).

Eight percent of those students who responded indicated that they felt their writing had not improved. The main reason for their expressed dissatisfaction was that they felt they'd been misplaced and "would have done fine in regular ENG 101." Because of these comments, we now distribute a one-page outline that explains the Stretch Program in detail to every WAC 101 student. We also ask each instructor to give several in-class briefings to explain the program and to let students know that if they feel they are misplaced, they should speak to me about their placement.

Other parts of the program also caused students to complain.

About 16 percent of the students who completed our survey were unhappy with the slow pace of the class and that it took an entire year to complete. Another six percent felt that they "lagged behind their peers," because they had to take three semesters of composition rather than the more standard two semesters. These comments caused us to make sure we let students know that they do receive credit that counts toward graduation for their WAC 101 class, and therefore they have one less elective class to take along their academic road.

About seven percent complained that they did not receive a grade for their WAC 101 class, and therefore their "Grade Point Average was hurt." In fact, students are graded for their work, but these grades do not show up as grades until their second semester. Other institutions, if they follow our model, may want both classes in the sequence to be graded. Since WAC 101 is a pass/fail class, a "pass" does not enter into a student's GPA calculations (although, as noted above, a failure does affect a student's GPA). We now are doing a more effective job of explaining these situations, and we're explaining them several times early in the semester, to make sure our students understand.⁷

Where We Plan to Go from Here

Our experience with this particular model of basic writing instruction, at least so far, indicates that the approach makes good pedagogical sense for the majority of students who place into the Stretch Program. Students and instructors alike express a high rate of satisfaction, primarily because of the extra writing time our model provides. More students not only pass the first class in the Stretch sequence, WAC 101, than passed ENG 071, but more Stretch students go on to register for and to pass ENG 101. And while we only have one year's worth of data so far for those students who have had the chance to go on and take ENG 102, preliminary information indicates that more Stretch students sign up for ENG 102, and more of them pass ENG 102 than did those who started in ENG 071.

At the same time, we recognize that our attempt to "do it all" during the summer was a mistake and needs to be reconfigured. We also want to keep a

close watch on our spring-fall sessions, as early indications show that we will lose (perhaps too) many students. We also want to ensure that students know who to talk with if they feel misplaced or have other problems or concerns. It is apparent that the majority of student complaints came from those students who did not really understand the program.

One key element of our approach is that the first part of the sequence, WAC 101, is more closely tied to our composition curriculum than standard “remedial” courses and is therefore better insulated from political attack. At the same time, I as director and our basic writing students enjoy the complete support of the department—which is not the case in every college or university. The faculty now provides me two-class reassigned time to give me the time necessary to supervise Stretch—including selecting instructors, checking syllabi, observing each teacher every semester, dealing with student/instructor problems and concerns, and so on. Any institution with such a model must provide the administrative support required.

As noted, we are working to develop a more accurate placement mechanism, and, with Director of Composition Duane Roen, we are developing ways to move students, after school has started, between “regular” ENG 101 and Stretch classes to aid in more accurate placement. At the same time, the ESL component is growing and is aggravated by the often very late registration of international students, whose situation was especially complicated in 1996 by the shutdowns of the federal government.

And, of course, we are working on ways to assess our performance; while we know we are doing a better job of retaining students for their composition classes, it will be several years before we see if the Stretch Program is having a long-term effect on graduation rates.

Notes

1. I would like to particularly thank the following for their useful comments and good advice on this essay: Janet Bacon, Leanna Hall, Cynthia “C.J.” Jeney, Keith Miller, John Ramage, Duane Roen, David Schwalm, and Viktorija Todorovksa. I also would like to thank the two anonymous WPA reviewers, who made useful suggestions on an earlier version of this manuscript.
2. For a discussion on the problematic terms “basic writer” and “basic writing,” see Adams; Bartholomae, “Writing”; Greenberg; Shaughnessy, *Errors* 40; Troyka. For an ongoing discussion of curricular matters, see Harris, Lattin, Lu, Odell, “Symposium.”
3. ASU originally tried two versions of the Stretch Program: a “jumbo” five-hour course over the fall 1992 semester, along with the two-semester WAC 101-ENG 101 sequence that ran from fall 1992 through spring 1993. When the two-class sequence appeared to be the more successful approach, we piloted two full classes over the 1993-94 academic year.
4. In doing research for this article, I tried to find other, similar programs that “stretched” one of their composition classes to allow students more time, but could not find any. Several institutions are in the process, though, of planning similar “stretch” models, while others are working on variations—for example, see Grego and Thompson on their “Writing Studio” approach.
5. When this program started, ENG 101 was doing six papers, so our 3/3 break

was easy to decide on. Now ENG 101 is four papers plus a portfolio, so we are now not only "stretched" but also somewhat expanded ENG 101.

6. Students with an SAT verbal score of 460 or lower, or an ACT Enhanced English score of 18 or lower are placed into the Stretch Program. Students who score between 470-540 (SAT) or 19-20 (ACT) are advised to take the WAC 101—ENG 101 sequence, but are not required to. Students with a TOEFL score of 540 or less are placed in the ESL version of the Stretch Program. Students with TOEFL scores in the 540-560 "range" are advised to take the WAC 107—ENG 107 sequence for foreign students, but are not required to.

