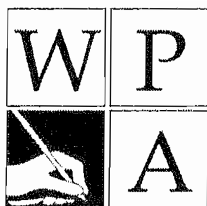

Writing Program Administration

Journal of the Council of Writing Program Administrators

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WPA: Writing Program Administration is published twice a year—fall/winter and spring—by the Council of Writing Program Administrators and the Department of English at Illinois State University.

Volume 20,
Number 3
Spring 1997

Council of Writing Program Administrators

The Council of Writing Program Administrators is a national association of college and university faculty who serve or have served as directors of freshman composition or writing programs, coordinators of writing centers and writing workshops, chairpersons and members of writing-program-related committees, or in similar administrative capacities. The Council of Writing Program Administrators is an affiliate of the Association of American Colleges and the Modern Language Association.

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

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

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

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

Authors whose works are accepted for publication will be asked to submit final versions in both print and electronic form. *WPA* is produced with Pagemaker 4.2 for the Macintosh. (Articles submitted in Word for the Macintosh will greatly facilitate production, although we have the capability to translate among many Macintosh and PC programs.) Authors will also be asked to submit a 100-word biography for inclusion in the "Notes on Contributors" section of the journal.

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

Relevant announcements and calls for papers are also acceptable. Announcement deadlines: Fall/Winter issue, September 1; Spring issue, January 1.

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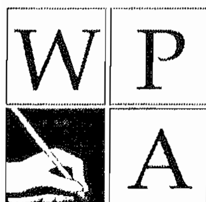

Writing Program Administration

Journal of the Council of Writing Program Administrators

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Letter From the Editor

Last Saturday I chaperoned twelve seventh graders, one of them my son, for a day at Six Flags Great America, an amusement park near Chicago. It was an end of year, school-sponsored trip. Being a good chaperone (or at least one worried about losing a group among the thronged thousands), I rode the roller coasters: Batman, Shock Wave, Demon, Iron Wolf, Whizzer, Viper, and my favorite, American Eagle, a vast wooden coaster that trades loops for speed and a rickety wobble.

There was only one ride I wouldn't do, one of the park's newest attractions. It is called, plainly and truly, The Giant Drop. It consists of a steel column over 200 feet tall. Riders strap into a ring of thirty seats at its base, their feet dangling over thin air, and are hoisted to the column's top, where after a few seconds the ring releases, plummeting in free fall about 180 feet before a brake jerks everything to a stop. Down takes less than four seconds. I remembered something about 16 feet per second per second.

I'd like to say the reason I didn't ride The Giant Drop is that I'd just taken two of my own. The semester had ended in a frenzy of grades and reports following the 15-week build of tension. And I had just agreed, suddenly, to become Graduate Director, which means for the first time in eight years I will not be a WPA, come August. But I didn't not take The Giant Drop for metaphorical reasons. The thing scared me.

This issue of *WPA: Writing Program Administration*, carries a cluster of essays on professional issues. Rick Gebhardt provides some broad perspectives on the relationships among teaching, scholarship, and service. Diane Boehm, Suellyn Duffey, and Theresa Enos offer complicating responses to the draft of the "WPA Statement on Intellectual Work." Jeanne Gunner challenges us to think critically about the Portland Resolution and Pauline Uchmanowicz about the status of nontenure-line faculty. Another group of essays share research and professional practices. Eric Miraglia and Susan McLeod update an earlier study of WAC programs, analyzing reasons some fail and others succeed. Michael Allen, Jane Frick, Jeff Sommers, and Kathleen Yancey share a method for validating program portfolio assessments, and Ray Zimmerman and Ellen Strenski offer several strategies for using the world wide web in program administration. Finally, Eric Martin has once again heroically assembled a bibliography of writing textbooks published this year.

Please note the call for articles on page 130 for a special issue of *WPA*. Jeanne Gunner will edit this issue, dealing with facets of collaborative administration. I hope you'll send Jeanne a flurry of essays.

Doug Hesse

Scholarship, Teaching, and the Future of Composition Studies

Richard C. Gebhardt

The history of composition studies in the past three decades is, in large measure, a story of professionalization. It's a history written by men and women whose scholarly and professional work has shaped our field and encouraged it to grow in rigor and sophistication. It's a history reflected in the development of some six dozen doctoral programs (Brown et al. 240); in the number and variety of journals publishing composition articles, more than 100 according to one count (Anson and Maylath 151); and in the burgeoning of professional conferences. It's a history that shows, too, in the increasing variety of scholarly specialties women and men explore and advance in their doctoral studies, publications, and conference papers, and in the number and variety of organizations (advancing scholarship, teaching, and program administration) that have evolved to serve the field.

Any history, of course, is part of a broader milieu. In the case of composition studies, this includes the importation of the German academic model in the 19th century, the way this evolved in American university structure and departments, the special impact on English departments of waves of World War II veterans and, later, of so-called "open admission" students, and the impetus Sputnik gave to research and public support for research. I'm using a broad brush, here, but it's a familiar story and only background to my focus in this essay.

When did composition studies begin as a scholarly field? Many people mark it with the publication of *Research in Written Composition* in 1963. Robert Connors sees the "the real beginnings of a scholarly tradition in composition history" in the 1970s, when "composition studies had evolved to the point where it was granting its own doctoral degrees" (55). James Berlin labeled 1960-1975 "The Renaissance of Rhetoric" (120). Precise dating isn't the point. So let me pick 1969, the year I completed my doctoral work in literature and took a faculty position, one dimension of which—coordinating first-year writing—brought me to professional work in composition and its teaching.

In that same year of 1969, a Carnegie Foundation National Survey of Faculty asked for response to this statement: "In my department, it is difficult for a person to achieve tenure if he or she doesn't publish." 21% of faculty surveyed strongly agreed with that statement: at both private colleges and comprehensive universities 6% agreed, and at PhD granting universities 27% agreed. Two decades later, the Carnegie Foundation surveyed faculty on the same issue. This time, 42%—twice the 1969 response—said it was difficult to get tenure without publishing: at PhD granting institutions the rate nearly tripled

between 1969 and 1989 (from 27% to 71%); it quadrupled at liberal arts colleges (from 6% to 24%); and it increased seven fold (from 6% to 42%) among faculty at comprehensive universities (Boyer 12).

An increasing emphasis on publication between 1969 and 1989 is part of the milieu within which composition studies has developed. So it was no surprise when Jane Peterson, in her 1990 CCCC Chair's Address, said that "we have become a dynamic profession through devoting . . . years to establishing our identity as an emerging discipline, to becoming respectable through scholarship and research" (26). Peterson's words, as it turns out, offer caution at least as much as celebration of our field's growing professionalization. For composition studies has developed its scholarly identity in relation to academic reward systems that, Peterson said, "have institutionalized a hierarchy that places teaching far below research and scholarship" (26). And Peterson cautioned that there is "evidence that a hierarchy exists within" our field, "evidence that we consider teaching far less important than research or scholarship . . ." (27).

How could such a hierarchy develop in a field whose roots in composition instruction go back 2000 years (hence James Murphy's title, *A Short History of Writing Instruction from Ancient Greece to Twentieth-Century America*) and whose recent impetus lies in the arrival of veterans and open-admission students at America's colleges and universities? A comment by Ronda Grego and Nancy Thompson in a 1996 issue of *CCC* implies an answer: "Composition . . . has been busy in the 70s, 80s, and 90s growing ever more substantial intellectual roots of its own, gaining a measure of intellectual confidence . . . through our research, developing terms and methods through which to name our work at least to ourselves, if not yet fully to the ruling apparatus of the academic system" (68).

During composition studies' several-decade development as a field, this apparatus has included a concept of faculty work—and ways to reward that work with salary, teaching reductions, grants, tenure, promotion—centered on research and publication. So it's understandable, to quote Peterson again, that composition has worked to "become respectable through scholarship and research." We have appealed, John Trimbur writes,

> to the volume and quality of research and scholarship produced under the aegis of rhetoric and composition studies to demonstrate how serious we are and how well organized we have become to address the burning issues of our field. Moreover, we have attempted to expand what it means to do scholarship by arguing why and how teaching composition, administering programs, and writing textbooks can and should be counted as scholarly activities, at least when done properly—that is, professionally, as disciplined applications of theory and research. (134-35)

By doing this, however, has composition studies de-emphasized the importance of students, student writing, and the classroom except when they are done "as disciplined applications of theory and research"? Some well might say "yes." For instance, several women and men thanked me for publishing the 1991 *CCC* article in which Howard Tinberg charges that "[c]omposition, which

has been for so long committed to the importance of the classroom as the scene of learning and teaching, is determined to cut itself from its root" (37). Or consider the graduate students about whom Chris Anson wrote in 1993:

> Many of my students find it difficult to embrace research but want strongly, almost passionately, to teach. There is the sense that scholarship . . . really doesn't have much to say about teaching, that the living, breathing world of the classroom or the writing lab holds the greatest promise for a sense of self-definition, a career, a goal. (251).

And Sandra Stotsky, a recent editor of *Research in the Teaching of English,* in 1996 had this to say about research and teaching in our field:

> Many researchers have offered dogmatic recommendations to teachers on the basis of one or two studies rather than letting their results serve as a limited and tentative source of knowledge to inform pedagogical judgment. Moreover, much research is addressed chiefly to other researchers, not to teachers. . . . I believe that educational research is justifiable only if it is relevant to practice and intelligible to teachers, enlarging their understanding of pedagogical issues. (209)

Let me be clear that I do not think composition studies has turned its back on teaching and students; indeed, reservations such as the three I just mentioned show that teaching lives powerfully in the conscience of our field. Still, I have some concerns—about balance or emphasis among teaching, research, and publishing—at what I take to be a critical point in time for American higher education.

Composition studies has achieved its scholarly identity through such means as founding conferences, journals and graduate programs; stressing rigorous research and refereed publication; and working to bring teaching, administration, student writing, and many other subjects under the umbrellas of research and publishing. Not coincidentally, it did so during a time when liberal arts colleges, comprehensive universities, and PhD granting universities all had increasing research expectations for faculty members. But as I point out in *Academic Advancement in Composition Studies,*

> even as the importance of publication has grown on all types of campuses, many faculty members have grown unhappy with the extent to which scholarship and publishing form the basis of faculty rewards. Some of this resistance comes from heartfelt faculty desires, such as higher education scholar Clara Lovett has described: "At every type of institution, faculty express a longing for an older and spiritually richer academic culture, one that placed greater value on the education of students and on the public responsibilities of scholars" . . . .
> ("Evolving" 10)

The milieu within which composition studies is developing, then, includes dissonance between the rising research expectations of the 1970s and 1980s and the attitudes and goals many faculty have for their careers. National

faculty surveys conducted by UCLA since 1989 are illustrative. In 1989, 59% of faculty reported that they considered research an essential or very important goal, and 23% said that they spent more than a dozen hours a week on research; by 1995, these figures had declined—just 55% considered research essential or very important, and only 17% spent more than twelve hours a week on research. As the *Chronicle of Higher Education* reported after interviewing the author of the UCLA report, faculty

> attitude toward the balance between teaching and research has shifted slightly [between 1989 and 1995]. Being a good teacher is an essential goal for 99% of those surveyed, but their interest in research appears to be declining. (Magner A13)

In the face of such shifting attitudes, it is not surprising that ideas of faculty work and reward have been much discussed since 1990, when publication of *Scholarship Reconsidered* encouraged efforts already underway to eliminate sharp distinctions between the "teaching" and "research" aspects of faculty work. Four years after *Scholarship Reconsidered* was published, for instance, an AAUP committee concluded that pedagogical work can "fall on both sides of the line between what we see as teaching and what can be classified as scholarship," and it recommended "enlarging the perspective through which we judge scholarly achievement" in order to "more accurately define the many ways in which intellectual inquiry shapes . . . our interrelated roles as teachers and researchers . . ." (47-48). About that same time, members of the Council of Writing Program Administrators (WPA) began drafting an "intellectual work document" much influenced by *Scholarship Reconsidered*, which it specifically invokes:

> "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. . ." [Boyer 22]. 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]. (WPA 97)

In 1995, a national working group on faculty rewards involving sixteen professional associations (including CCCC and MLA) reported that there are many ways to "satisfy the scholarly, professional, or creative dimensions associated with promotion, tenure, and merit recognition"—ways as diverse as "publishing the results of one's scholarly research, developing a new course, writing an innovative textbook, implementing an outreach program for the community . . . or assisting in a K-12 curriculum project" (Diamond and Adam 13-14). And in 1996, the MLA Executive Council accepted a commission report which sets aside the traditional categories of teaching, research, and service. Instead, it emphasizes *Service*, *Teaching*, and *Research/Scholarship* as "sites and occasions of faculty work" (MLA Commission 175), all of which bear on the *Intellectual Work* and the

Academic and Professional Citizenship of faculty members. Research, in this new MLA approach, "is no longer the exclusive site of intellectual work" (177); rather, service and teaching and scholarship *all* are evaluated for the quality of their intellectual work and the quality of their academic citizenship.

How will composition studies adapt to the post-*Scholarship Reconsidered* world predicted by those four reports and illustrated each week in *Chronicle* stories about assessment, accountability, productivity, post-tenure review, and a growing emphasis on undergraduate education in the hearts and budgets of university trustees and state governing boards? This is a major question our field will face over the next five to ten years. It's a complex question with which I'll try to deal at least sketchily in the rest of this essay.

Will composition studies begin to abandon the commitment to research and publication through which our field has developed over several decades? I see no evidence that such a retreat is likely, nor would one be desirable. For it would mean the loss of a vitalizing source of insight into what we do, as well as the loss of our field's credibility and influence in future discussions about the role of scholarship and teaching in the lives and job descriptions of college professors.

Will composition studies come to focus so exclusively on research, publication, and graduate education that it has no time for the reform of faculty work and rewards being demanded as much from within the academy as by legislators, governing boards, and the public? I don't think so, and I hope not. For that could cut the field off from its pedagogical roots. And it would be bitterly ironic for this to occur just as other fields are starting to take seriously what composition studies has always known: that the intellectual work of faculty is broad and complex, not neatly niched in research and publication.

Neither of those futures—abandonment of scholarship and publishing nor abandonment of concern for teaching, students, and programs that serve them—seems likely, unless I'm badly misreading our field. Recall Jane Peterson's concern that composition has developed within "a hierarchy that places teaching far below research and scholarship" (26) and her caution that there is "evidence that we consider teaching far less important than research or scholarship" (27). Think of Chris Anson's graduate students who "sense that scholarship . . . really doesn't have much to say about teaching, that the living, breathing world of the classroom . . . holds the greatest promise for a sense of self-definition, a career, a goal" (251). A field whose prominent leaders *and* newest aspirants feel such concern for teaching is unlikely to abandon it. At the same time, neither of these examples suggests abandonment of scholarship: Peterson expresses her concerns in a well-reasoned and well-documented journal article (based on her address at a scholarly conference), and Anson's students feel their concern while working in graduate school to develop the theoretical and research abilities to be scholars.

As those examples indicate, composition studies tends to see connections—rather than chasms—between teaching and theory, between student

writing and scholarly publishing. This is true, as well, in the statement by Sandra Stotsky—a scholar who edited a prominent research journal—that "educational research is justifiable only if it is relevant to practice and intelligible to teachers, enlarging their understanding of pedagogical issues" (209). Connections between teaching and scholarship show, too, in John Schilb's words about teaching, theory, and publishing:

> Composition studies won't . . . help its students much if it clings to some willfully unreflective notion of practice. Rather than reject theory, writing instructors should argue for broad, supple notions of it. This effort would entail pointing out how theory can be formulated even in their own courses. In other words, theory needn't be the property of a vanguard, but instead an activity in which many composition teachers engage. . . . I wouldn't maintain that pedagogy is the only thing that composition specialists should write about. Nor do I believe that the only good ideas about teaching are those that get published. . . . But whatever forms their ideas take, teachers of writing need to emphasize how reflective their teaching can be. (220)

And connections of teaching, scholarship, and publication are clear in Keith Kroll's and Barry Alford's proposal for "a reform initiative at two-year colleges to develop personnel review standards that see teaching as a reflective and intellectual endeavor in which research and publication play important parts" (68). Two-year college writing teachers, they note, "cannot simply imitate the research and scholarship model of the four-year college and university" but "need to develop professional standards that reflect their local circumstances" (65). But Kroll and Alford are convinced that

> greater commitment to research would enhance the involvement and teaching of two-year college writing teachers. . . [and] that the published insights and experiences of two-year college faculty members are needed within composition studies. (64-65)

Just as that passage sees a need for a two-year college perspective within composition studies, I believe a composition-studies perspective will be important to the rethinking of faculty work and rewards—including the roles of scholarship and teaching—in which the American academy will be engaged for some years to come.

There may be academic fields whose members were dismayed when an AAUP committee recommended "enlarging the perspective through which we judge scholarly achievement" and a group of representatives from 16 professional associations decided that scholarly activity can be demonstrated in ways as diverse as "publishing the results of one's scholarly research, developing a new course, writing an innovative textbook, [or] implementing an outreach program for the community" (Diamond and Adam 13-14). Composition studies, however, is *not* such a field.

Rather, composition studies has been developing for years a broad, inclusive view of what the MLA Commission on Professional Service recently

called "intellectual work":

> the various ways faculty members can contribute individually and jointly to the collective projects and enterprises of knowledge and learning undertaken to implement broad academic missions. (175)

For years, too, composition studies has known what the commission recently illustrated—that there are a great many worthy "projects and enterprises of knowledge and learning," among them:

- "Creating new questions, problems, information, interpretations, designs, products, frameworks of understanding, etc., through *inquiry* (e.g., empirical, textual, historical, theoretical, technological, artistic, practical)."
- "*Connecting* knowledge to other knowledge."
- "*Preserving* . . . and *reinterpreting* past knowledge."
- "*Applying* aesthetic, political, and ethical values to make judgments about knowledge and its uses."
- "*Arguing* knowledge claims in order to invite criticism and revision."
- "*Making specialized knowledge broadly accessible* and usable, e.g., to young learners, to nonspecialists in other disciplines, to the public."
- "*Helping new generations to become active knowers* themselves, preparing them for lifelong learning and discovery."
- "*Applying* knowledge to practical problems in significant or innovative ways." (175-76 emphases added)

And composition studies also understands the truth—and practical realities—of another of the commission's statements:

> Just as research in the [faculty work] model is no longer the exclusive site of intellectual work, so is service no longer the exclusive site of academic and professional citizenship. It can also entail substantive intellectual labor. (177-78)

Composition studies knows a great deal about the "substantive intellectual labor" of service—as is quite clear in a Council of Writing Program Administrators' effort to develop "a framework by which writing program administration can be seen as . . . scholarly and intellectual work . . . worthy of tenure and promotion . . ." (WPA 92). The WPA statement assumes that "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" (92). For that reason, it argues,

> [i]n order to be regarded as intellectual work . . . 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. (WPA 98)

And the WPA statement works to make concrete—and useful—its generalizations about "formalized outcomes that are subject to peer review and disciplinary evaluation," by proposing four criteria (102-03) with which to evaluate five common categories of administrative work: "Program Creation," "Curricular Design," "Faculty Development," "Textual Production" (other than books, articles, conference papers, etc.), and "Program Assessment and Evaluation" (99-102).

Whether or not they are *official* writing program administrators, composition studies faculty often devote much time and energy to activities in that list—in addition to their work with their students and their conventional research and publishing agendas. So composition studies understands, probably better than some disciplines, that there are many worthy "projects and enterprises of knowledge and learning" (MLA 175) and that there are significant connections among teaching and scholarship and academic administration. For this reason, I think composition studies is in a good position to provide leadership as the academy tries to redefine the work and to reform the rewards of faculty members.

At the 1994 meeting of the Rhetoric Society of America, I made a similar prediction based in part on progress reports that had recently come from the MLA Commission on Professional Service and the 16-association project on faculty work I've mentioned before. In the current "climate of review and reform," I said, "scholars and teachers and professional associations" in our field "can and should play a significant leadership role." For

> [t]eaching long has occupied an important place in rhetoric and composition. Most research published in the field's refereed journals and scholarly books, like most dissertations written in the field's doctoral programs, has some connection to teaching or students. We know that research can lead to pedagogical expressions such as textbooks, new programs, teaching materials, and workshops for college and high school teachers. And we don't have to worry about how others will perceive our treating pedagogical and applied research as "scholarship"; from past experience, we already know. (Gebhardt, "Scholarship" 182)

That experience, gained during thirty years of evolution as a scholarly field, gives composition studies a perspective very different from that of fields which have only recently begun to sense that the intellectual work of faculty is broad, complexly connected to teaching and students, and not limited to research and publication. By articulating that perspective in the discussions and debates to come, composition studies can provide important leadership to American higher education in refining the relationship of scholarship and teaching and in redefining the work of faculty members.

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Correction for WPA 20.1/2

The correct listing of authors for an article in the fall/winter, 1996, issue should have been:

Holberg, Jennifer H., Mark C. Long, and Marcy M. Taylor. "Beyond Apprenticeship: Graduate Students, Professional Development Programs and the Future(s) of English Studies." *WPA: Writing Program Administration* 20.1/2 (fall/winter 1996): 66-78.

Responses to "Evaluating the Intellectual Work of WPAs: A Draft"

The previous issue of *WPA* invited reponses to "Evaluating the Intellectual Work of WPAs: A Draft" (*WPA* 20.1/2 (fall/winter 1996): 92-103). This statement, currently under final consideration by the WPA Executive Board, seeks to provide "a framework by which writing program administration can be seen as scholarly work" that is "worthy of tenure and promotion when it produces and enacts disciplinary knowledge within the field of Rhetoric and Composition" (92). Following are three responses to the draft. Additional responses should be sent to Charles Schuster, Department of English, U. Wisconsin-Milwaukee, Milwaukee, WI 53201. Email: cis@csd.uwm.edu. —*Doug Hesse*

Traditional Criteria: Solution or Stumbling Block?

Diane Boehm

"You think like an administrator."

The first time those words were addressed to me, I was taken aback. I still thought of myself as a teacher. And though I still am a teacher of students, I am also a teacher of teachers—as well as a budget manager, a personnel supervisor, a program developer, a technology consultant, with many other roles as well.

As I read the draft of the WPA document, I found myself agreeing with much of what it said. But I do not think it will solve our problem.

One reason is that the WPA has no uniform defined role. Each operates differently, depending on his or her individual context. (Fulwiler and Young describe 13 different models for writing programs in *Programs That Work* [Boynton Cook, 1990]; Connolly and Vilardi discuss 28 in *New Methods in College Writing Programs* [New York: MLA, 1986].) Some of us do not reside in an English department—or in any department. Many of us have responsibilities that go far beyond a composition program. Thus for some of us a description of our work within a traditional English department will have little or no value.

The draft makes numerous references to the cross-disciplinary functions of most WPAs, and herein lies a second issue. WPAs *must* work from an interdisciplinary framework if they are to build the kinds of programs students need. Thus Writing Program Administrators are continually bumping up against many of the turf tensions that characterize higher education. Yet the networking that results from what Dolence and Norris (in *Transforming Higher Education* [Ann Arbor: Society for College and University Planning, 1995]) call the "hybridiza-

tion of disciplines" provides impetus for the very changes we are seeking to cultivate. Writing programs in their many manifestations *are* hybridization, seeking always to create an improved strain to enhance "yield." Trying to define this work according to the criteria of a single department is, I believe, at cross-purposes with our goals.

Those who seek reform in higher education are convinced that our disciplinary insularity must change, if higher ed is to survive. But traditional-minded faculty may prefer to preserve familiar patterns rather than explore new shapes for higher ed. Any faculty member whose work takes place within an interdisciplinary framework faces the same issues. In the case of the WPA, such opposition to change may translate into opposition to the WPA who seeks to effect change.

Furthermore, interdisciplinary work such as faculty development is often invisible. When I help a colleague develop new writing-intensive assignments, he or she will take credit for the innovations. This is as it should be, for our most far-reaching work is often done behind the scenes. I do not know a graceful way to bring such work into our evaluation process.

A third problem I perceive is that faculty may not be equipped to evaluate administrative work, unless they themselves have engaged in it. The document suggests five categories by which to evaluate WPA work: program creation, curricular design, faculty development, textual production, program assessment and evaluation. Most faculty will have had some experience in most of these areas—but few of them will have had to negotiate all of these tasks *at the same time*. Thus, they are not likely to understand the kind of pressures under which WPAs work.

If faculty and administrators live in tension, as they do on many campuses, this resistance to administrators can likewise spill over into the evaluation process of a WPA, creating an adversarial atmosphere. This does not change the fact that the WPA must be an effective administrator. Administration is *not* teaching nor research nor service; it is work of a different kind, and thus, I believe, requires a different kind of evaluation.

Is it a bad thing to be an "administrator"? As the case studies demonstrate, success as a WPA requires *more* than disciplinary knowledge; the WPA must have outstanding interpersonal skills, a clear understanding of the institution's history and present context, an ability to develop a program vision and the strategies to attain it. The WPA must know how to capitalize on his or her own strengths, and how to motivate and integrate the abilities of others. The WPA must create alliances, or at least working relationships, with a much greater range of people than the traditional faculty member is required to have. The WPA is a "middle manager"—working between the faculty and the top administrators; he or she must be able to work with both to be successful. How can those traits be measured by traditional disciplinary standards?

The draft, I believe, tries to use traditional structures to make the case for recognizing a non-traditional and widely varied role; it attempts to define

administrative work by criteria for other roles. But the role of the WPA is different from a traditional faculty role—there are different stakeholders, different kinds of decisions, different parties with whom to negotiate. I question whether this document can solve the problems it is intended to address.

Whose Work?

Suellynn Duffey

My story falls outside the realm of "Evaluating the Intellectual Work of Writing Program Administrators," and yet I am a WPA and have been for a dozen years (and more). Can the document be revised to include me? For it influences me, implicitly. It argues that curricular and program development are scholarly work, but who owns the work? Even if my story is unique (which I doubt), I hope you will agree that it merits consideration. For ten years I administered writing programs at a Carnegie Research I university with a first-class graduate program in composition and rhetoric. Now at another large public university, I focus on writing across the curriculum.

At my previous institution, I adapted a basic writing and reading program from the University of Pittsburgh. A stimulating teaching and scholarly culture emerged so that graduate students began to gravitate to the program, stay there as teachers, and conduct career-building research under my guidance and that of others. We created internal curricular documents, often received requests for these documents from other institutions, and were visited by WPAs wanting to investigate innovative programs. We began studies of literacy in basic writing classes, in graduate classes, and elsewhere.

We paired honors and basic writing classes to investigate alternatives to English placement systems. Springing from a desire to deliver excellent writing instruction to all students equally, this project investigated the known effects of tracking students. It worked within the local institutional structure to open boundaries that segregated groups of students; it used teams of teachers and ethnographic researchers to document results; and it formed the basis for scholarly presentations and articles (mine and others'). Under my leadership and a collaborative management style, this basic writing program received national recognition. All these, plus my efforts since, have resulted in written evidence of my curricular, pedagogical, and scholarly work (publications, internal documents, grant proposals, program descriptions and training materials with philosophical and pedagogical grounding).

Partly as a result of the success of the program, I was asked to take on a bigger operation. Charged to reform the core curriculum, to enhance graduate student preparation, and to bring coherence to an array of first-year writing

programs, I leaped in to administer the reform. Working on those projects for a much shorter time (two and a half years versus eight) did not allow all the changes I initiated to mature fully. Still, many were solidly in place and growing when I changed institutions: I established peer teaching groups and a development program for peer mentors. I trained well over a hundred new graduate students to teach the core curriculum and involved a quarter of them in curricular revision projects (some of which have resulted in collaborative conference presentations and a potential publication). With graduate students, I developed the reader and teaching apparatus to accompany the course and in the program's second year worked with a publisher to produce it.

The results and nature of this program development and the trajectory of my professional life are the reasons I write now. Perhaps if our field, if our colleagues in the field, and ultimately if our educational and publishing institutions understood the scholarly nature of program development (as I have enacted it and lived it every day for more than a decade), if they credited the intellectual work and property I and others like me generate, perhaps in this dream, I would not look with chagrin at a recent publication, a textbook that teaches the writing program I developed, a textbook with my successor's name on the cover, not my own.

The forces that lead up to this result do not present a clear case of right or wrong because they are complex. But I ask, "Am I to remain invisible because my administrative scholarship did not constitute intellectual work and property? Because my program could not travel with me when I changed institutions and now 'belongs' to my successors?"

The WPA document overlooks two separate issues of ownership. Who owns administrative property that is developed collaboratively? And who owns a curricular, administrative, and scholarly program when one leaves the institution in which she developed it? Because I did not hold a tenure-accruing position I could, according to one legal opinion, lay claim to none of my work (as a faculty member could). Instead, my intellectual contributions belonged to the university that employed me. Thus, my story as a WPA adds peculiar twists to the issues the WPA document tries to address.

The WPA: A Reconsideration, a Redefinition

Theresa Enos

Because administrative duties—often heavy duties—come with the job in composition and rhetoric, I would like to see the role of Writing Program Administrators expanded in the WPA draft document, "Evaluating the Intellectual Work of Writing Program Administrators." This document's main argument, based on the Portland Resolution defining the intellectual work of WPAs,

is that "While some of the work we do as WPAs is managerial in nature, the majority of our efforts are conceptually driven by the scholarship and research in composition and rhetoric." My concern about both documents is that they focus on directors of programs, who have the real title, notwithstanding that all of us involved in writing program administration need our administrative work to count more than service in order for it to have some real exchange value. (Our membership brochure invites *all* who work in college writing to join the Council.)

Just being in rhet/comp—whether one is the director of writing or not—nearly always carries with it an onerous burden of administrative work—and for those to whom such duties are delegated, their work is often even less recognized and compensated than is the director's work. Much of the nitty-gritty daily work typically is delegated by the director to other rhet/comp faculty, part-timers, and graduate students. The document needs to address the very real problem that this considerable administrative work counts very little in terms of exchange value of traditional scholarship.

The document makes a strong argument that the WPA's (the director's) role is not simply managerial, as it is most often seen by upper administration, but intellectual. Duties outlined in both the draft document and the Portland Resolution include program design, curricular design, instructional materials and methods, faculty and staff training and supervision—and the dissemination of all this in the form of research and publication. It sounds as if the director actually carries out all these duties singlehandedly. And perhaps some do, especially in many two-year and liberal arts colleges, perhaps even in a number of comprehensive universities. From what I can ascertain from the little research that's been done, however, in large state-supported universities with large, well-defined writing programs, most of this work is delegated.

I'll take my own university as an example. Here are the duties the Portland Resolution lists that fit two of the categories in the research/teaching/service trilogy. One category is faculty development and other teaching—such as the grad course in the teaching of writing, designing or teaching faculty development seminars, training tutors, training and supervising teaching assistants and writing staff, evaluating teaching performance, preparing and conducting workshops, undergraduate teaching. Another category is writing development—such as designing curricula and course syllabi, monitoring course content, and selecting textbooks. In the large program where I work, these duties in both categories—by necessity—are delegated to other comp/rhet faculty, lecturers, and grad students. Two advanced grad students serve as assistants to the director and are in charge of first-year comp registration and the grade-appeal process, just to list two of their many responsibilities. Writing faculty and lecturers serve as course directors and are responsible for the supervision and training of both new and experienced TAs.

A third category focuses on duties that fall specifically under service, or administration, such as office management and advising, which in my program are delegated to the administrative assistants and support staff. Also in this

category are assessment, placement, and articulation with various programs, departments, colleges, and outside agencies and institutions, including community literacy programs—which are mostly carried out by our University Composition Board, staffed by academic professionals who do not have continuing status.

My concern is that not only is there downshifting of work to those who get little if any credit or compensation for it but also that, in this time of budget cuts, even more responsibilities are being delegated to parttimers, graduate students, and nontenured faculty. I do think we should be looking closely to see that our official position in disseminating the document on intellectual work does not valorize the work of the person with the official title and real pay at the expense of those who are doing the daily nitty-gritty work with no commensurate recognition or compensation. Heavy work/light power is, of course, a recognizable pattern of the field itself. The document should address this delegated-but-real work that is done by administrators without the official title. Such work also should be counted as intellectual because it is disciplinary based.