7. There has been some discussion about changing the WAC 101 class to a graded class, but when we asked students taking the course, they overwhelmingly wanted it to remain as a pass/fail class. Our department agrees. Students indicated the pass/fail approach put less pressure on them to do well during their first semester at the university.

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Evaluating the Intellectual Work of Writing Program Administrators: A Draft

*The WPA Executive Committee
with primary contributions from
Robert Schwegler, Charles Schuster,
Gail Stygall, and Judy Pearce*

This is the long-awaited draft of the "Intellectual Work Document" that the Executive Committee of the Council of Writing Program Administrators has been working on for several years. The primary authors are Robert Schwegler, Gail Stygall, Judy Pearce, and Charles Schuster. Charles Schuster has written the draft published below and takes full responsibility for this version. The document is intended for departments of English and is written with that audience in mind.

The Executive Committee encourages members to read the draft carefully and send comments, concerns, suggestions for revision, corrections, etc. to: Charles Schuster, Department of English, U. Wisconsin-Milwaukee, Milwaukee, WI 53201. Email: cis@csd.uwm.edu.

In addition, the Editor of *WPA: Writing Program Administration* invites brief responses (no longer than 750 words) for possible publication in the spring, 1997 issue of the journal. Because of production deadlines, responses must be received no later than February 15, 1997 for consideration. For submission information, please see the guidelines for authors at the front of this issue.



It is clear within departments of English that research and teaching are generally regarded as intellectual, professional activities worthy of tenure and promotion. Administration, particularly writing program administration, however, has for the most part been treated as a management activity that does not produce new knowledge and that neither requires nor demonstrates scholarly expertise and disciplinary knowledge. While there are certainly arguments to be made for academic administration, in general, as intellectual work, that is not our aim here. Instead, our concern in this document is to present a framework by which writing program administration can be seen as scholarly work and therefore subject to the same kinds of evaluation as other forms of disciplinary production, such as books, articles, and reviews. More significantly, by refiguring writing program administration as scholarly and intellectual work, we argue that it is worthy of tenure and promotion when it both produces and enacts disciplinary knowledge within the field of Rhetoric and Composition.

Introduction: Three Cases

The Literary Scholar: Rewarding the Production of Knowledge

In her fourth year as a tenure-track assistant professor at a land-grant university, Mary C. came to her current position after teaching for two years at a private university where she had established a good reputation for both her scholarship and her teaching. Her present department places considerable emphasis on teaching, at least for a research university, and her colleagues have taken special note of her pedagogical skills in their annual evaluations, recognizing that teaching quality will play some role for both the dean and the provost in decisions on tenure and promotion. Nonetheless, Mary has wisely concentrated on publishing refereed articles, poems in magazines with good literary reputations, and a book with a major university press. After all, the format for promotion and tenure at her university identifies these as “categories of effort” that weigh heavily in the awarding of tenure and in promotion to higher rank. The guidelines also emphasize the importance of quality in scholarly efforts as measured not just by the judgment of her departmental colleagues, but also by outside evaluators who provide an estimate of the currency and value of her scholarship as well as the prestige and visibility of the outlets in which her work appears.

By describing Mary’s achievements in this familiar manner, we may be able readily to understand why she is likely to be promoted—and why her chances for advancement differ markedly from other instructors within the broad field of English literature and composition, particularly those who work as writing program administrators. To do this, we need to view her work, despite its undeniably humanistic content, as the production of specific commodities, albeit scholarly commodities, with a clear exchange value, perhaps not on the general market but certainly in academic institutions. While Mary’s colleagues and others who read her work can appreciate it for its uses—for the personal value of her insights into literary works or as poetry worth sharing with friends and students—the institution assigns it positive importance because the work assumes recognizable and conventional forms to which value can be readily assigned. The valuations are likely to be recognized and accepted by most colleagues and academic departments. Because Mary’s work takes conventional forms and has a recognized exchange value, her institution uses it as a basis for justifying its decision to award her with tenure and promotion—a justification it owes to the university community, to the board of regents, and to the academic community in general.

The Composition Teacher/Scholar: Rewarding Pedagogy and Pedagogical Knowledge

Twenty years ago Doug R. might have been an uncertain candidate for tenure and promotion. An assistant professor at a regional state university with a large composition program, Doug has published a number of articles in highly

regarded journals in rhetoric and composition studies, though his publication record is by no means extensive. Doug's institution, however, has a well-developed system for student and departmental teaching evaluations, and Doug scores especially high on his classroom performance in both student questionnaires and on the frequent faculty observations filed by a variety of senior colleagues within the department, including the chairperson and the writing program director. Moreover, both by contract and by informal agreement, both the department and the administration at Doug's institution are required to take into account demonstrated excellence in teaching when evaluating faculty for tenure and promotion. It helps as well that Doug's specialty is composition, an academic specialty that is viewed by the administration as central to the university's undergraduate mission.