The managerial role in directing a program is valuable because it often leads to a higher administrative position, precisely because it's viewed as managerial. Delegated WPA work, however, usually does not lead into upper-level positions. In the case of grad students, such work can indeed make them more attractive on the market; too often they are required to direct first-year writing as part of the job offer—and then more often than not they are expected to do the traditional scholarship, usually in the form of the single-authored book (excluding the textbook). Newly hired WPAs usually do not come into the job with credit-bearing WPA work on their transcripts, which would credential this discipline-based research and intellectual work. We need to have a WPA course as a credit-bearing course in all our graduate programs. And for faculty, being given course release as compensation for their administrative work can hurt at time of promotion and tenure. Teaching one less course every semester for five or six years may make it more difficult to document a strong teaching record—that is, nondirector WPAs may not have the same chances to develop a reputation for excellence in teaching as other colleagues have.

The document, I believe, is our best hope in ending the historical disciplinary bias against rhet/comp because, when the document equitably represents all of us and our various roles, we will better learn how to describe and document our work—and our own departments will have available to them an instrument to help them understand that research, teaching, and administration in rhetoric and composition studies should be seen as perspectives instead of rigid categories, each informing the other.

Politicizing the Portland Resolution

Jeanne Gunner

When we talk about the WPA position, we face certain inevitable rhetorical challenges: local conditions so deeply affect the position's definition, problems, and possibilities that it can seem almost self-defeating to try to arrive at consensus on what we see as the essential professional elements. The people who worked so hard and long on creating the Portland Resolution—Christine Hult and the members of the Portland Resolution Committe—can best attest to these challenges. Complicating their creation of the document is the sensitive issue of its intended audience. The Portland Resolution must represent the WPA position to a variety of institutional units, from the English Department, to deans of colleges of arts and sciences, to other administrative entities, reflecting the disparate local situations of the WPA figure and functions; and it must do so in a politic, rhetorically astute way, given the unequal power relations of the authors and audience. The document the group ultimately published stands as a lucid, comprehensive set of guidelines on the WPA's areas of responsibility and the professional conditions needed to enact them.

This is not to say that the document does not serve other purposes; most critically, it supplies us with a foundation for our own professional definition. This defining power of the document, especially when we consider the constraints of the document's rhetorical situation, is a troubling site which needs some further exploration. Since the Portland Resolution had to be drafted in a way that de-emphasizes the political, it is all the more important that we consider among ourselves what could not be said to others—that we revisit and reread, and perhaps revise, the document for the kinds of political concerns that its current version perforce leaves submerged. Otherwise, we risk accepting a kind of necessarily truncated, necessarily co-opted public self-definition as the one we use to guide our own professional mission, in the WPA organization and in our own individual programs. Whether the new document on the intellectual work of the WPA will serve as a corrective (though it, too, is constrained by its intended audience) is now an open question; it could indeed supplant the Portland Resolution. But the latter document continues to inform our notions of the WPA position, and its foundational nature has set—and limited—the terms of the discussion thus far. We can serve our own interests by critiquing it and considering whether and how to refigure the WPA as the Portland Resolution presents it—and so us.

The following discussion of this claim needs to be situated within a proviso, that being appreciation of the document and its intentions and recognition of its successes, along with its authors' generous work. I consider the Portland Resolution a useful and significant document—useful because it is there for us, existing to be used in the pragmatic ways the document itself suggests;

and significant because it has been a key text for opening theoretical discussions of the WPA position. The authors and their motives advanced the status of the WPA position and helped new and continuing WPAs represent themselves and their work to "others" in professional terms. And because the document does present in nascent form a theory of the WPA position—a somewhat neglected yet very valuable aspect of the resolution, in my opinion—continuing critique of it can extend the theoretical discussion, bringing to the center of our professional conversations an evolving sense of our self-definition. But to the discussions we have already had on the Portland Resolution we need to add three terms: ideology, theory, and dissensus. These open the way to consideration of issues that are now suppressed.

As a definition for the first two terms, ideology and theory, I would like to use a formulation offered by Ira Shor in a recent exchange on the Conference on Basic Writing listserv. Shor's formulation of the opposition of ideology and theory derives from the Marxist critical thought of Gramsci and Althusser, and it is represented in composition studies most notably in the work of James Berlin:

> Ideologies are the frameworks that teach us how to understand and relate to the world . . . . [W]e theorize our experiences through the ideological lenses we absorb from various sources. Ideologies tell us how to interpret reality . . . . Theorizing and everyday speech . . . and action show the ideologies underlying our sense of knowing and doing.

If we examine the Portland Resolution as a kind of theorizing of the WPA position, we begin to see the ideology that drives it and so us as WPAs—an ideology that, as we examine its embodiment in the document, comes to seem a highly conservative one.

Which brings in the third term—dissensus. In this instance as in others, continued conversation depends on a voice of dissent from the prevailing opinion; in other words, dissent from the current climate of acceptance of the Portland Resolution may help us reread/rewrite/reinterpret the document in order to advance and extend its usefulness. Such a critique might best be understood within the context of a broader critique of the concept of consensus. In a recent *College English* article entitled "Writing Teachers Writing and the Politics of Dissent," Frank D. Walters argues that consensus necessarily carries with it a process of coercion and suppression of dissent. It silences some concerns in order to achieve conformity, inevitably reducing issues in their complexity and altering them to address the concerns of the intended audience. In so doing, however, the value of consensus begins to emerge: it creates a communal voice of pragmatic agreement even as it produces a space for voices of dissent. True dissent, as part of a binary process, is more than simple opposition. Opposition creates a kind of alternative reality not necessarily grounded in creative tension with the consensus, and so the consensus view remains unchallenged and unchanged; and the opposing system simply introduces a new coercive and suppressive process. Unlike such simple opposition, dissent allows for the introduction of difference into a discussion. Placing the Portland Resolution

within this process, we see that it is a document of consensus and so must coerce other voices, but in so doing it also creates the space for dissent and a consequent expression of difference, a continuing corollary discussion of the statement. I take as a goal here, then, the articulation of a different view of the WPA position.

Because the Portland Resolution was intended to present an argument for improved WPA working conditions to those in positions of institutional power, disciplinary and institutional politics enmeshed its authors (and all of us for whom they wrote) in a process foregrounding the material conditions and practical tasks that are likely to apply at least generally to most WPAs. This context also required a concomitant silencing of the political issues that led to the need for a Portland Resolution, since these typically are practices engaged in, consciously or naively, by the document's target audience. Because the document's conditions of production gave it a Janus-like nature, with its impetus the opposite of its language, the document's ability to articulate and promote a clear political agenda for the field was impaired. Carefully crafted for consumption by those outside the field, the document has nonetheless become a set of guidelines for how those of us inside see the position, too. The political consequences of its ostensibly apolitical stance thus diminish how effectively it can foster progress in some commonly held goals: increasing disciplinary parity with more dominant fields (i.e., literature), for example, or preserving the democratic ideal of access for our students.

From the time of its publication, the statement has seemed to me theoretically problematic. As its preamble states, there is a history to its genre. First came the Wyoming Resolution; next the CCCC Statement of Principles and Standards; then, the Portland Resolution. I've argued elsewhere (see Gunner) that the CCCC Statement coerces, suppresses, and has supplanted the Wyoming Resolution, silencing discussion of its radical call for material change, a call which, had it been heeded, could have led to radical social change—to democratic, equitable working conditions and a redistribution of professional and social power. Ironically, the Portland Resolution has a similar effect on the professional values asserted by the CCCC Statement, which, like the Wyoming Resolution, grounds itself in a rhetoric of democracy and concern for the teaching of writing, even as it seeks traditional professional status for a select group of composition-rhetoric scholars (those who conform to the traditional rank/tenure model). The CCCC Statement makes an explicit connection between its avowed mission and the working conditions faced by many of our colleagues (erroneously connecting status and ability, in my opinion). The Portland Resolution, however, moves away from the Wyoming Resolution's call for radical change in working conditions and a system of institutional responsibility, *and* from the connection made between status and educational quality in the CCCC Statement. No part of the

document treats the WPA's role in relation to the exploited situation of adjunct faculty, for example. It neither offers issues for the intended audience to consider nor does it build into the WPA model it sets up a professional expectation to work on such pressing concerns of the field as improved working conditions for our colleagues.

What we see in the three documents is a process of increasing normalization, the product of a coercive consensus. The ideology of professional equity represented by the Wyoming Resolution's three tenets of fair salaries, improved working conditions, and establishment of a grievance and censure procedure—an ideology that could lead to enormous upheaval in the academic culture—becomes an ideology of shared privilege in the CCCC Statement. The CCCC document seeks prestige and power equal to that of literature faculty for composition faculty who observe the traditional academic cultural values of tenure through research and publication (an emasculation of the Wyoming Resolution, as James Sledd has argued). The Portland Resolution, however, as its preamble invoking the CCCC Statement gives way to the message of its body, takes the further step of deferring *all* overtly political concerns. Instead of substantively addressing the political issues raised in the Wyoming Resolution and CCCC Statement, the main portion of the Portland Resolution refers readers to the earlier statements, thus excluding their concerns from the defining activities of the WPA and shifting responsibility for the struggle for equity to other professional bodies.

Through this language of redirection, the Portland Resolution creates a kind of political vacuum for itself, an apolitical space that has the effect of silencing the concerns represented in the two other documents at the very point of convergence between our field and the institutional structures in which it is embedded—the English Department, for example. Its problem is its language; it adapts for conservative purposes the same language imposed on students. As Richard Ohmann writes in "Use Definite, Specific, Concrete Language;" such injunctions "push [the writer] always toward the language that most readily reproduces the immediate experience and away from the language that might be used to understand it, transform it, and relate it to everything else" (250). The language of the Portland Resolution is the language of the status quo, replacing complex historical, social, and political issues with the exigencies of daily administration. The document's narrow focus might seem merely logical. The Wyoming Resolution and CCCC Statement, after all, do not address a specific appointment within the field. But this difference becomes meaningful when we consider that the WPA position is the nexus for all of the concerns raised by the other two documents—the working conditions of writing teachers, the status of the profession in institutions of higher learning, and the educational rights of students—for the WPA is the liaison position. To use David Bartholomae's term, the WPA is the "writing icon" in the English Department (Cambridge and McClelland, 157), the representative voice of the field and its workers and students.

This problem of depoliticized language colors the sphere of self-representation. In its focus on the concrete matters of the WPA position, the Portland Resolution reduces the WPA from a representative figure to an efficiency expert. Deflecting attention from a social agenda, its purpose statement redefines concern for working and learning conditions as an ethical professional issue into concern for the managerial interests of the larger institutional unit: "[These guidelines] are intended to improve working conditions for more effective administration of writing programs." The tragedy of our field, to borrow the postulate of literary critic Francis Fergusson that all great tragedies ensue from a single utterance (witness Oedipus's promise "to find the killer"), lies in this utterance of the Portland Resolution: "to improve working conditions for more effective administration of writing programs." What follows is the narrowing of the position from representative of the larger profession and its assertion of democratic ideals to a constrained theory of the WPA as a managerial agent acting in the interests of the cultural group that marginalizes the work and workers of writing programs. This construction of the WPA subsumes and subverts the political. It separates administration from the social, a managerial model that highlights tasks and functions and ignores the material reality of writing instructors and students—two entities whose existence the Resolution does not acknowledge in any but an administrative way. Thus the Resolution reifies instructors and students, making them into decontextualized objects of administration.

Theorized as a manager, the WPA becomes the faculty equivalent of the devalued essay, to extend the argument of Don McQuade in "Composition and Literary Studies." McQuade argues that as the essay was reduced in status from literature to secondary statement on literature, the English Department gained increasing authority over composition instruction, and the essay became the product of this instruction. If the WPA is represented as the one who effects administration of this product, then the WPA is tied to a single activity, is fixed as the manager of it, with the result that the field itself becomes as constrained in its essence as the Portland Resolution's narrow focus makes it appear. Defining ourselves by a service function, we disempower ourselves professionally: if we define our mission as the effective administration of writing programs, if we are managing agents rather than intellectual peers, then our ability to work for such goals as professional status for writing teachers and democratic access for students is eclipsed. "Effective administration" does not include a voice or a position from which to speak and act on interests other than those of the hegemonic group. The Portland Resolution constrains the voice of the WPA to matters that reinforce a conservative notion of the WPA as manager—as someone who takes care of routine practices of evaluation, training, budget, staff supervision, assessment, and so on, making these practices routine, devalued in importance, and closed to more than administrative change. The serious social and political issues of the Wyoming Resolution and CCCC Statement are erased; the connection between writing and democracy goes underground; and concern for such matters as the exploitation of writing teachers falls off the WPA agenda.

A WPA so theorized is useful and appealing to the English Department and to hegemonic society as a whole, as Susan Miller so clearly argues in *Textual Carnivals.* Miller shows how the WPA is used to "restabilize" relations between high and low, between the elite of society and those who attempt to rise, using higher education as their vehicle of social mobility:

> The *social usefulness* of a composition program . . . depends in large measure on a director's ability to leave the uses of writing undefined or tied only to generic processes, forms, and formats that are not openly implicated in social or political conflicts. A composition program's effectiveness will be judged largely by the level of correctness and propriety its students achieve in relation to the body of their writing. Its success will depend heavily on the level of comfort its teachers achieve in relation to their stigmatized status. It will not be judged according to the later successes of its students in writing anything in particular or by criteria outside the institution's social goals of initiation and indoctrination. (167)

Effective administration, then, the Portland Resolution's stated purpose for seeking improvement in the WPA's working conditions, means reproducing the traditional hierarchy. The Resolution's resistance to naming—its failure to ground itself in the social and historical concerns of exploitation and access—makes it a document more useful to the self-preserving purposes of the dominant structures than as a step toward material improvement in the lives of writing teachers and their students. Contrary to most of our values and desires, the WPA becomes the site and means of oppression in the field. Accepting it uncritically as "our" statement, we reproduce hegemonic social structures, class divisions, and systems of exclusion and privilege.

The ideology that persists if we do not question the Portland Resolution's implied theory of the WPA is an ideology of vocationalism. "Vocational" connotes a specific function and task, a limited area of expertise and application of an isolated skill to attain practical results. The vocational represents a flight from the political—a flight that Bullock and Trimbur, in their Preface to *The Politics of Writing Instruction,* claim is a common reaction in our field to the word "politics," for the word suggests conflict and evokes mistrust. Their claim seems justified when we consider that, for the most part, overtly political matters in the field are typically redirected into curriculum, where they can be safely contained—where teacher and student are unthreatening, powerless figures controlled by the dominant social system. In discussions of the political nature of the WPA position that have been published within the field, the rhetorical context is often the refuge of satire or the personal anecdote, even in articles by such senior members of the field as Lynn Bloom and Ed White ("I Want a Writing Director" and "Use It or Lose It: Power and the WPA").

We might turn to James Slevin's essay, "The Politics of the Profession," to see serious treatment of political issues: Slevin discusses access, democracy, and the nature of knowledge; he expresses concern for the personal effects writing

instruction has on students; and he ties these issues to the WPA's work. He writes, "Our aim . . . should not be simply to re-situate ourselves within institutions but, in so doing, to reconceive and reconstruct those institutions . . . . [T]he politics of teaching writing must be a politics of change and reform, not adaptation and accommodation" (155). Slevin's points are critical, in all senses of the word. But his analysis of the politics of the WPA position is presented from the individuated and so narrowed perspective of a fictitious new WPA. Its power is constrained by its formal context—an essay in a collection intended for graduate students (*Introduction to Composition Studies*), rather than a statement made to and for ourselves and the larger profession of English studies. The connection of our political goals and our professional performance seems destined to be endlessly deferred.