Doug's academic achievements, especially as a classroom teacher, have made it likely that he will be tenured and promoted. His pedagogical efforts take forms recognized by his colleagues and his institution, and they are assigned value by accepted procedures. In combination with his published scholarship (and typical departmental committee service), Doug's teaching—which has been evaluated and quantified and made visible—becomes a strong factor in his promotion. Doug is also an innovative teacher who has shared his contributions to curricular design and pedagogy through workshops at his own institution and through presentations at national conferences. Besides having value for his colleagues and for students, these efforts appear on his vita; they constitute an important part of his reputation as a professional.

The Writing Program Administrator: A Problematic Case

Cheryl W. has been working hard as an assistant professor and writing program administrator at a medium-sized university, a position for which she was hired after taking a Ph.D. in rhetoric and composition and teaching for two years (ABD) at a college with a nationally known WAC program. Cheryl's teaching load is only 1-2, but her responsibilities are overwhelming: supervision and curriculum design for a large first-year composition program, TA training, design and administration of an emerging WAC program (with faculty workshops and publicity), many hours in the office dealing with student issues and writing reports, and an occasional graduate course in composition theory. In addition, Cheryl has guided development of five upper-level writing courses for both English majors and students in other fields, in the process greatly expanding the writing program. Cheryl's department and her institution support the growth of her program, perhaps because she has carried it out both diplomatically and professionally.

Unfortunately, Cheryl has published only a handful of refereed articles, far below the expected level for candidates for tenure and promotion at her

institution. Moreover, because she has a relatively light teaching load, she has not been able to develop as thorough and far-reaching a reputation as a teacher as have most of her colleagues, and she has to face the expectation, held by her university faculty generally, that anyone with such a light teaching load should have published much more. This expectation is not the result of any hostility towards rhetoric and composition as a field; indeed, two of her colleagues, one of whom works in rhetoric and technical communication and the other of whom specializes in composition research and teacher training, have published a good deal and are considered prime candidates for tenure and promotion. Cheryl and her supporters suspect, in fact, that the productivity of these other two writing specialists may become an argument for denying her tenure and hiring someone who will be productive in ways that the department and the institution can readily recognize and value.

While many members of Cheryl's department agree that she has been working hard, they are not sure that she has been doing "real work." Others, who think her efforts have been valuable to the department, have difficulty specifying her accomplishments other than stating that "she has done an excellent job running the writing program." The problem is particularly clear to one of Cheryl's colleagues, the former director of the writing program, who recognizes the specific tasks involved in activities like supervising teaching assistants and who also recognizes that Cheryl has accomplished these tasks with energy, vision, and expertise. This colleague sums up the problem facing Cheryl and her supporters this way:

First you have to be able to specify exactly what it is that you do as a WPA; then you have to convince people that your work is intellectual work, grounded in disciplinary knowledge, demanding expertise, and producing knowledge or other valued ends—not simply busy work or "administrivia" that anyone with a reasonable intelligence could do; and finally you have to demonstrate that your work has been both professional and creative—worthy of recognition and reward.

Unless Cheryl can do these things, her efforts will not have value within her own institution, nor will they have exchange value when she applies for another position, unless, of course, that institution has already developed a clear definition of the intellectual work of a writing program administrator and can evaluate Cheryl's work within these terms. Right now, however, Cheryl will have to list her administrative categories in the small box labeled "Service" on her institution's tenure/promotion form, a category distinguished by its lack of clear definition in contrast to the detailed subcategories under "Research" (books, articles, chapters, reviews, presentations, and grants) and "Teaching" (student evaluations, supervisory reports, curriculum development, presentations, and publications). Unless there is a way to demonstrate the intellectual value of her work, Cheryl is unlikely to be rewarded for her administrative work—and will be denied tenure and promotion.

The Production of Knowledge and the Problem of Assigning Value in Academe

Terms like “exchange value” and “use value” and the concepts they embody help lay bare the system of academic judgments and rewards we are all familiar with, a system that lies behind the three cases described above. Academic institutions grant tenure and promotion (and hire) because they share the same understandings and values. Although departments of English (and institutions of higher education generally) may differ substantially as to the particularities of what they value—teaching, book publication, scholarly articles, local publishing, community outreach, etc.—there is considerable congruence among them concerning the ways they quantify academic work.

We use the term “quantify” advisedly. Tenure and promotion is granted on the basis of criteria that might be said to be objectified. They are too familiar to rehearse here, but they might be generally described with the phrase “professional accomplishment” as measured and indicated by books, articles, conference presentations, teaching evaluations, etc. These accomplishments are concrete and can be evaluated; they can be counted, weighed, analyzed, and held forward for public review. In most departments of English, for example, to have a book accepted by Oxford, Yale, or Harvard University Press is to be assured of tenure and promotion. In colleges that place a primary value on undergraduate instruction, a faculty member whose teaching evaluations place her in the top three percent, is similarly likely to be tenured and promoted. Perhaps more important than their quantifiable nature, these accomplishments are largely familiar to faculty and administrators; they are exactly the kinds of accomplishments that have been considered by universities for years in cases of tenure and promotion. Familiarity breeds ease of use; university machinery works most smoothly and efficiently when there is little or no quarrel about the means by which decisions are made. Indeed, in the case of scholarship, many of us might agree that the all-too-prevalent tendency to prefer quantity over quality is a clear sign of intellectual work turned into a quantifiable commodity. What this tells us, however, is that academic systems of evaluation and reward have for a long time assigned clear exchange values to scholarship and are now on the way to doing so with teaching.

Activities other than research and teaching, however, have little exchange value, no matter how highly they might be valued on an individual basis by fellow faculty, by administrators, or society. Only when such activities lead to a move outside faculty ranks, to a deanship, perhaps, do they take on exchange value. Otherwise, they generally appear under the ill-defined and seldom-rewarded category of “service” in promotion and tenure evaluations, a category to which the work of WPAs is too often relegated.

In academe, work that is categorized as “service” occupies a wide spectrum and has proven extremely difficult to describe and evaluate. The recently approved Report of the MLA Commission on Professional Service “Making Faculty Work Visible: Rinterpreting Professional Service, Teaching,

and Research in the Fields of Language and Literature" (1996) states the problem clearly:

Service has functioned in the past as a kind of grab-bag for all professional work that was not clearly classroom teaching, research, or scholarship. As a result, recent efforts to define it more precisely (as "professional service") have tended to select out one subset of these activities and fail to account for all the clearly professional work previously lumped together under this rubric. . . . Yet it is hard to come up with a principled definition based on common features or family resemblances among all these activities and to avoid confusions with the concept of citizenship. (September 1995 Final Draft, pp. 19-20)

We do not expect to resolve the problem for all time in this document. The MLA document provides useful information with its distinctions between applied work and institutional service, but we find a more helpful perspective from Ernest Boyer's *Scholarship Reconsidered*.

Boyer argues that scholarship is not a separate category but is rather distributed over four somewhat distinguishable categories: Discovery, Integration, Application, and Teaching. The one that concerns us here is Application. Boyer makes clear that "Colleges and universities have recently rejected service as serious scholarship, partly because its meaning is so vague and often disconnected from serious intellectual work" (22). More importantly, Boyer argues that:

a sharp distinction must be drawn between citizenship activities and projects that relate to scholarship itself. To be sure, there are meritorious social and civic functions to be performed, and faculty should be appropriately recognized for such work. But all too frequently, service means not doing scholarship but doing good. To be considered scholarship, service activities must be tied directly to one's special field of knowledge and relate to, and flow directly out of, this professional activity. Such service is serious, demanding work, requiring the rigor- and the accountability-traditionally associated with research activities. (22)

Let us emphasize the main point here: "To be considered scholarship, service activities must be tied directly to one's special field of knowledge and relate to, and flow directly out of, this professional activity. Such service is serious, demanding work, requiring the rigor—and the accountability—traditionally associated with research activities." What Boyer is arguing is not that all service should count; rather, service can be considered as part of scholarship if it derives from and is reinforced by scholarly knowledge and disciplinary understanding. As Boyer makes clear, in work of this sort, "theory and practice vitally interact, and one renews the other" (23).

Clearly there are many service activities that support and enhance departmental and university structures. Service on departmental and college-level committees is one of the clearest examples. Serving as the director or coordinator of an academic program may be another. Such service is considered a form of scholarship, however, only if it flows from and contributes to the

scholarship of the field. In our terms, such work is intellectual: it requires specific expertise, training, and an understanding of disciplinary knowledge.

An example may be in order. Let us presume that a WPA is designing an in-house placement procedure so that students new to the college can be placed into the appropriate course in the first-year composition sequence. The WPA will need to decide whether to use direct or indirect measures of writing ability; will need to assess the implications that the placement procedure will have on high school curriculum; will want to consult the research on the nature of writing prompts, on whether to use both an objective test and a writing test together, on the amount of time for the exam, on the nature of assessment and evaluation, etc. Thus what on the face of it may seem like a simple decision (place students according to an ACT score) becomes much more complex when considered in the context of disciplinary knowledge, empirical research, and histories of practice.

An additional dimension of this kind of intellectual work is that it does not either derive from or produce simplistic products or services. Rather, it draws upon historical and contemporary knowledge, and it contributes to the formation of new knowledge and improved decision making. These kinds of practices produce new knowledge, innovative educational programs, and contribute to thoughtful and invigorated teaching. What we are arguing, therefore, is that a definition of writing program administration as intellectual work in colleges and universities must take into account the paradigm established by research and scholarship: the production of knowledge. Research and scholarship consists of acts of inquiry that identify new ideas, data, or processes and share them in specific forms (e.g. articles, books, presentations) subject to peer review. In order to be regarded as intellectual work, therefore, writing program administration must be viewed as a form of inquiry and knowledge-making, that has formalized outcomes that are subject to peer review and disciplinary evaluation. Just as the articles, stories, poems, books, committee work, classroom performance and other evidence of tenure and promotion can be critiqued and evaluated by internal and external reviewers, so can the accomplishments, products, innovations, and contributions of writing program administrators. Indeed, such review must be central to the evaluation of writing program administration as scholarly and intellectual work.