Unless, that is, we use the Portland Resolution to create the necessary space for dissent. Left uncritiqued, the Resolution encourages silencing of the WPA's voice and her or his capacity for social activism. It hinders enacting the role one assumes the WPA could play in advancing individual and class-based critical consciousness. True, it does leave us room individually to work locally on the political concerns we individually identify, and such activism is to be admired. But when we as an organization endorse, publish, and distribute an apolitical model of WPA work, we undermine and devalue such activism, even if inadvertently and unintentionally. We encourage reproduction of the WPA as a service provider, a mechanism by which the dominant structures of the English Department, the institution, and society erase the problems we know to exist locally and nationally.

If "a democracy demands citizens who can read critically and write clearly and cogently," as the first line of the CCCC Statement claims, then the WPA's position is fundamentally and necessarily a political one; the job is not to administer, effectively or otherwise, the courses whose object is the production of the conformist citizen. The Resolution's purpose statement needs to re-envision that line and its implications, to read instead "[These guidelines] are intended to improve WPA working conditions for more effectively opening up students' access to critical reading and writing skills, the tools of democracy; for reducing and ultimately eliminating exploitation of writing teachers by English Departments and institutions of higher education; and for ending disciplinary bias against our field." The WPA then has a theory of the position that validates and demands his or her efforts to change material conditions and practices in a way consistent with professional and social equity, a theory that reflects an ideology of social activism, belief in the democratic power of literacy, and a defense of those who teach and enable it. Construed as the site of social change, the WPA position, as dissensus from the Portland Resolution enables us to reconceive it, becomes politicized, which is to say it finds a way to begin connecting the real practices of the profession and the ideals of the field it more than administers: to begin acting on and in the interests of students, instructors, and democratic society.

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Lessons from the Margins of the Academic Grove, or "Hoop Dreams"

Pauline Uchmanowicz

In his book *The Last Shot*, Darcy Frey profiles the hoop dreams of an inner-city basketball star and "ghetto poet" who possesses a quirky intellectual sensibility. He writes, "If Cory lived in one of New York's white suburbs he'd "play the offbeat writer whose poor grades earn . . . him a four-year sentence at a midlevel school like Colgate, to be served while his classmates all go Ivy" (196). Though his native Coney Island provides no such safety net, "the possibility of transcendence through basketball—in this case, an athletic scholarship to a four-year Division I college—is an article of faith" (5). The dichotomy Frey establishes between basketball hopeful and nonmaterially privileged student strikes in me a familiar chord. For to speak about the work of aspiring compositionists who are "outsiders in the academic grove" (Aisenberg and Harrington) I must sort through marginalizing signifiers from which many seek transcendence: gypsy scholar, freeway flyer, lecturer, part-timer, TA; adjunct, call, non-tenure track, occasional, temporary, or visiting faculty. Since Writing Program Administrators are probably the most frequent employers and managers of this group, they must confront the plight of faculty within it who trouble academe's orchards with tenacious hoop dreams.

Unlike the mid-1960s, when over 90 percent of new humanities PhDs took a full-time tenure track appointment as an article of faith (Richard Ohmann qtd. in Williams 55), employment figures recently released by the MLA, the U.S. Department of Education, the AAUP, and other sources reveal that in the 1990s, no such promises hold for beginning scholars. The number of full-time college teaching positions has declined since the late 1970s—familiar enough news. Yet graduate programs in English studies persist in teaching new scholars to aspire to the status of the late-century public intellectual, who "migrat[es] . . . from teacher to researcher to star" (Williams 57). So, similar to basketball hopefuls dreaming of NCAA Division I scholarships followed by NBA contracts, young doctorates who once competed for teaching assistantships and research fellowships long to enter academe's star system riding on the tenure track, preferably at a well-heeled institution. (They can find top-rated research universities and selective liberal-arts colleges listed on a single page of the 1996 *The Chronicle of Higher Education Almanac Issue*: 32). Configuring their actual movements, Jeffrey Williams places recent PhDs on an institutional "stepladder" that ranges from "high elite" (such as Harvard), to "refugee" graduate programs; yet only through leaps of faith that commence from the upper rungs should any anticipate landing on track—at "Podunk" universities no less (68-69). And draft picks who can't jump in academia (i.e., publish their dissertation within two or three years of

receiving the PhD) may have a hard time maintaining their dribble. Meanwhile, as promising high school players practice their dunk on the basketball court even as their inferior academic training in the classroom banishes them to obscure junior colleges, a new crop of doctoral candidates attending so-called "common" universities are training to be their teachers.

Can pursuit of a doctoral degree—and an academic reputation—in rhetoric and composition get a candidate into the first-round draft during frenzied hiring at the annual MLA convention? As of 1993, rhetoric and composition positions still comprised nearly 25% of the advertisements published in the MLA Job Information List (Brown, et al. 249), but numbers show this percentage leveling off. According a survey of over 170 schools published in *Rhetoric Review* in 1994, U.S. doctoral programs in rhetoric and composition blossomed in the early 1980s, coinciding with the downturn in the postsecondary job market in general. At the time, a shortage of specialized faculty supposedly threatened the health of rhetoric/composition PhD programs, but as of the mid-1990s, this remained the case at only a few institutions (Brwon 240-1). The number of rhetoric/composition doctoral students currently is booming, but since the number of job openings is shrinking, the probability of their oversupply on the market is strong. Some WPAs may take comfort in the assertion that, as of 1994, impending saturation had not yet occurred (249). But I would like to explore the claim through another perspective, sifting through a brief of my own experiences as a new rhetoric/composition PhD on the job market from 1994 to 1996.

By 1993 estimates, I was among "approximately 1,174 students [in the U.S.] pursuing doctorates in rhetoric and composition, or closely related areas..." (Brown 240). It is difficult to say how many of us were on the job market over the next two years, but I do know we competed for about twenty rhetoric and composition related positions that made the prestigious "cross list" referred to above; those promising cushy teaching loads, release time for research, good benefits, and competitive salaries.[1] More typically, dozens of my interviewers pitched 4-4 teaching loads heavy in first-year composition, computer instruction duties, administrative and service responsibilities, and the need to carry out a rigorous research program—all at far less the salary.

Working conditions for rhetoric/composition faculty at other than elite institutions seem contingent upon a surplus pool of laborers ready to take any job in a competitive market. Writing instructors who land these positions may live what Mas'ud Zavarzadeh calls the "contradiction between the appearance and the reality of the working day." According to Zavarzadeh, "it is a divided day, divided into 'necessary labor'—the part in which the worker produces value equivalent to his wages—and the 'other,' the part of 'surplus labor'—a part in which the worker works for free and produces 'surplus value'" (qtd. in Ebert, "Red Feminism" 809). Thus, in hiring new full-time faculty, what many writing programs actually contract for in the political economy of the real working day "is not the worker's labor but her labor *power*—that is . . . the worker's capacity to produce more value than [she] is paid for" (Ebert 809). What has fostered uneven

labor divisions in the teaching writing profession?

To answer this question, WPAs need to contemplate the positions writing specialists are likely to fill in their departments more than any other today. Compositionists can expect to join the ranks of around 270,000 part-time instructors serving U.S. colleges and universities, approximately one-third of all faculty in 1993 (Zimbler), a number that rose to 38 percent in 1994 (Kean 49), and that, according to Judith Gappa and David Leslie, authors of *The Invisible Faculty*, can rise to more than 60 percent at two-year community colleges (1). Since most part-time instructors teach introductory and lower division courses (composition being a conspicuous example); since, in the reality of the working day, most carry oppressive teaching loads and earn exploitative pay, surely employment patterns instituted around their surplus labor affect the economic soundness of college teaching as a viable profession in general? Both fledging scholars and academic stars have documented the struggles and aspirations of faculty contained by the statistics I cite here (e.g., see Bérubé and Nelson; Brodie; Cayton; Chell; Flanagan; Flynn, et al.; Holbrook; Miller; Slevin; Singleton; Sommer; Uchmanowicz). But so far, the interrogation of hoop dreams in relation to an unjust recruitment system has failed to level the academic playing field.

If WPAs are to avoid a takeover of their hiring and management practices by the spreading weeds of systemic exploitation, they must promote the academic eligibility of already marginalized faculty who labor in their orchards. WPAs must work to provide this faculty with opportunities to conduct research, encouraging them to unearth what they know about academe's uneven terrain in spaces only they can occupy. In the section that follows, I first want to describe sites of research already staked-out by margainalized faculty, and suggest why it is important for WPAs to recognize this work in speaking out against negative portraits of part-time (in particular composition) faculty. In the final section, I wish to use my ten years' scouting experience on the part-time and temporary circuit to suggest what WPAs and other privileged faculty can do to help our struggling colleagues actualize dreams—of economic survival, professional legitimacy, or national celebrity.

Fertile Ground

Like many of the quarter-million plus people swelling higher education's part-time teaching ranks, for years I worked as a writing instructor who contracted for five or six courses per semester at two or three different schools. Recognizing how expectations regarding my instructional identity shifted across institutions, I began to research the politics of adjunct teaching by formulating questions about my traveling pedagogy. When I asked myself, "Do I give higher grades to students who attend more prestigious institutions?," I tried answering it by creating "The $5,000-$25,000 Exchange," a research design which calls for

students who attend economically disparate colleges and universities to exchange writing samples across this economic divide, and to read, comment on, and grade each others' papers. In analyzing my data from a position that only instructors who teach at multiple locations can occupy, I compare the working conditions at four institutions, and analyze comments students created in two separate exchanges. My results interrogate how student-teacher relationships shift across institutions, and document how this research led me to demystify and alter my grading practices between 1990 and 1994.

Drafted in the fall of 1994 from the part-time locker room to the full-time bench—and at a rhetoric/composition elite-list university—I continued to research the culture of grading with a unique eye trained to the players on the field. I kept score of my instructional practices in relation to my position as temporary replacement faculty, viewing myself as an outsider (surplus worker) "temping" inside a permanent faculty. In an impoverished city, on a state-run campus where a university education in the minds of most students translates to moving up the ranks of the employed, this meant repeatedly locating class divisions in our culture in the cultural divisions of the classroom. It meant acknowledging to students how my tenuous status as their temporary teacher intersected with their own often-felt sense of powerlessness. And so we spent two academic years together questioning how classroom dialogues about grader culture could help us demystify the economic crisis of the workplace. Though I lacked job security and earned a lecturer's wages, my researcher's teaching schedule allowed me to work on compiling data. Finally, after five years of examining grader culture from a position of marginality, articles I wrote on the subject appeared in print; they have been instrumental in transforming my work status to that of full-time, tenure track assistant professor.

Within the tangled economic fray of teaching composition, I now find myself working along side colleagues who remain exploited. Among them I see people who, despite their "near poverty-level careers on the margins of the profession" (Nelson 45), have made use of their appointments at muliple institutions to conduct ground-breaking research. They also have managed to present their findings at professional conferences, footing the bill themselves.

Joan Perisse and Mary Fakler are two of these people.[2] Writing instructors who teach numerous composition sections at multiple institutions, their observations about how student populations differ led them to search for ways to "broaden" students' experiences, first of all, by putting them in contact with each other across the schools. Intent on "bring[ing] a realistic view of the world" to students, Fackler and Perisse theorized that linking their voices in a collaborative computer conversation beyond the classroom could subvert the rhetorical situation in which students are asked to write to an "anonymous" general public (115). They first used their reserch design in the fall of 1995:

> Using computer technology (email and mailing lists), we engage 150 students from eight composition classes in three geographically diverse colleges, in a collaborative conversation sharing ideas, opinions, and

writing. The students are put into intentionally diverse, anonymous groups of six, consisting of two students from each college, one from each class, who are representative of different socio-economic and cultural backgrounds. (115)

Using email, students transmit essays on the same topics to their respective groups, who read and critique them. In a second dialogue among all the groups, students discuss "their thoughts, interpretations, and responses to various reading assignments" (115); these dialogues become material for face to face class discussions. At the end of each semester students meet in person at a party that Joan and Mary—at their own expense—put on for them.

Thus far, Perisse and Fakler believe that cross-institutional learning groups foster in students a strong commitment to their writing, prompting them "to become more responsible in their roles as members of the college community. . ." (116). On another level, they feel that asking students to respond to assigned readings amongst each other before discussing them in class discourages the "banking concept" of learning (Paulo Freire), in which students are taught to memorize the teacher's interpretations (116). Not surprisingly, this emphasis on engaged pedagogy leads students who know more about computers than either instructor to draft direction sheets and even teach classes. Perisse and Fakler find themselves engaged in a productive collaboration: between teachers, teachers and their students, and students and their peers, all of whom are "active participants [in] sharing and learning and teaching" (117).

Perisse and Fakler's innovations in teaching computer-based writing should interest WPAs. But so should their story about what it took to launch "Merging Voices." At one institution, where they get paid at the 1978 rate of $1,200 per course, they had to scrounge for resources.[3] Luckily, they obtained a computer because it "happened to be laying around," then began teaching themselves and their students needed computing skills—all at no extra pay. While full-time faculty at the same institution are eligible for grants to develop on-line classes, and are provided with the equipment to do so, Perisse and Fakler are not grant eligible; still, they had to obtain administrative permission to launch their project. Meanwhile, I wonder how Joan and Mary, who will present more of their research at an upcoming regional NCTE meeting, again at their own expense, will find time in already hectic schedules to publish their research.

In order to advocate effectively on behalf of marginalized researchers, WPAs must first work to change how exploited faculty in general are perceived by the profession. Consider for a moment the profile of "the lonely and isolated adjunct professor" sketched out in a *Chronicle of Higher Education* "Point of View" column by Eugene Arden, a provost and vice-chancellor emeritus. Focusing on what so-called adjuncts need to learn to function more as *professionals* (his emphasis) Arden's lament recommends the voluntarily videotaping of adjuncts' classes so that they can learn to "recognize their bad habits" (A44). A month later, responses to this op-ed appearing in "Letters to the Editor" from two adjuncts, a coordinator of a continuing education program, and an adult student

mostly argue against his rhetoric. Yet it was letters immediately following—signed in response to a "Point of View" tenure piece by major-leaguer Jay Parini and drawing signatures from an assistant professor, an associate professor, a college president, a college president emeritus, and a circuit judge for the U.S. Court of Appeals—that left me asking: Where were the privileged voices in defense of our colleagues whom observers have begun to call "working poor" (Merik)? Why didn't WPAs relay the "professional" accomplishments of those among this group who are innovative teachers and researchers?

WPAs need to be aware of how even supportive portraits of marginalized faculty can do disservice to rhetoric/composition as a whole. For instance, when Barbara Sommer describes the benefits of part-timers to institutions, she divides "professionals" who offer "specialty classes" in the fields of architecture, psychology, finance, surgery, film making, and journalism; from composition and ESL teachers, who instead head a list of "instructors of basic skills" (7). A similar textual division occurs when, in addressing concerns over exploited faculty in the academic work force, Gappa and Leslie single out "freshman [sic] writing" in English as the sole example of a lower-division course assigned to "part-timers" in the interest of faculty who prefer to conduct research and teach advanced classes; in contrast, "outside experts" are described as "strengthening" programs in art, computer science, accounting, public policy, and engineering (3). In the meantime, Gappa and Leslie note that even while part-timers may remain unable to obtain funding for their own research, administrators may use them as guinea pigs to develop and test new academic programs before long-term investments are introduced.

Maybe it's no coincidence that "rats in a rat race" came into my head as I read in a 1994 *Lingua Franca* article by Patricia Kean how many PhDs accept part-time positions on an "experimental basis" because they think it's a good way to get a foot in the door. Then they discover how systemic exploitation keeps it locked; because when spots do open, departments would rather hire the best new graduate out of Princeton than keep a part-timer from a previous semester (50).[4] In this scenario, adjuncts resemble basketball players who because of low SATs must earn a two-year degree at a junior college before moving on to a four-year school, often only to learn that, according to Frey, "[m]any Division I coaches refuse to recruit players once they enter the juco system, considering them damaged goods. So players who don't go directly from high school to a four-year college often never get to play top NCAA ball or earn their bachelor's degrees" (116). What then, can be done to help postsecondary faculty stuck on the sidelines?

To promote the academic eligibility of marginalized faculty, WPAs must make "research opportunities for *all* teaching faculty" part of their mission statements. They must help faculty toiling on the margins of writing programs to find ways to engage in research.