Evaluating the Work of Writing Program Administration

Defining and evaluating the work of WPAs is a process that needs to be made explicit so that those who do this work—and they are often beginning faculty who are over-worked, over-stressed, and untenured—stand a real chance of succeeding professionally within departmental and institutional contexts. On a national level, this process can not only provide guidelines to help institutions and faculty understand and properly evaluate the work of WPAs, it can also produce some degree of empirical data that can create an exchange value for

administrative accomplishments parallel to that already in place for research and teaching.

In the remainder of this report, we will propose five descriptive categories within which the intellectual work of the WPA can be best considered. We will then suggest evaluative criteria by which merit pay increases as well as tenure and promotion decisions can be made fairly and thoughtfully in terms of the quality and the quantity of intellectual work achieved by the WPA. We will then close by offering several brief case studies which will illustrate how this rubric might work within a variety of institutional settings.

The Five Categories

Although the work of writing program administration, like that of any other administrative figure on campus, is subject to a variety of different interpretations, we would propose that much of it can be understood as falling within one of five categories. The five categories that we propose are:

- Program Creation
- Curricular Design
- Faculty Development
- Textual Production
- Program Assessment and Evaluation

Program Creation

One of the primary scholarly accomplishments of WPAs is the creation of a writing program. By creation, we mean those specific activities that reconceive the philosophy, goals, purposes, and institutional definition of the specific writing program. Program creation is not something that every WPA does or should do; if the WPA inherits a well-designed program that is generally viewed positively by students, faculty, and campus administrators, then it is likely that the program will be maintained. Even in such cases, however, a WPA engaged in the intellectual work of writing program administration can add, modify, or otherwise develop a significant new emphasis or supplementary support system. For example, a WPA might create a Writing Center to support and enhance undergraduate instruction; or the WPA might revise the emphasis of second-semester composition by altering the programmatic goals from a traditional research paper to shorter essays emphasizing academic discourse or cultural studies.

Our point here is that program creation is a strong indication of intellectual work, since successful programs are grounded in significant disciplinary knowledge, a national perspective that takes into account the successes and failures of other composition programs, and a combined practical and theoretical

understanding of learning theory, the composing process, the philosophy of composition, rhetorical theory, etc. An obvious corollary is that writing programs that fail, other than when attacked on the basis of budget and ideology, often do so because they lack this scholarly foundation.

Curricular Design

Although closely related to program creation, curricular design is a somewhat differentiated use of scholarly knowledge but is still strongly representative of intellectual work. Indeed, although we separate the two of them here for the sake of elaboration, they greatly overlap. Curricular design is the overall articulation of the administrative unit; the establishment of a programmatic architecture that structures and maintains the various components of the composition program being evaluated. Curricular design does not inevitably depend on or illustrate scholarly knowledge; in combination with program creation, however, it is strongly indicative of intellectual work.

Once a WPA has engaged in program creation by developing an innovative curricular emphasis for English 101, for example, the next step is to integrate that new course within the entire curriculum. That is likely to mean reconfiguring course requirements, altering curricular emphases, choosing new textbooks that more fully endorse the new vision, etc. Another example can be drawn from Writing Across the Curriculum (WAC), a program that is often independent of any specific department but whose director must often be promoted and tenured within English. Program design for a WAC director might include the articulation of requirements and standards by which the program includes some courses and excludes others, the development of criteria for evaluating the success of specific courses, the creation of well-articulated expectations so that faculty across the disciplines include writing in their courses with some degree of commonality. Curricular design is not a purely technical matter; it requires an understanding of the conceptual, a grounding in composition history, theory, and pedagogy. This is inevitably the case since its chief goal is to lead the writing program toward a coherent and explicit philosophy.

Faculty Development

Whether working with faculty, teaching assistants, lecturers, adjunct faculty, or undergraduate peer tutors, it is clear that no writing program can succeed unless its staff is well trained and generally in accord with the overall programmatic goals and methodologies. Thus one of a WPA's chief responsibilities is to maintain a strong staff development program. The chief responsibilities of this program are to: develop and implement training programs for new and experienced staff; communicate current pedagogical approaches and current research in rhetoric and composition; provide logistical, intellectual, and financial support for staff activities in course design, pedagogical development, and research; maintain an atmosphere of openness and support for the development

and sharing of effective teaching ideas and curricular emphases; maintain open lines of communication among administrators, support staff, and faculty; etc.

Although it is often overlooked, faculty and staff development depends primarily on one factor: the degree to which those being administered value and respect the WPA. Staff development cannot be accomplished by fiat. Instructors cannot simply be ordered and coerced, no matter how subordinate their position within the university. Thus faculty development, when it truly accomplishes its purpose of improving teaching and maintaining the highest classroom standards, is one of the most salient examples of intellectual work carried out within an administrative sphere. To be an effective administrative leader, a WPA must be able to incorporate current research and theory into the training and must demonstrate that knowledge through both word and deed.

Textual Production

By this category, we mean the production of written materials in addition to the usual categories of university press books, articles in refereed journals, conference papers, etc. These genres represent established indices of scholarly knowledge and would be evaluated the same as those by any other departmental faculty. WPAs, however, author a variety of other scholarly texts that generally do not receive adequate recognition.

One clear example would be a textbook. One of the primary ways that compositionists demonstrate their scholarly knowledge is by authoring textbooks. Clearly not every text offers evidence of intellectual work; a grammar workbook that asks students to fill in the blanks or a reading anthology that is highly derivative and lacking in substantive pedagogical apparatus may not meet national and departmental definitions of intellectual work. Many textbooks, however, represent significant advances in instruction, both locally and nationally, and are therefore expressions of scholarly expertise.

Numerous other texts must also be considered as part of the WPA's resume of scholarly production. These include: innovative course syllabi which articulate the WPA's curricular design; local, state, and national funding proposals for the enhancement of instruction; statements of teaching philosophy for the composition curriculum; original materials for instructional workshops; evaluations of teaching that explicitly articulate and promote overall programmatic goals; resource materials for the training of staff as well as for the use of students in classrooms, writing centers, and other programs; etc. Clearly boundaries must be set; not every memo, descriptive comment, or teaching evaluation embodies the concept of intellectual work that we are describing here. What we are stating is that WPAs engaged in the intellectual work of administration concretize their knowledge through the authorship of a body of textual materials that too often are entirely ignored.

Program Assessment and Evaluation

Accountability is one of the over-riding concepts in higher education generally, and in writing program administration specifically. No single method or paradigm exists that is appropriate for all composition programs; on the contrary, each WPA must develop site-specific measures for the assessment and evaluation of the goals, pedagogy, and overall effectiveness of the composition program. In a composition program, that assessment may take the form of portfolios; in that case, the scholarly expertise of the WPA takes the form of designing the portfolios, creating a rigorous and meaningful assessment procedures by which the portfolios can be evaluated, etc. In a WAC program, the WPA would likely need to develop assessment measures in order to demonstrate that writing-enhanced classes are indeed consolidating the knowledge of majors across campus and producing undergraduate students that have achieved a genuine measure of compositional ability.

In order to achieve meaningful assessment (by which we mean overall determination of programmatic effectiveness) and meaningful evaluation (that is, specific determination of students and instructors), WPAs must bring to bear scholarly knowledge concerning holistic scoring, primary trait scoring, descriptive analysis, scoring rubrics, and other information that spans various disciplines. This knowledge and its application are essential if the program is to demonstrate its value and be assured of continuing funding.

Evaluative Criteria

The work of a WPA is intellectual work when it either produces new knowledge or enacts professional (disciplinary) knowledge and expertise. A particular activity should be considered intellectual work when it meets one or more of these criteria:

1. It generates new knowledge based on research, theory, and sound pedagogical practice;
2. It requires disciplinary knowledge available only to an expert trained in or conversant with a particular field;
3. It requires highly developed analytical or problem solving skills derived from specific expertise, training, or research derived from scholarly knowledge;
4. It generates or implements knowledge in ways that can be recognized and evaluated by peers (e.g., publication, internal and outside evaluation, participant responses), and is recognized as the contribution of the individual's insight, research, and disciplinary knowledge.

Because WPAs work in a wide variety of institutional settings, from two-year and private four-year colleges to law programs, WAC programs, and large state universities with an array of doctoral offerings, it is impossible to establish a fixed set of criteria by which their work can be evaluated. What we can offer,

however, are some general guidelines and suggestions, but we emphasize that they must be carefully defined in terms of institutional context. The criteria we suggest are as follows:

Innovation. The WPA creates one or more new programs, curricular emphases, assessment measures, etc.

Improvement/Refinement. The WPA makes changes and alterations that distinctly and concretely lead to better teaching, sounder classroom practices, etc.

Dissemination. The WPA, through workshops, colloquia, staff meetings, and other forums is able to communicate curricular goals, methodologies, and overall programmatic philosophy in such a way as to lead to positive and productive results for students, instructors, and school.

Empirical Results. The WPA is able to present concrete evidence of accomplishments; that evidence may take the form of pre- and post-evaluative measures, written testimonials from students and staff, teaching evaluations, etc.

Peer Evaluation. The WPA is considered to have performed significant programmatic work as evaluated by his or her peers. The peer review model for scholarship is so well established that it acts as a paradigm for the evaluation of academic effort. Its potential for the evaluation of teaching and service has yet to be reached, however. The Council of Writing Program Administrators encourages the use of peer review in evaluating the intellectual work of WPAs. This review will likely require the WPA to create a portfolio of work that reflects her or his scholarly and intellectual accomplishments as an administrator; this portfolio would then be reviewed by outside evaluators selected by the department in consultation with the candidate to be reviewed.

The Council of Writing Program Administrators is convinced that WPAs can be evaluated on the basis of their administrative work and the degree to which that work meets or exceeds the criteria as explained above. To illustrate how this might work, we offer three different case studies. By providing clear categories to organize the work of the WPA and by providing meaningful criteria by which to review that work, we believe we can offer a framework that organizes the work and accomplishments of an individual devoted to writing program administration. This framework parallels the treatment given to other currently more privileged areas of academic effort, especially research with its sub-categories of books, articles, essays, etc. Additionally, the framework can act as a heuristic for WPAs, both as a way of recognizing what they have done and as a way of establishing new goals and directives.