"Research opportunities" can become a component of training sessions for part-time writing faculty. For instance, WPAs can discuss with them how to create research designs by observing on a regular basis records of their own labor: lecture tablets, syllabi, and transcriptions of classroom discussions; course schedules, departmental grading policies, pre-packaged syllabi, and contracts. Meanwhile, so these and other researchers interested in "the widening gap" between part-time and full-time faculty (Wilson A12-A13) might have access to information, WPAs must commit to collecting data about their institutions' uses of surplus faculty, since, as Gappa and Leslie report, "[t]oo many institutions . . . ha[ve] gaps in their data on part-timers," or none at all (5).

WPAs also can form collaborative research teams between themselves, full-time, and part-time faculty, or create research and study groups along similar lines. For example at my former institution, the WPA, an associate professor of interdisciplinary studies, two rhetoric/composition graduate students, and I—a full-time temporary lecturer in composition—met as a writers' workshop on a regular basis for the purpose of reading each others' scholarship to better it for publication. In less than a one-year period, we yielded a fairly successful return with four out of five of us placing our work with major disciplinary journals.

A big question facing WPAs who wish to promote the research of marginalized faculty in the coming century will be: Who will finance their hoop dreams? In answering this question, WPAs might take their cues from a peer mentoring program initiated at the University of Maryland System (UMUC) in 1985, which emphasizes "collegiality and the value of positive change" between part-time and full-time faculty (Millis 75). In 1990, UMUC was able to expand The Peer Mentoring Program with support from the Fund for the Improvement of Postsecondary Education (FIPSE) (75). Under the program, faculty nominated for the Excellence in Teaching Award mentor adjunct faculty new to the UMUC system in a series of classroom observations followed by consultations. Barbara Millis claims that the program receives strong support from the president of the university; "the well-funded program is administered by the assistant dean for faculty development [and] [i]ts day to day functions are carried out by a half-time administrative coordinator" (75). Millis also tells the story of one computer applications instructor who, in taking part in the program, "became involved with netting a $150,000 grant that enabled him to publish several research papers. . ." after a fellow adjunct who visited his class introduced him to corporate people working on project related to his research (76-77). WPAs should consider the UMUC model, and work on writing grants to fund mentor-based

research programs for part-time faculty. In estimating expenses for such a project, WPAs could request money to pay adjunct researchers the equivalent of "release time" from one course.

Additionally, WPAs should advocate to administrators that part-timers and temporary employees become eligible for at least some research funding. They should lobby administrators to include in the hiring packages of surplus workers paid dues in the professional organization of the workers' choice, for instance the NCTE. WPAs themselves should vote for officers and representatives in professional organizations and unions who mention the rights of temporary and part-time workers in their personal statements.[5]

Journal editors should be encouraged by WPAs and other faculty to devote upcoming issues to innovations in non-regular faculty research. Indeed, as Perisse and Fakler's "Merging Voices" project illustrates, this research has moved beyond the "how-to" prose of Donald Greive, whose books with "Adjunct" and "Part-Time Faculty" in their titles explain "at the practitioner's level" such things as how to create a lesson plan, use the chalkboard, and write essay tests. Editors who "solicit" elite faculty for upcoming titles in rhetoric and composition, should be told to seriously consider publishing books based on the research of faculty who, because they are exploited in the reality of the working day, offer us unique insights into the profession.

On a day to day basis, adjunct faculty should feel as respected as any other faculty. They should be invited to all regular faculty meetings, and they should be allowed to vote on issues affecting the courses that they teach, especially when such decisions are being made by those who seldom teach them. Since one Webster's definition of "professor" reads: "loosely, any college, university, or occasionally, secondary-school teacher," all faculty members should be addressed in formal situations, and in professional correspondences as "professors," regardless of their academic (economic) rank. Meanwhile, as Donna Singleton contends, while we must resist classificatory signifiers such as call-staff, part-timers, and lecturers, we must simultaneously bear in mind how such labels expose situational realities; so the resistance we locate in research must be to material situations as well as to terms (41). Still, we must take heed of terminology used to describe surplus workers when it misleads, such as in a June of 1995 *Chronicle of Higher Education* article that discusses AAUP reactions to "problems of part-timers." "Problems" here artificially intimates desire for solutions, even as the story's slant conflates the issue of part-time workers with the AAUP's need to improve the job security and image of an already privileged professoriate whose tenure in the minds of the public "is the equivalent of welfare" (Cage A16). It remains imperative for WPAs to stay focused on real-world solutions to the exploitative conditions experienced by surplus workers.

This is not to say that WPAs, in theorizing labor policy regarding surplus workers, should shy away from symbolic negotiation, such as the one I am using here in relation to "hoop dreams." Indeed, in a real-world interpretation of policy governing the NCAA, P. D. Lesko, executive director of the National

Adjunct Faculty Guild, recommends that scholarly associations move to stop the systemic exploitation of nonregular faculty by considering the model the NCAA poses concerning the fair treatment of athletes. Using detailed rules and regulations about such treatment, the agency enforces its policy statements by investigating and imposing penalties on universities accused of breaking them. The system is less than perfect, Lesko points out; for instance, sidelined athletes across the country criticize the NCAA for delays in deciding their academic eligibility (Blum A35), while their belief in the meritocracy of athletics slowly withers on the proverbial vine (Frey 166). So, even if WPAs lobby for changes, adjuncts should anticipate delays as they bench warm, or watch their numbers expand like weeds.

In *The Last Shot*, Frey tells readers that no sooner had Russell, a basketball hopeful, decided to sign with Cal-Irvine than the recruiter called to say they were no longer interested (163). "And with each school that courted and then abandoned him he seemed to go through the full cycle of infatuation, falling in love, rejection, and recuperation; each time he survived with a little less of the spirit to forge on with the school year" (164). Who among those wishing for a tenure-track job while aggressively plying the market doesn't recognize herself in this description of Russell's despair? Who among us could fail to tell her own cautionary tales?

In one of my own, two members of a tenure and promotions committee at the elite-list university where I once was a temporary worker reveal to me how little an article I published in the star-studded *College English* is appreciated by their group. "Don't publish anymore articles on the subject of part-time or temporary teaching," they tell me. Not long after, a compositionist colleague pauses from her tenure battle to learn that John Schilb has invited me to present a version of this paper on an MLA panel. "You're gettin' famous!" she gushes. I say, "Yeah. Famous for being a nontenure-track teacher." Another tenure-track character, a WPA, enters the narrative sighing, "I wanna be cited! And not only are you cited, but the journal and the guy's article you're cited in are named in this week's 'Hot Type' in The Chr*onicle of Higher Education*." I tell him, "I just wanna a *job*." And because the hoops through which I must jump to reach one make me shoot for a three-pointer, in a parenthetical silence that follows, I slum in *his* subjectivity: "And a book contract, and a big grant, and a state-of-the-arts computer. I want to be—a *star*."

A parallel story line reveals continuing hierarchic divisions between the research of marginal faculty and its visibility. Learning that a friend died of a heart attack during her third decade of part-time teaching, I want to dedicate an article to her memory in a footnote. An answering machine message tells me: "We will publish no such footnotes." I wonder if Gloria Watkins receives similar messages on her machine. And while the "Hot Type" personality does cite my work—in a footnote—he forgets to name my article in the list of works cited; he does remember to cite Terry Eagleton, Richard Ohmann, and Barbara Johnson, among others who otherwise only get footnote mentions.

But even if teaching and research spaces carved by faculty seeking transcendence from oppressive institutional structures appear more anonymous than auspicious, this faculty must dare to keep practicing research on academe's playing field, discovering ways to realize their dreams. At the same time, WPAs and other elites must guide and encourage their endeavors.

During the fall of 1996, the plight of surplus laborers in academia caught the trenchant gaze of cartoonist Garry Trudeau. In the first sequence of a two-day spread on the subject, corporate-type college administrators are discussing how, in "a buyer's market," they can still attract competent faculty, even as they get rid of tenure. In another panel, a faculty "recruiter" screams out for instructors willing to work on a day-to-day basis. The story line carries on in Trudeau's next installment, where the reader sees an elite PhD candidate who demands benefits pushed aside by a recruiter in favor of someone who will simply "work for food." In the final panel, the recruiter—clutching a clipboard in one hand and a megaphone in the other—needs ten surplus workers on demand. The image makes me wonder: Does the cartoon recruiter profile the impending roles of WPAs who will seek players from the rhetoric and composition field in the coming century? Finally, I think of how, in a fruit field in Oregon in 1985, the migrant recruiter who hired me to pick strawberries at the rate of 75 cents a flat wrote a number on my hand as a way of keeping tally of my labors, branding me with a mark destined to vanish without a trace.

Notes

1. A few of these remained "unfilled" over the two-year period. With all due respect to committees who twice interviewed me at MLA for the same elite position, I suspect one reason they failed to hire was because they couldn't recruit a sure-fire, rising academic star.
2. I wish to thank my colleagues, Joan Perisse and Mary Fakler, for permitting me to present their research.
3. According to the minutes of an all-college faculty meeting conducted at our institution in the fall of 1996, appeals were made by full-time professors to the college "on the need to improve the pay of the adjunct faculty." As of the time the minutes were published (1 November 1996), the issue was put on the agenda of the Academic Affairs Committee, who agreed to make periodic reports to the college community
4. Jack Schuster considers the question of whether or not doctorates unable to secure regular faculty appointments will be snapped up when vacancies open in the future when he states: "The relatively few institutions that can afford to be choosy in hiring new faculty members after the market turnaround will have little interest in the cohort of nonregular faculty members. They were not interested before; they won't be interested in the future" (61). Cary Nelson writes of people who have for twenty years "pieced together part-time academic employment, often at multiple institutions, while continuing to read and publish . . . and who still hope for permanent jobs" (45). Nelson says one department head who employs such people calls them "our discards," and quotes another as saying, "We have people who've been teaching part-time for us for fifteen years.

They still think they'll get a full-time job. I tell them, 'Don't count on it'" (45).
5. For example, on the 1996 AAUP Annual Election Ballot Instructions that went out to voting members, six out of ten candidates for national office mention the exploitation of part-timer workers in their statements. [AAUP Annual Election Ballot Instructions. Washington Grove, Maryland: OCR Services, Inc.]

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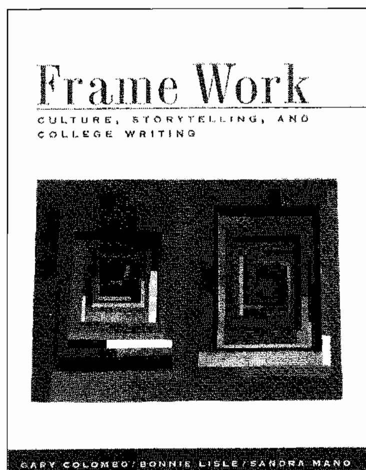

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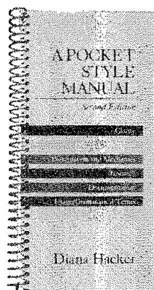

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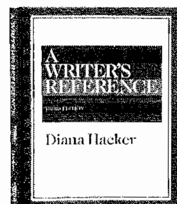

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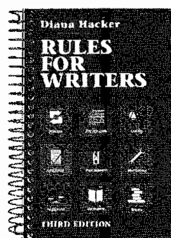

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Whither WAC? Interpreting the Stories / Histories of Enduring WAC Programs

Eric Miraglia and Susan H. McLeod

The writing across the curriculum movement in the United States recently marked its silver anniversary; 1970 was the year in which the first WAC faculty seminar appeared at Central College in Pella, Iowa, directed by Barbara Walvoord (Russell 283; Walvoord 75). All anniversaries call for reflection, but a silver anniversary is a particular kind of benchmark—one that calls for a bit of wonderment ("Has it really been that long?"), and some serious middle-aged reflection ("What next?"). This sort of reflective thinking may be found in Walvoord's excellent article, "The Future of WAC," which discusses writing across the curriculum in light of social movement theory. She concludes by discussing the challenges to the WAC movement, including the challenge to change along with changing institutional focuses. The two of us have just completed a survey of WAC programs, a follow-up to a survey conducted almost a decade ago; our findings underscore the need to meet this challenge, and also highlight another challenge—that of the continuing leadership of WAC programs.

First, let us say something about the nature of our study. In 1987 one of us conducted a national survey, one of the purposes of which was to determine the extent of WAC programs nationwide, thus helping map the geography of WAC in the 1980s (McLeod "Second Stage"). But since that time, and even as we write, WAC programs are still being born and the landscape continues to be dynamic. The members of the Board of Consultants of the National Network of WAC programs, an organization that began in 1979, are still being called to consult at diverse institutions, and the WAC Special Interest Group meeting at the Conference on College Composition and Communication continues to be well-attended. The third national WAC Convention in Charleston, SC (Feb. 6-8, 1997) had the largest attendance in its history. And yet it is also true that some programs that seem just as promising as sturdy counterparts elsewhere die on the vine, or wither after flourishing for awhile.

With a research grant from the Council of Writing Program Administrators, we launched another survey, this time targeting only those institutions that reported existing WAC programs at the time of the first survey—a total of 418. Hence this present study, unlike the last, does not seek to identify new as well as continuing programs, leaving that interesting issue for someone else to explore. Instead, we want here to look closely at mature programs, ones which had been in existence since at least 1987, asking two questions: 1) What factors account for the staying power of long-term WAC programs and, conversely, 2) what factors contribute to the demise of programs once they are underway?

Our approach is based conceptually on a method of analyzing change in the social sciences—the panel study. If one is to examine change, a useful method is to look at two sets of data about the same phenomenon or population at different points in time—rather like looking at two snapshots of the same landscape several years apart. The approach we use here is modeled on the "catch-up" panel, where one looks at a sample from an archival source in the past (in this case, data about individual programs from the 1997 survey) and then compares that sample with current data (in this case, from the same individual programs) (Kessler and Greenberg 176). By examining programs individually and also in the aggregate across a time span of almost a decade, we attempt to offer a sense of general trends as well as of individual stories which constitute these trends. As Kessler and Greenberg state, the panel study "is especially powerful in that it provides information about cross-sectional as well as longitudinal variation. In addition, it allows us to study variations between individuals in patterns of change" (3). The disadvantage of the panel study is attrition; it can prove difficult to find organizations, programs, or persons a decade after one wave of data has been gathered (182). For example, as we updated our mailing list before sending out the 1995 survey, we found that one private college which had responded to the 1987 survey has since gone out of business. However, the response rate to our survey, 33%, was high enough for us to make generalizations about trends with some confidence. In order to cross-check our data, we sent a short follow-up questionnaire to survey respondents via email (see Appendix for both the mail survey and the email questionnaire) to check the trends we thought we saw; we also conducted telephone interviews to clarify responses. The information from the email questionnaire and the telephone interviews corroborated our analysis below. However, we remain cautious about our claims. Although the institutions represented a broad range, including community colleges, private liberal arts colleges, comprehensive state universities, and large research universities, and although the number of institutions studied (138) provided us with enough data that some trends emerged very clearly even without statistical analysis as we read through the responses to the surveys, a panel study does not have the statistical reliability of a random sample; it can only trace change and note trends.

The survey we used for the 1995 study (see Appendix) contained the same questions as the 1987 instrument. Along with each blank 1995 survey we sent a copy of the survey as it had been filled out in 1987 for that particular program, so each recipient could see how the program had been described earlier. We received 138 usable replies, which were matched with the earlier surveys from the same institutions; data from each set was then entered into a database which allowed us to compare data according to the questions on the two sets of surveys across programs as well as comparing individual programs across time. The surveys also allowed for open-ended responses that defied quantitative reckoning, but nevertheless provided useful information. Our analysis confirms some common-sense notions about program development. The 1995 survey responses, taken alone and in tandem with their earlier counter-

parts, suggest three compelling and related factors which contribute to the long-term endurance of WAC programs:

1. **Administrative support (including funding).** Among the programs in our survey that have been discontinued, nearly half report that changes in administrative priorities were responsible for program termination; lack of administrative support and lack of funding are the most oft-mentioned contributors to programs' dissolution. Survey respondents with continuing programs, too, repeatedly note that the future depends in large measure on decisions made by a dean or central administrator.
2. **Grassroots/Faculty support.** In the prose comments elicited by the surveys, faculty support (or, by contrast, apathy) recurs regularly in discussions of the challenges faced and opportunities embraced by evolving programs. Where faculty support is strong, programs have the opportunity to flourish. Where the faculty is resistant, programs wither.
3. **Strong, consistent program leadership.** Program leadership manifests in many ways. Among these, the energy to maintain an *active* program, one with multiple components, curricular elements, and assessment strategies, proves to be a telling factor in program endurance.

We wish to emphasize the role played by these three factors in the evolution, growth, and (sometimes) termination of the WAC programs represented in the survey group. We will begin by looking at how each of these factors manifests in the survey data and how their relative importance is represented in the trends, frequencies, and commentary. Later, we will reflect upon the difficulties in measuring WAC programs, exploring not only what those difficulties entail for WAC researchers but also what they say about the WAC movement itself.

Definition of Terms

When a WAC director at a community college in the Northwest laments (in response to the 1995 survey) that her administration thinks "that WAC should 'just happen,'" she identifies what for us becomes a substantial theme of the surveys collectively: there is a genuine difference between writing "just happening" across the curriculum and an organized institutional effort to promote such writing. The fact that WAC activities can be and inevitably are carried on even in the absence of WAC programs can cloud definitions of what it means to have such a program. Conversely, our notion of what constitutes a WAC program, or more broadly of what constitutes an institutional effort to promote writing across disciplinary boundaries, can cloud our perception of what WAC looks like after twenty-five years of college life.

We wish to make clear some of our own operating assumptions about WAC programs and the working definitions we used for this report. Although we assume that "WAC program" is defined as more than just a single WAC

activity (a writing exam or one required upper-division course), we did not define it as such in either the surveys or the explanatory letters that accompanied them. The survey instrument itself, asking about myriad activities, implies that we expected more than one activity, but we did not make that assumption explicit. If the respondents to our surveys thought they had something called a WAC program on their campuses, we took that to be the case (although, of course, we had the evidence they gave us on the surveys to back up their assertions). Further, we did not make any nice distinctions between programs emphasizing "writing to learn" and "writing in the disciplines." Because of their site-specific nature, WAC programs come in such varied forms and stripes that we wanted to cast our net as widely as possible.

Two other terms are worth discussing at the outset. Our interest here is the progress and evolution of specific WAC programs over the course of a decade, with a particular eye toward factors which appear to impact significantly the longevity of these programs. Throughout this report, we refer to programs which have survived (that is, instances wherein survey respondents indicate that a WAC program is still in operation as of 1995) as *enduring programs*. There are 106 of these. Programs which report having ceased to operate as of 1995 (32 of the 138) will be referred to as *discontinued programs*. We wish to emphasize our respect for all those who responded to our surveys, regardless of program status. While we assume that WAC programs can measurably enhance the quality of undergraduate learning, and that it is therefore desirable that WAC programs endure (an assumption which likely is shared by all survey respondents), we make no negative assumptions nor, we hope, inferences about respondents whose programs have been discontinued. If anything, we hope to demonstrate the complexity of the institutional fabric within which the threads of WAC are woven and the considerable challenges which WAC directors and programs face as the movement's third decade draws to a close.

Why WAC Programs Survive: Administrative Support, Faculty Support, and Leadership

Administrative support and funding

The span of time which separates the two surveys discussed here has been marked, for many schools, by general budgetary contraction—the academic corollary of the downsizing in large American corporations during the same period. This belt-tightening has affected the budgets of programs and departments across campus; it is no surprise that WAC, too, has been impacted by the downward economic trend.

The increased budgetary constraints faced by central administrators have forced difficult choices; when resources are insufficient to fund all programs, even some successful and valued programs must be cut. By grouping administrative support and program funding in this discussion, then, we do not mean to conflate the two. Rather, we mean to emphasize that even where program funding is not a perfect index to the enthusiasm of an institution's administrators for WAC, it is still suggestive of administrative priorities. Within this interpretive frame, we take the funding levels and administrative priorities to be inextricable movements of the same process. And while the broad extent of this impact should be properly measured by a more egalitarian survey sample than that of our 1995 round, the results here are striking enough to highlight the critical importance of administrative and budgetary support in the endurance or dissolution of WAC programs.

Cast in negative terms, the bottom line could hardly be simpler: lack of administrative support and lack of funding are the two most oft-cited causes of program discontinuance among the schools in the 1995 survey whose programs are no longer in operation; 19 of 32 schools reporting discontinued programs cite at least one of these factors as contributing to program termination. Three genres can be identified in this group:

1. Budgetary changes as a result of general budget-cutting in the institution.
2. Budget termination as a result of a grant which initiates the program but is not picked up internally.
3. Change in budgetary priorities as a result of a change in administration or administrator(s).

The first genre is arguably the most prevalent in this group, although few responses develop enough detail to be identifiable as such. Many flat comments ("lack of funding/administrative support"), which constitute the majority of causal references to these factors, might well be read as part of the general budgetary trends described above. Where comments are more developed, they are often revealing: "Money was set aside for the program but eliminated when budget cutting became the order of the day—and year!" writes one former WAC director from a public university in the Northeast; "budget cuts hit first at programs outside of departmental budgeting. It was relatively easy to cut WAC!"

The second genre is referenced specifically by two schools whose programs have been discontinued. "We had a Title III Grant for three years," one comments, "and never received any additional money (despite requests) from administration." While our data fail to adequately elucidate the nature of WAC budgets nationally (see below), this genre is of particular interest given the large number of institutions whose WAC programs were established with the assistance of grant. In the 1987 survey, for example, more than one-third (37%) of all respondents reported being funded at least in part by external sources.[1]

The third genre of insufficient administrative/budgetary support referenced by schools with discontinued programs is marked by a change in administration. Typical within this genre is a comment from a community college in the Southwest: "The supportive president left the college. The new president promotes TQM!" This comment, and others in this vein, suggest that support for WAC programs has partly depended on the changing fashions of the administrative world. Where WAC may have been high fashion in the 80s, the 90s have brought new budgetary pressures and new administrative strategies.

The 1995 survey responses from enduring programs offer a sharp contrast to those of discontinued programs. Directors of enduring programs were asked whether their budgets had increased, decreased, or remained unchanged during the past decade (see survey, question 4). Of those who mark a response (94 total), one-third report that the program's budget has *increased,* and nearly one-half report no change. Only one in five enduring programs report a reduction in budget over the period of time covered by the two surveys. While this analysis is subject to the vagaries of self-reported data and by limitations of individuals asked to represent complicated institutional histories, the suggestion is a strong one: wheras most of discontinued programs indicate that administrative support and funding were insufficient to sustain the program, the majority of enduring programs indicate the remarkable fact that funding, at least, remained steady or improved during a decade otherwise marked by budgetary contraction.[2] Significantly, those 20% of enduring programs that reported budget cuts cite causes for budgetary erosion similar these mentioned by discontinued programs. Comments on budget cutbacks, often colorful ("California's economy is in the toilet," writes one WAC director in the CSU system), fall into the above genres at roughly the same rate as those of their discontinued counterparts.

Faculty Support

The significance of faculty support to the endurance of WAC programs can hardly be overstated; after all (as Walvoord points out), among founding impetuses in the 1970s was an influx of students whose non-traditional backgrounds, and in particular their innocent dissociation with academic discourse, forced entire academic communities—not just English faculty—to respond collaboratively to an unprecedented pedagogical challenge. Early WAC workshop leaders worked locally within generally atomistic institutional communities to help faculty across disciplines develop strategies to meet the challenge. Twenty-five years later, virtually all WAC activities are still designed to encourage colleagues across the disciplines to make changes in their pedagogy and to provide the tools so that these changes can be made successfully. Such a goal, now as much as then, involves patience, persuasion, and empathy on the part of the WAC director. And yet it involves equally a willingness or desire on the part of faculty to accept some responsibility for their students' academic literacy—an acceptance, now as much as then (and perhaps more), that many faculty are

unwilling to make. What this study puts in sharp relief is that WAC directors experience radically divergent levels of faculty support in different institutions, and that the level of faculty support can prove a crucial determining factor in the endurance of WAC programs.

The most direct evidence of the importance of faculty support derives from 1995 survey respondents whose programs have been discontinued. Faculty disinterest or resistance is specifically mentioned as a cause of the program's demise by 20% of such respondents, with this factor ranking third (along with lack of a director; see below) among all cited causes for discontinuance. All comments offered in this regard are unprompted (that is, no question asked specifically about faculty involvement, whether supportive or otherwise), making them all the more striking in their directness: "I've been here only since 1993, but as nearly as I can tell, the program never got off the ground here," writes one respondent from a small, Southern state college. "Faculty attitudes in 1993 ranged from indifferent to openly hostile toward WAC." The same respondent goes on to note that "the faculty at large seemed fearful at the prospect both of having to increase their workloads and to demonstrate their own credibility as writers." Similar sentiments are expressed throughout the responses from discontinued programs, where faculty resistance is a recurring theme. At one small, private school in the Midwest, faculty resistance manifested in a vote which assigned the teaching of writing to the English department; the faculty, in essence, abdicated its responsibility to participate in the process of improving student literacy. At a Southeastern community college, "faculty said reading written essays required too much of their grading time—TOO HARD." And yet, the respondent sympathized with overburdened colleagues in other departments: "We would like to see a program, but our faculty are so overworked that no one has the energy to try it—especially with no funding or support."

Enduring programs, predictably, complain less about the lack of faculty interest. Their complaints, when they have them, are far more often directed at funding woes or administrative vagaries. However, the intricate and crucial relationship between the WAC director and the institutional climate for literacy education is evident in subtle ways throughout the responses from enduring programs. WAC directors at these programs write about their fellow faculty members as a population with whom they are in constant negotiation, a population whose professional[3] and pedagogical processes they understand. "Success" or growth of the WAC program involves, for these respondents, an ability to introduce information about writing pedagogy into those processes. Examples of this abound in the prose responses, in many different guises. The chair of a humanities department at a community college in the South, for example, discovered that including a "writing requirement" description in the template for course descriptions in the college catalog was a useful strategy for promoting WAC:

> Including writing requirements and skills levels in published course descriptions has. . . resulted in faculty members carefully considering

what roles writing plays in their classes, if any, and whether it should be there if it isn't. The implicit message to the faculty of our course description format is that each class probably should have some writing (and critical thinking) component, and if yours doesn't, it stands out. But this has also resulted in some faculty recognizing how much writing they were already assigning or using and them becoming more purposeful and confident in their use of it.

For this respondent, the catalog provided an opportunity to introduce the *question* of writing pedagogy into every faculty member's process; she contends justifiably that even this sort of passive, non-threatening introduction involves a host of implicit suggestions—that writing has a potential place in every course, that faculty already using writing are in line with institutional expectations, etc. Comments by directors of other enduring WAC programs demonstrate similar strategies for engaging faculty across the campus and for cultivating faculty interest and investment. One recurring strategy is that of visibly synchronizing the priorities of the WAC program with those of the faculty at large through such instruments as faculty surveys and interviews. Another strategy which appears to be growing in popularity involves creating alliances between WAC and other teaching and learning programs on campus, capitalizing on the increased strength and momentum that can be generated when goals and resources are shared. The Co-Coordinator of WAC at a public institution in the South describes both of these latter strategies in telling of her program's current efforts:

> WAC has collaborated with [the institution's] Center for Teaching Excellence to identify faculty needs in order to improve teaching and learning. WAC is trying to address needs such as appropriate and accessible technology for teaching, learning about current students and factors that hinder or enhance their learning, and improving the academic atmosphere and expectations across the university. WAC has led an initiative informed by extensive faculty input to ask for administrative support (recognition and rewards) for rigorous standards and innovative teaching. This year we have looked into ways of encouraging and facilitating reading (students' inability or unwillingness to read being one of faculty's most frequent complaints).

Her program's approach, which begins with identifying faculty priorities and then synchronizes them with programmatic goals, is typical among enduring programs. WAC directors of enduring programs, these responses suggest, cultivate faculty investment by understanding faculty processes, by investigating faculty needs and priorities, and by initiating collaborative efforts to respond accordingly.

Strong, consistent leadership

Individuals in charge of WAC programs across the country enjoy an

astonishing variety of labels—the respondents who in 1995 report on existing WAC programs give more than 40 separate job titles in reference to their WAC duties, some of which did not include the word "writing." [4] Of these, the largest minority are "director" or "coordinator" of something (usually WAC, but often, too, Writing Programs, Writing Centers, Composition, etc.), while others conduct WAC activities as part of their deanship, chair position, or as director of another curricular program. The majority of respondents give additional job titles as well, and these are almost as diverse; while nearly half report some affiliation to the English Department (from part-time instructor to Chair), the remainder are spread out throughout the campus community both horizontally (in departments ranging from Biology to Women's Studies) and vertically (from instructors to deans and vice provosts).

If the title is unpredictable, however, the importance of the WAC director's role and its impact on program longevity is not. Among the 106 institutions in the 1995 survey whose programs continue to operate, nearly half report that the *original* leader of the WAC program is still active in the program in some fashion. In nearly one-third of the cases, the original director continues to direct the program, even though many of these programs are more than a decade old. Conversely, a significant subset of respondents describing discontinued programs link program termination to the absence or departure of a director; this factor matches lack of faculty support among the most oft-reported causes of program termination outside of insufficient funding and lack of administrative support.

Data from the 1987 surveys offers further evidence of the relationship between strong program leadership and program endurance. Comparing 1987 responses from the 106 enduring programs against those from the 32 schools with discontinued programs, striking imbalances abound:

1. **Enduring programs were older in 1987 than those which have since been discontinued.** The average age of the 106 enduring programs in 1987 was already in excess of four years—more than twice the average age of the discontinued programs.
2. **Enduring programs had more components.** Continuing programs were more diversely active in 1987, with program components outnumbering those of discontinued programs. (See survey question 7 for enumeration of "components.")
3. **Enduring programs had more curricular elements.** Curricular elements (See survey, question 9), such as upper-division writing-intensive course requirements, tend to represent the degree to which a WAC program has affected the institutional climate in which it operates. Enduring programs reported more curricular elements in 1987 than did their discontinued counterparts.
4. **Enduring programs were engaging in more assessment.** Queried about a broad range of program evaluation components (see survey question 10), enduring programs reported using or having used more strategies to

assess their program's effectiveness.

It is easy, we think, to see these differences as interrelated—older programs, for example, would have had time to add new components, integrate WAC components into the curriculum, and implement assessment practices. However, we would propose further that these characteristics are as linked to strong and consistent program leadership as they are to one another. The portrait of an enduring WAC program which emerges here is that of a program which began early, was energetically developed, skillfully integrated, and rigorously assessed. An enduring program, in other words, is very much the product of a pioneering, persevering, and creative leader.

While the surveys did not invite the kind of self-congratulatory reflection from program directors that would overtly support this argument, there are clues throughout the surveys which do indeed confirm the pivotal nature of the WAC director's role. In many instances, for example, the current director indicates a lapse or decline of the program as a result of an influential prior leader's departure. Typical of this genre is the following comment:

> The presence of WAC declined following the retirement of [the first director] in 1989. He initiated WAC [here] from 87-89. I was hired in 1993, in part to revitalize WAC. WAC currently takes three forms here: a) a Writing Center staffed by faculty from across disciplines; b) faculty workshops/presentations I've directed, primarily of the one hour variety; and c) a small and informal focus group of faculty interested in revitalizing/introducing WAC.

In this respondent's estimation, the vitality of the program was compromised by the departure of the influential founder of the program. Within a few years of the original director's departure, she sees her role both as a revitalization and, in some sense, a *reintroduction* of the program.

Other survey comments underscore in equally telling ways the importance of a WAC director with commitment, creativity, and energy. Many respondents comment on the difficulties associated with keeping a program operating with minimal resources and little, if any, release time. Often operating against the challenges of administrative and/or faculty apathy (factors which, we are arguing, are also central to WAC programs' endurance), those directing enduring WAC programs have faced and triumphed over desperate odds. This respondent, at a small public institution in the Midwest, describes the task of directing WAC prior to her own arrival:

> The WAC consultant has, since the early 80s, been a full time English Dept. faculty member. . . Here they had a 4-course/semester load, and research expectations, plus WAC consulting, plus university and college service assignments. WAC had no status outside the English Dept.—only an English Dept. that believed strongly that WAC was necessary to complement required comp. So until last year, WAC was a virtual volunteer effort—often enthusiastically and zealously undertaken.