[The last section of the proposed document will consist of illustrative case studies:

Case Study One: A WPA in a doctoral program (to follow)

Case Study Two: A WPA in a two-year college (to follow)

Case Study Three: A WPA in a four-year college (to follow)]

Review

Reconceiving Writing, Rethinking Writing Instruction

Joseph Petraglia, editor. Mahwah, NJ: Lawrence Erlbaum Associates, 1995. 259 pp. (Paper 22.50, Cloth 49.95)

Kirsti Sandy

In his introduction, Petraglia claims that "this anthology presents neither a monolithic argument against General Writing Skills Instruction (GWSI) nor any recommendation for the abolition of writing instruction" (xvi). GWSI refers to "the idea that writing is a set of rhetorical skills that can be mastered through formal instruction" (xi), generic skills that, once developed, can be transported to any writing situation. What this collection does present, however, is a series of arguments about what Petraglia calls "the abolitionist movement" in composition. Several of the contributors note growing dissatisfaction with the compulsory first-year composition course, stressing its lack of contingency, its view of writing as a generalizable skill, and its ultimate inability to convince increasing numbers of people within the field of its effectiveness. This collection, the most thorough and comprehensive study of the abolitionist movement to date, places the abolitionist movement in a historical context, offers several arguments in favor of abolishing compulsory first-year composition, includes a descriptive account of a program that has undertaken the reforms which many of these writers speak, and concludes with a response by Charles Bazerman. The result is an effective theoretical groundwork for implementing Writing Across the Curriculum programs.

The collection begins with Robert J. Connors' "The New Abolitionism: Toward a Historical Background." Connors notes that abolitionist arguments are not new in the field; in fact, since the birth of compulsory first-year composition, the course has had its detractors. The abolitionist movement, which reached its peak just before the turn of the century, was the result of university faculty's disinterest in teaching the first-year composition course, which often was considered drudgery. Other early critics of GWSI, most notably Thomas Lounsbury, who in 1911 published a critique of required composition courses, claimed that a skill-based writing class denies the free expression of ideas. Also under attack was the impertinence of lazy students who were clearly not interested in a compulsory writing class. Earlier critiques such as Lounsbury's often came from literary scholars, distinguishing them from the dissenting voices of the present, which come from within the field of rhetoric and composition.

Maureen Daly Goggin continues in a historical vein in "the Disciplinary Instability of Composition," as she traces debates about writing instruction

within the field itself. Rhetoric's move toward composition was a necessary one, given its marginalization in the late nineteenth century. An emphasis on pedagogy, then, helped maintain rhetoric's presence in the university and allowed rhetoric and composition to earn its status as a viable discipline. However, Goggin notes that the field is now controlled by what she calls an "ill-conceived and rotting pedagogical structure," one that necessitates a return to composition's rhetorical roots.

Several of the essays in this collection center on a similar theme—the limitations of GWSI—claiming that these limitations stem from a variety of factors. First, the tasks students are asked to do in the composition classrooms call for hypothesizing about audiences about which most students are ill-informed. Even writing directed to "real" audiences is inauthentic in that it provides students with an "actual" teacher who has few ties, if any, with the audience at hand. Cheryl Geisler's "Writing and Learning at Cross Purposes and the Academy" and Charles A. Hill and Lauren Resnick's "Creating Opportunities for Apprenticeship in Writing" both discuss the inability of the classroom setting to reflect "workplace" writing. Geisler notes the contradiction between composition instructors' goals, which often include assignments that primarily call for the reporting of research done by experts and very little of what Geisler calls "knowledge making." Hill and Resnick note the discrepancy between what students write in a composition classroom and the specialized writing in particular fields, proposing that writing apprenticeships occur within the particular contexts of the workplace.

Other writers illustrate the inadequacy of skill-based instruction, contending that GWSI courses suffer from the misconception that general writing skills can apply to all writing tasks. David Russell, in "Activity Theory and Its Implications for Writing Instruction," uses the Vygotskian concept of activity theory to outline the limitations of a general skills assumption. He draws an analogy between the activity of ball playing and writing instruction, noting that a course in "general ball use" would in no way prepare one for the rigors of particular sports, such as basketball or volleyball. More necessary is a knowledge of the rules of the particular games and how the ball is used within these contexts. Russell's argument illustrates the inefficacy of a general writing skills course and emphasizes the need for more context-sensitive instruction.

Although this volume claims to be an internal critique, many of the authors offer perspectives on GWSI from various fields, primarily education, linguistics, and cognitive psychology. Their arguments range from a critique of the inadequacy of the composition classroom practices of invention and audience analysis to an analysis of the contradiction between what Daniel J. Royer, in "Lived Experience and the Problem of Invention on Demand" calls "invention on demand" and compositionists' view of writing as a situated, rhetorical act. Joseph Petraglia, in "Writing as an Unnatural Act," uses a cognitivist framework to argue that the GWSI classroom offers little in terms teaching the transactive and rhetorical aspects of writing. Instead, he claims, such instruction merely

forces students to pretend that they are writing for a real audience when they are evaluated in a manner that privileges efficiency, clarity, and organization—all qualities that only have a rhetorical “effect” from a teacher/evaluator’s perspective. Fred Kemp, in “Writing Dialogically: Bold Lessons From Electronic Text,” compares the GWSI course to basket weaving, claiming that both require nothing but “mindless discipline,” producing strikingly predictable results. To observe the transactive nature of writing, he offers, one must examine an electronic “conversation,” in which dialogue is privileged and the process of creating the text is an act of knowledge-making rather than duplication and regurgitation.

A familiar theme in this collection is that of abandoning a GWSI curriculum in favor of a WAC model. Those who wonder what alternatives might look like can peruse Aviva Freedman’s “The What, Where, When, Why, and How of Classroom Genres,” which stresses writing within the disciplines, drawing upon Freedman’s own experience at a Canadian University at which GWSI is not offered. In addition, Lil Brannon, in “(Dis)Missing Compulsory First-Year Composition,” describes the program at SUNY-Albany, which abolished first-year composition in 1986 in favor of a WAC model. The result of this change, Brannon claims, has been primarily positive, ranging from a resurgence in faculty and student interest in writing to an indication that students are doing more and higher quality writing.

Not all the contributors propose abandoning GWSI. In “Integrating Cultural Reflection and Production in College Writing Curricula,” David S. Kaufer and Patricia L. Dunmire argue for reform rather than abolition, claiming that the institutional space afforded GWSI should be maintained, yet subject to intensive curricular revision. David Joliffe, in “Discourse, Interdiscursivity, and Instruction,” suggests that the GWSI classroom, if taught in a manner that recognizes and emphasizes the contextual nature of knowledge production, can be an effective site for writing instruction.

“Curricular Responsibilities and Professional Definition,” a response by Charles Bazerman, addresses the need for both abolition and reform. While he recognizes the new WAC movement as an outgrowth of the compulsory first-year writing course, he also notes the limitations of such a course, ending with a call to “reconcile the cause, place it in relation to our broader view, and find intelligent ways to meet the needs and gather our resources” (259). Rather than merely eliminating the cause of GWSI’s many problems, Bazerman proposes that we, as a profession, look at “the broader view,” a view that will work with, not against, what rhetoric and composition scholars and teachers have already accomplished.

Reconceiving Writing, Rethinking Writing Instruction is a groundbreaking collection. It will make those who have easily dismissed composition’s detractors sit up and take notice. Despite Petraglia’s introductory disclaimer, the argument does seem monolithic at times. One senses that the contributors have made an effort to present a united front, which, after the first several essays, seems rather forced. However, it becomes clear that the issues the volume addresses are

growing in urgency; complaints about the required composition course are no longer reserved for faculty rooms and private conversations. They have become part of the larger "conversation" of our profession, and its critics are nationally known scholars within the discipline of rhetoric and composition. As Petraglia and others note, it is time to rethink our practices as teachers and administrators; our commitment to literacy demands no less.



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Greg Glau received his Ph.D. from the University of Arizona and now is an Academic Professional at Arizona State University. There, he directs ASU's "Stretch Program" for its beginning writing students, and also coordinates the English component for ASU's Summer Bridge Program. His work has appeared in *Rhetoric Review*, *English Journal*, *Arizona English Bulletin*, and other journals. If you mention that you've read this blurb to Duane Roen, Duane will buy you a drink at next March's CCCC in Phoenix.

Jennifer L. Holberg, **Mark C. Long** and **Marcy M. Taylor** served together as assistant directors of the University of Washington Expository Writing Program. **Holberg** is a Victorianist in the department of English at the University of Washington in Seattle, and has recently completed her dissertation on the figure of the "conventional" woman writer in 19th and 20th century British literature by women. Her scholarly interests include the novels of Charlotte Bronte, Victorian Religion, the intersections of gender and technology, and pedagogical issues related to teaching 19th and 20th century British literature. **Long** completed his Ph.D. in March of 1996 at the University of Washington, where he currently teaches courses in American literature and writing. His scholarly interests include 19th and 20th century American literature, theories of reading, and the intersections between the teaching of literature and the field of rhetoric and composition. Following graduation from the University of Washington in June, 1996, **Taylor** accepted a position as Assistant Professor of English at Central Michigan University, where she specializes in composition and English educa-

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Hildy Miller is an associate professor at University of Louisville where she teaches graduate and undergraduate courses in composition. She was associate director of composition for five years.

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Todd Taylor served as the Coordinator of Computers and Writing at the University of South Florida in Tampa from 1993 to 1996. He is currently a member of the CCCC Committee on Computers and Writing and senior editor of *JAC: A Journal of Composition Theory*. He recently coedited, with Gary A. Olson, *Publishing in Rhetoric and Composition*, forthcoming from SUNY Press. At present, he is a visiting scholar at the University of North Carolina, Chapel Hill, where he is completing research on two books, one for NCTE and one for Columbia University Press.

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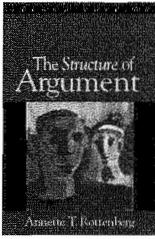
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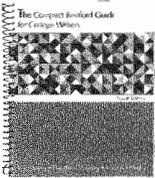
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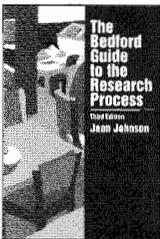
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