Without the enthusiasm and zeal that this respondent regards so highly—the kind of enthusiasm and zeal which bring about active, integrated, and rigorously assessed programs—it is easy for WAC to slip between the administrative cracks, for administrators to think that WAC should "just happen." While the WAC director may not be the only person on campus who cares about writing, she may frequently, particularly in the program's early years, be the only one who cares enough about WAC to make sure that the program and its activities are maintained. "I was sole proponent of WAC [at my institution]," writes a former WAC director at a large Eastern university "and when I left, the program ended." Another former director remarks: "When I left on a Fulbright Fellowship for one year, WAC became defunct on our campus."

Even among those programs that are now well established, programs which have operated with success and acclaim for years, the surveys reveal a tacit recognition that the current director may be all that stands between WAC's ongoing prosperity and its disappearance from the institutional canon. "God knows what will happen to WAC on my campus," one West Coast WAC director writes in 1995, "when I retire." In remembering that fully two-thirds of the enduring programs have had either the same WAC director or only two directors in the past decade, we are struck by the importance of leadership in WAC programs. Leadership is something WAC directors themselves don't like to talk about; their mission is to empower teachers and students, not to trumpet their own accomplishments. The best WAC directors we know (like Walvoord herself, for example) have a collaborative, collegial leadership style, one that encourages faculty to take credit for the successes of WAC. While this style is most compatible with program development (we might even argue that it is crucial for a program like WAC, which relies heavily on faculty cooperation), it also tends to obscure what is probably an obvious point. Enduring programs survive because of strong, consistent leadership. We are mildly haunted by the comment above from a long-time WAC director who wondered what would happen to WAC on his campus when he retires. One of the major challenges to WAC programs, then, as we see it, is not only to help respond to changing institutional challenges, but also to help nurture and mentor the next generation of WAC leadership that will be charged with envisioning, managing, and implementing those responses.

Whither WAC?

Having made some claims above about which we feel cautiously confident, we must now say a few words about the difficulty of subjecting WAC programs to some sort of measurement, and speculate about some of the reasons for that phenomenon. The first difficulty is the obvious one encountered with any sort of self-report data—what you get depends on who fills out the survey. For example, we somehow received two very different reports from the same institu-

tion, one from the former WAC director, the other from the newly appointed WAC person. In this case we were able to sort out which of the two surveys was the more accurate with one of our telephone interviews, but we wonder how many other surveys were filled out by someone who was new to the institution or position and hadn't yet learned the history and scope of the program. We did, of course, attempt to verify our data with the follow-up email questionnaire and telephone interviews. Nevertheless, self-report data is just that—one person's report of a program.

There are two specific reasons, we feel, for the difficulty of measuring WAC. One is that WAC programs are site-specific and subject to local interpretation. What functions as a "writing intensive" course on one campus may be completely different from a course with the same sobriquet on another campus. What one campus calls a writing center might strike a visitor as a teaching and learning center. WAC programs vary as much as freshman writing programs, a fact which should not surprise us. Hence any categories set up to measure WAC-related activities (faculty seminars, curricular elements, assessment approaches) will necessarily be broad, having the virtue of being inclusive but also preventing any fine-grained distinctions in data analysis.

But the second reason is, to us, far more interesting. As Barbara Walvoord has observed, WAC seems to be attaching itself to (or becoming part of, or working in tandem with) other educational movements as they come along—critical thinking, freshman seminars, learning communities, computers across the curriculum. The WAC program on our own campus will soon be part of a new teaching and learning center, and we are among a number of campuses with such an entity. It is our sense that at its inception some 25 years ago, WAC was the first wave of what has become a sea change in higher education, a reaffirmation of the importance of teaching and of undergraduate education. In the mid-70's, universities of many varieties strove to emulate the research institution, requiring faculty to engage in research and to publish if they expected to receive tenure. The fact that in many of these institutions the teaching load was not reduced to that expected at a research institution had inevitable consequences—faculty neglected their research at their peril, but if they neglected teaching, there were few penalties. (Indeed, the lore was that getting a teaching award while still an untenured professor ensured that one would not be tenured.) The public statement of the swing back toward an emphasis on teaching can be dated from 1990, when Ernest Boyer argued (in *Scholarship Reconsidered*) for a different faculty reward system—one which would recognize faculty contributions in areas other than the production of scholarly articles. Our sense is that WAC at its beginning was part of a swing of the higher-education pendulum back toward pedagogy. Thus it is hard even for those WAC directors who have been involved with a program for more than a decade to sort out exactly what constitutes "WAC" at their campus. The budget information we received most clearly illustrates this: again and again respondents stated that there was no separate budget line item for WAC, or if there were it did not indicate the extent of the program, since WAC was folded in to the budgets of

other entities. On the campuses with enduring WAC programs, the programs have become something like general education programs—so much a part of the institution that it is hard to separate WAC from what is thought of as business as usual. This is perhaps the reason for the attrition we experienced in the return of our survey; when we could not find a name to attach to WAC on a particular campus as we were updating our mailing list, we addressed the 1995 survey to "Director, Writing Across the Curriculum." We speculate that on many campuses (including our own, where we now have a Director of Campus Writing Programs), the mail room personnel could not find such a person listed in the campus directory, in spite of—or because of—the fact that WAC has become embedded in the institution so completely, or has transformed itself into something with a new title. The fact that 138 survey respondents had 40 different titles would seem to confirm this speculation. So while WAC programs can certainly disappear on some campuses, on others they are changing and adapting to new educational trends. What may at first glance seem like the disappearance of WAC from the scene is upon examination a shape-shift into a new form of what WAC has been all along—a renewed emphasis on undergraduate teaching and learning in higher education.

Notes

1. Given that many of these programs were well beyond the "first stage," there is a likelihood that the same schools failed to report external funding in 1987 because that funding had already been exhausted and had been picked up internally. We cannot speculate, however, as to how much higher the true number of schools whose programs were initially aided by grant support might be.
2. At a focus group of 20 WAC directors which met at the 1995 WPA conference in Bellingham, WA, only one reported having had the WAC budget cut in the past five years. All the rest had either stayed the same, or had actually increased.
3. While the WAC directors responding to the 1995 survey were, by and large, more interested in the pedagogical processes of faculty, an awareness is frequently demonstrated in the survey's prose sections that other professionals processes—such as the construction of institutional priorities for tenure and promotion—can have a marked impact on faculty's ability and desire to invest energy in pedagogical initiatives.
4. Aside from the usual administrative titles (Deans, Vice Provosts, Chairs, and Heads of Undergraduate Councils), these included titles like "Director of Critical Literacy" and "Coordinator of Critical Inquiry Seminar Program."

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Appendix: 1995 National Survey of WAC Programs Funded by the Council of Writing Program Administrators

Part One (for all respondents)

1. Name of institution
2. In order for our survey to be complete, we need some demographic informa tion. Please tell us the following about your institution:
    a. Number of students (approximate):
    b. Number of faculty (approximate):
       Full-time:
       Part-time:
       Total:
    c. Approximate number of faculty, including both full-and part-time, who have participated, one way or another, in your WAC program:
3. Please indicate which description best fits your institution:
    a. Community College
    b. Four-year College
    c. MA-granting University
    d. Ph.D.-granting University
    e. Other (please describe):

4. Please check below whether your institution is:

a. Public

b. Private

5. Please check all the writing courses generally required of students in your institution:

   a. Less than a year of Freshman Composition (one semester or one or two quarters)

   b. A year of Freshman Composition

   c. Sophomore Composition

   d. An upper-division writing emphasis course (in the major or in the English Department)

   e. Other (specify):

Part Two (for respondents whose institutions no longer operate a WAC Program)

1. What year did your WAC Program begin?
2. What was its last year of operation?
3. Did the program have a director when it was terminated?
4. Did the program have permanent funding (permanent = expected to be an ongoing, reliable source) at any time? at the time when it was terminated? Comments (re. #4):
5. If possible, briefly explain why the program ceased to operate (i.e., lack of funding, director took a job at another institution, program was ineffective, etc.; attach separate sheet if necessary).
6. If there have been efforts to re-start the program, please explain briefly (attach separate sheet if necessary).

Part 3 (for respondents whose institutions continue to operate a WAC program)

Please give the following information about the person who coordinates the Writing Across the Curriculum (WAC) program at your institution (this should be the person who fills out the survey):

Name:

Address:

Telephone:

FAX:

Email address:

What is your title (specifically with respect to the WAC Program)?

What other position(s), if any, do you hold?

How many years have you served as the director of the WAC program?

During the history of the program, how many different people have held this position?

Is the person who first held this position still

a. affiliated with your institution?

b. active in the WAC program in any capacity?

Comments (re. first WAC Director):

Writing Across the Curriculum programs usually evolve; no two years are exactly alike. If the following questions are difficult to answer in exact terms, give us your best estimate, and if necessary modify the options for answers we have listed if they do not fit your situation.

1. In what calendar year was the WAC Program at your institution started?
   a. Has the program been active in every year since it began?
   b. If not, for how many years has the program been inactive?
   c. Briefly, if applicable, what were the reasons for the program's inactivity?

We recognize that the following questions regarding program funding may be seen as intrusive; please be assured that we will not publish specific budget information as it relates to any specific institution without prior consent. Where your response is approximate, please mark the approxmation with a tilde (eg: ~$100).

2. What is your annual budget for...

   director's salary
   release time
   wages, stipends,or other faculty compensation
   meals
   phone
   copying
   postage
   room use
   other
   TOTAL

3. What percent of this funding, if any, is permanent (permanent = expected to be an ongoing, reliable source)?— Comments re: permanent funding:
4. In the past 10 years, has the budget for your WAC Program (please mark only one)
   a. increased?
   b. decreased?
   c. stayed about the same?

6. If you can, please comment on the reason for changes in your WAC budget

over the last decade.

7. What components make up your WAC program? (Please check as many as apply.)
   a. A faculty seminar (2 days or more)
   b. Faculty workshops (1 day or less)
   c. Follow-up interviews or meetings with faculty
   d. Writing fellows or TAs assigned tspecific courses as writing coaches
   e. A resident writing consultant (faculty member)
   f. An all-university writing committee
   g. A WAC advisory committee
   h. In-house WAC publications (such as a newsletter)
   i. Informal but regular gatherings (such as brown-bag lunches) of WAC faculty
   j. Outside speakers or consultants
   k A writing lab or tutorials for students
   l. Collaborative faculty research projects
   m. Other (please specify)
8. What is the relationship between your WAC Program and your Writing Center? (Please check as many as apply.)
   a. Institution has no Writing Center.
   b. Writing Center exists, but there is no formal relationship with the WAC Program
   c. Writing Center Director also directs the WAC Program
   d. Writing Center tutors provide outreach to WAC faculty
   e. WAC staff help train Writing Center tutors in disciplinary writing conventions
   f. other (please describe):
9. What curricular elements make up your program? (Check as many as apply.)
   a. A freshman composition course specifically designed around disci plinary discourse conventions
   b. Upper-division writing-intensive courses such as Writing in the Sciences) in the English Department or Writing Program
   c. Upper-division writing-intensive courses taught in departments outside the English Department or Writing program
   d. Adjunct writing classes attached to courses in other disciplines, at any level
   e. Other (please describe):
10. What evaluation components are part of your program? (Check as many as apply.)
    a. We have not evaluated our program.
    b. Writing sample assessment

c. Faculty attitude surveys
d. Student attitude surveys
e. Collections of documents (assignments, course syllabi) showing impact of the program
f. Expressive evaluations (workshops, letters)
g. Classroom practices surveys
h. Faculty interviews
i. Student interviews
j. Faculty case studies
k. Student case studies
l. Experimental studies (please specify):
m. Other (please specify):

11. If you have done program evaluations, what have they shown about your WAC Program? (Check as many as apply)
 a. Program having positive effect
 b. Program having negative effect
 c. Program having neffect
 d. WAC faculty using more writing in their classes
 e. WAC faculty more enthusiastic about writing as a teaching tool
 f. Increase in student writing across the disciplines
 g. Improvement in student writing across the disciplines
 h. Other (please describe):

12. How have you disseminated the results of your evaluation (if applicable; check as many as apply.)
 a. In-house reports thelp secure, maintain, or increase funding
 b. In-house publications distributed tWAC Program stakeholders (although not necessarily limited tthis audience)
 c. Professional publication(s) Source?
 d. Popular media (newspapers, television, radio, etc.)
 e. Papers at professional meetings (specify)
 f. Evaluations have been performed, but results have not been dissemi nated

13. To whom do(es) the person(s) primarily responsible for the WAC Program (ie. WAC Director, University Writing Committee, etc.—the one(s) most responsible for the program's operations) report? (If there are parallel lines of reporting, check more than one.)
 a. Chief Academic Officer (ie. Provost, Academic Vice President)
 b. Middle-level administrator (ie. College Dean)
 c. Faculty senate or senate committee
 d. English Department Chair
 e. Other (specify):

Comments (re: lines of reporting):

14. Please check below the administrators and staff involved in your WAC program as part or all of their appointment.
    a. Campus-wide WAC Director
    b. Writing Lab Director
    c. Assistant Lab Director
    d. Clerical support staff (how many?)
    e. Director of Composition
    f. Other (specify):
15. What are your plans for the future of your program? Please summarize below what you hope to add or change in the next few years.
16. Is there a unique feature of your program which our questions have not brought out? If so, please describe it below. If you have a description of your program or materials that will help us better understand what you are doing, please attach these to the questionnaire. If journal articles have been written about your project, we would appreciate the references or copies of the articles.

Survey follow-up

Thank you so much for responding to the National WAC Survey sponsored by the Council of Writing Program Administrators. The data which you have generously helped to provide us has proved fascinating; while we are still in the very early stages of organizing and analyzing the survey results, we have already discovered some interesting and provocative themes.

Before we share these findings, however, we would like to follow up on the survey with a few brief questions which will help clarify some questions this survey has raised. These questions are appended below; if you would be so kind, please take just a moment to respond electronically, returning the completed form to Eric Miraglia at miraglia@wsu.edu. Most email client programs will allow you to use your "reply" function to return this message with your checked responses; in this case, we expect these questions to require no more than two minutes to answer.

Thank you for your time and patience; we look forward to sharing with you the results of this work.

Susan H. McLeod
Eric Miraglia
Washington State University

Wac Survey Follow-Up

1. On a scale of 1 to 5, 5 being most supportive, how supportive is your institution's administration of your WAC Program? Comments:
2. On a scale of 1 to 5, 5 being most supportive, how supportive is your institution's faculty of your WAC Program? Comments:
3. Did your WAC Program begin with a grant?
4. If your WAC Program did begin with a grant, was that grant picked up internally when the grant expired? Comments on to #3 or #4:
5. On a scale of 1 to 5, 5 being the greatest contribution, how much has each of the following factors contributed to the endurance of your institution's WAC Program?
    a. institutional mission
    b. consistency of program leadership
    c. national trends in higher education
    d. existence of a steering or oversight committee
    e. degree of faculty commitment and cooperation
    f. reward structure for faculty
    g. existence of Writing Center or other support services for students
    h. high degree of involvement from English Dept.
    l. reliability of funding
    k. presence of a vital, growing body of professional literature on WAC

    Comments:

Contacting WPA

Address subscription and membership inquiries to Robert Johnson, Secretary-Treasurer, WPA, Department of English, Miami University, Oxford, OH 45056. (See subscription and membership form at the back of the journal.)

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

Address articles and editorial correspondence to Douglas Hesse, Editor, *WPA*, 4240 Department of English, Illinois State University, Normal, IL 61790-4240. E-mail: ddhesse@ilstu.edu.

Outside Review of Writing Portfolios: An On-Line Evaluation

Michael S. Allen, Jane Frick, Jeff Sommers, Kathleen Yancey

You're a WPA for a writing program at a state university. An accreditation team has recommended program assessment. Your provost has heeded the call, and your colleagues across campus are finding that the quickest, easiest choice is a test, preferably one paid for by students, produced by someone else, scored by someone else, and altogether taken care of by someone else. The seemingly unthinkable: even your colleagues in literature have contented themselves with a nationally normed fill-in-the-proverbial-blank test as a measure of their effectiveness. You find yourself, however, resisting the call for this kind of program assessment. What to do?

Tentatively, you discuss this problem with the faculty who teach in the program. What about portfolios, they ask; couldn't portfolios work for this purpose? If so, how would they work? What might the students include? How would faculty read and score them? To what end? Together, you design a model that seems suited to your students' needs; you seem to have complied with the multiple requests for assessment.

Then, one day, while talking with the provost, she asks you how you will validate your program. Puzzled, you reply, "Validate?" Of course. A nationally normed test comes with its own validation, but a local portfolio program does not. The central question is validity: how do we know that this portfolio is measuring what it claims to measure? Who could make this judgment, and how might they go about it? What might be learned in the process that could benefit the program? And what might be learned more generally about this method of validation?

These questions are not merely hypothetical: they are the questions we sought to answer as we provided an external validation of a portfolio program at Missouri Western State University. What we'll share here is the account of this questioning, the answers we created, the new questions we created, and the lessons we think we learned.

Socially Constructed Outside Evaluation

It has been more than a decade since Peter Elbow and Pat Belanoff published "Using Portfolios to Increase Collaboration and Community in a Writing Program" in *WPA: Writing Program Administration*. While some in the assessment community continue to ask for the kinds of statistical maneuvers

characteristic of more quantitative assessments, others—chiefly Messick, Cronbach, and Moss—have suggested that a more interpretive assessment methodology could be more appropriate to newer forms of assessment like portfolios. Pamela Moss' essay, "Can There Be Validity Without Reliability?," calls for tying assessments to local contexts, with local readers having more voice in establishing scoring reliability. In several respects, Moss's essay echoes the system of socially constructed evaluation put forward in *Fourth Generation Evaluation* by Guba and Lincoln, who proposed a system of recursive dialog and discussion among "stakeholders" in the evaluation process: students, local evaluators, and outside evaluators.

In this essay, we apply in an assessment context the tenets of social constructionism. Specifically, we describe one method of "validating" local writing portfolios, grounded in a dialog among local and outside evaluators. Within this social constructionist framework, writing assessment, like other aspects of writing theory and practice, becomes a place for "the making of knowledge."

There are several benefits, we think, of using such "dialogic" or socially constructed validation of writing assessment to writing program administrators:

1. local control and maintenance of the writing assessment program;
2. the ability to create a writing assessment program more sensitive to local needs, goals, and curricula than a borrowed or imposed assess ment program;
3. the ability to adjust and revise the assessment model, in response to faculty, student, curricular, or institutional concerns;
4. increased faculty community and development; and
5. the enhancement of a program that can be gained from an exchange between local readers and external reviewers, which e-mail makes feasible.

The first four of these benefits are not new; they can be found in much of the literature on portfolio assessment (Belanoff and Dickson; Yancey). In some ways, then, outside "dialogic" review and validation of local writing assessment portfolios is a logical outgrowth of portfolio theory and research. But the use of on-line discussion *is* new, and the opportunities and benefits it provides, through dialogue among several outside evaluators in a medium that encourages informal discussion, are not well documented.

In 1995 Jane Frick, chair of the Department of English, Foreign Languages, and Journalism at Missouri Western State College, initiated such a review. The Missouri Coordinating Board for Higher Education had mandated that all assessment instruments for majors developed locally (i.e. the department's English major portfolios) at state institutions be reviewed "by experts from outside the institution concerning questions of validity, reliability, and appropriateness" (Johnson). Jane contacted Michael Allen, the leader of a group of portfolio researchers, Portnet.[1] Michael was joined by Portnet members

Kathleen Blake Yancey and Jeff Sommers; both had significant experience conducting workshops on portfolios and publishing articles and books within the field. As the project developed, Michael Allen provided leadership, facilitating the email dialogue and distributing information from Jane to the outside evaluators.

This essay has several parts: 1) the background of the project; 2) major themes from the evaluation session; 3) specific issues of reading and evaluation; 4) what we learned from and what questions were raised during the on-line session; 5) recommendations we suggest for WPA's.

Majors Portfolios at Missouri Western—*Jane Frick*

Faculty at Missouri Western, a four-year open-admissions, state-funded institution with approximately 5,000 students, have considerable experience with programmatic writing assessment. We instituted a holistically-scored writing sample to determine placement in composition courses in 1986, and we replaced the exit exam in the developmental writing course with an end-of-term portfolio in 1988. Since 1993, graduating seniors in English/Technical Communications, English/Public Relations, and English/Writing emphases have been required to submit a portfolio of writings from their majors courses to fulfill the state coordinating board's mandate that all majors "be assessed."

The department's faculty developed the majors portfolio requirement while participating in a national English Curriculum Review Project, 1991-1993, sponsored by the Modern Language Association and the Fund for the Improvement of Postsecondary Education. Working with Linda Flower, our MLA/FIPSE project consultant, faculty constructed the portfolio project. Students are responsible for keeping writing projects throughout their academic career. At midterm of their final semester, majors submit their portfolios, which consist of a resume, self-reflective essay, and course writings/publications, with separate introductions explaining class assignment, audience, and publication history. All pieces must be word-processed and in a uniform format. Using a locally-developed analytical scoring guide (see Appendix A), three faculty members rate the portfolios and write evaluative comments.

When I contacted Mike about his using the Portnet group to conduct our external validation, I had imagined following traditional holistic assessment procedures, with two outside readers and a third as an arbitrator. Mike and I arranged to have the outside validation conducted using our Spring 1995 graduation portfolios with Yancey and Sommers to serve as the two Portnet readers with Mike as third reader, if needed. After completing the scoring, Sommers, Yancey and Allen would validate our local majors assessment, evaluating our portfolio collection process, our rubric, and the ratings Portnet readers gave to our portfolios. As I explained to Mike, "We will compare our

local readers' scores with yours, and analyze the critique which you provide us of our portfolio assessment process" (e-mail to Mike, 30 November, 6: 03 p.m.).

However, by April, Mike was beginning to think that perhaps a socially constructed procedure could be followed. I would act as a source of local information as outside evaluators discussed, on-line, the portfolio program and the portfolios themselves. This procedure would be more interactive and less traditional; as outlined by Guba and Lincoln, the evaluation discussion would be summarized in a "credibility audit" with extensive quotation from the on-line discussion. Although the session would not be a direct application of the Guba-Lincoln model—because students would not be involved—it would yield some recommendations about the portfolio program as well as "validation" or "adjudication" of the local scores by the outside readers. Mike would participate in the outside evaluating from the start of the session, and not be simply an appellate reader. I would also be involved in the discussion from the start, as a source for further information about the local context. After some thought, I accepted the invitation to participate in this new kind of assessment procedure.

We adapted a method from one developed by Portnet (Allen). "Snail mail" was used to deliver the portfolios, and all readers reviewed the portfolios with the contextualizing material. I sent, along with the portfolios, the requirements for the portfolio, our rubric, a sample portfolio with scores and our local readers' comments, a Missouri Western course catalogue, and departmental newsletters to give a flavor of our program. The outside readers—Kathleen, Jeff, and Mike—were to read the portfolios and score them according to our requirements and rubric. The on-line session for discussion of the program and the portfolios was divided into two sessions. In the first one, at the end of May, 1995, the outside readers discussed the program, raising questions about the requirements and rubric for two days. Then, in the follow-up session of two more days, the outside readers posted scores and discussed how they arrived at them, asking me further questions about the program, as needed. I responded with the local scores and some commentary. Finally, we recommended improvements. This part of the process, exclusive of the audit that Mike produced, took about a full week and was conducted entirely online.

Themes and Lore, Stakeholders and Students
—*Michael Allen* and *Jeff Sommers*

As outlined by Guba and Lincoln, a socially constructed evaluation is warranted by the discussion among evaluators; therefore, a "credibility audit" must be provided, summarizing the evaluation session and approved by each of the participating evaluators. This audit is no small matter—indeed, it is the evidence of the evaluation. The concerns of each participant must be reported, in context, with ample quotation to provide evidence of the logic and thoroughness

of the evaluation. For the on-line session evaluating the Missouri Western portfolios, the audit exceeded 30 pages, much of it straight, inelegant narrative, with the times and dates of each e-mail message being the primary method of organization (an abbreviated selection of "scenes" from the audit appears in Appendix B). Such a narrative, then, provides the "warrant" for the evaluation, proof that the evaluation session was not a matter of subjective whim, that tentative responses were challenged, and that concerns and issues were discussed and argued before a final evaluation was reached.

During the on-line session concerns emerged about

- the weighting of portfolio components and evaluation criteria: the greater weight given to some components and criteria than to others;
- the importance of format and "visual literacy" in both the portfolios themselves and in the evaluation criteria;
- the place and importance of reflection in evaluating the portfolios;
- differences in scoring between the local readers and the outside readers; and
- consequences of not passing the portfolio evaluation.

Some of these concerns were familiar to the Portnet evaluators. Questions about the "weight" of locally designed and applied criteria had arisen in earlier outside reading sessions; the place and importance of reflection in portfolios seems to be a perennial point of discussion in assessment; and of course there are always differences in scores between local and outside readers. Local readers, who design and implement the portfolio program, are much closer to their curricula and program priorities; outside readers bring a new—but sometimes uninformed—perspective to the portfolio program design and implementation. Through dialogue between and among local and outside readers, a local portfolio program can be validated.

These three areas—how to apply the evaluation criteria; how to read and evaluate reflection; and how to address differences in scoring—are constant in outside evaluations conducted on Portnet. These concerns seem to emerge whenever outside perspectives are brought to locally developed and practiced evaluation. As questions in these areas arise, the outside evaluation can be seen as a "testing" of local assumptions, often unarticulated—examples of Michael Polanyi's "tacit knowledge" which local faculty share as part of their own department culture. Often, the dialogue between local and outside evaluators is merely a matter of clarification, bringing to light ideas or priorities which local evaluators had not articulated. Sometimes, however, the outside "testing" of local assumptions raises issues which local evaluators see as needing more significant discussion among local faculty or changes to strengthen the portfolio program.

Weighting of Components and Criteria

Early in the evaluation, the focus of concern was on the relative weighting of portfolio components, which Mike described as a "classic problem . . . for outside readers." Outside readers are most able to step outside local parameters and assumptions to ask simple, but profound questions; in this session, such a simple question emerged: how to define "component"? The evaluation form (Appendix A) provided by Missouri Western established five components, but some of those are actually individual pieces of writing (e.g. "Professional Resume" and "Self-Reflective Essay") while others are features of the portfolio that cut across all of the written work (e.g. "Project Introductions" and "Format"—the latter including a topic which emerged in the discussion, visual literacy). The fifth component ("Major Projects") includes multiple pieces of writing. The early conversation also focused on whether the program required a single summative score since the scoring form did not suggest that such a score was required. To an external reviewer, then, some significant questions arise:

- How important are a portfolio's individual pieces as individual pieces?
- Are some identified pieces to be viewed as more significant than others?
- Is the sequence of the components in any way congruent with the relative weighting of the components?
- What form was expected for the "rater's comments" that conclude each reading?

Mike and Jeff both wondered if there was "a local, understood, assumed or 'hidden' 'weighting' of one or two sections of the portfolio as more important than other aspects of the portfolio." Of course, Jane provided responses for these questions, but these responses suggested a larger issue: how do portfolio programs describe their own procedures? Most portfolio programs have some materials that are already committed to writing (Allen). However, important information that may ordinarily be communicated to local raters orally through the instructions given by the administrator must be written down for an external reviewer. Some of that non-written information is best characterized as "lore," which may be experienced in some "felt" way by practiced readers who are immersed in the culture of the scoring community. One of the most productive aspects of external review, then, is that it requires institutions to examine their lore and actually articulate it; thus, preparing for an external review generates knowledge for the home institution, as we'll outline later.

Moreover, the focus on how to read the portfolio also led the outside readers to reflect on their own reading processes. Missouri Western's portfolio evaluation form identified five separate scoring components for the portfolios. One of the components included all of the individual pieces as a unit; however, two of the individual pieces also appeared as separate scoring components. It became difficult for us to ascertain how to weight the scores. Kathleen characterized her reading of the portfolios as having what she called a "kind of cascade

effect." By focusing on the attributes across the portfolio, she developed an overall impression of what she read. Jeff read differently, separating each individual piece of the portfolio from the others, attempting to suspend judgment until he reached the end of the process. Kathi's usual reading reading process provided her only with a score on one component; Jeff could find no single place to record a holistic score. The Missouri Western portfolio evaluation form did not seem to fit particularly closely with either Kathleen's or Jeff's accustomed method for reading portfolios, and both were left wanting to make final summative comments but not quite sure of how (or if) to do so.

Visual Aspects of Format

Kathleen noted the importance of the resume and visual literacy throughout the portfolio. She found that visual literacy seemed to have been "so internalized by most of the students that it informs both individual pieces and the overall portfolio. I think since this was so constant that it must be a strength of the program." However, none of the outside readers felt that the existing evaluation rubric valued the importance of visual literacy throughout the portfolio. The "Format" criterion addressed margins, typing, and general appearance, but the importance of layout, graphics and visual presentation in several documents seemed hidden or under-articulated in the evaluation criteria. In response to these remarks from the outside readers, Jane put visual literacy at the top of her list of explanations on the second day of the evaluation session: "Visual literacy is VERY important in the desktop publishing course our students complete here at Missouri Western. In fact, the faculty member who teaches the course says she grades 'strictly' on design and format. . . . " This was an area of the rubric which would be clarified in future local evaluations.

The Place and Importance of Reflection

As Kathleen noted the "Janus effect" of the resume at the beginning of the portfolio, looking forward as much as looking back, she mentioned that the liked the placement of the reflective essay at the end. Mike disagreed, preferring the frame which an opening "reflective letter" provides the portfolio reader. Jeff responded that, no matter its placement, he would read it first: "I don't like reading without some context . . . so when I know that the context is available, I prefer to read it first." His response led him to an extended comment on how to read reflective essays:

> I've been thinking about these reflective pieces for quite some time and one idea that I'm clinging to now is that the reason we're unhappy with so many of them is that we're confusing process and product (who us?!!). We read a product. When it doesn't seem particularly reflective in the voice, the tone, the content, we're disappointed that the student hasn't

reflected enough. I want to argue that it's very possible that the reflection has indeed taken place as part of the process of putting the paper together. Even in the essay that named virtually every member of the MoWest English dept., the writer had obviously reflected on what particular thing to single out that each prof had contributed to her education. What I'm getting at is that sometimes I think we're asking for more than we have a right to expect: we not only want the student to reflect, but we want to see the act of reflection in the text itself. . .

Both readers found the idea of reflection useful, but also found its application here not as useful as it might be. And they raised questions about what we even mean when we say "useful."

Differences in Scoring between Local and Outside Readers

Just before the last day of the online session, Jane posted the local scores, and that prompted another level of discussion, based in outsider and insider dynamics. For instance, Mike questioned the low scores given to one student in light of high scores given to another; he had a "hard time seeing how D's portfolio could be valued as highly as B's or C's." He had "a less hard time seeing how A's portfolio was given the local scores that it was given," though he suggested that "her relative success in writing about 'homefolks' could be the positive side of a resistance to a full integration into (what she may have seen as 'white') academic culture." At the end of his message, Mike again objected to the 3's given to D's portfolio: "they're just too high." He felt constrained by those scores to raise a "disturbing" question: "Could it be that the Format score is a determinant? Does it drive the other scores? I'm afraid that possibility occurs to me as one way to explain both the low scores for A and the high scores for D—and such and explanation I find, as I say, disturbing."

Kathleen responded to Mike's comment on the scores, saying "I'm in agreement with Mike all the way round here," reviewing the general agreement about the C, B, and A portfolios ("There isn't complete agreement, but we do agree on what's above and what's below average") but raising a question about D's portfolio: "The D is another matter. How can that be a 3, and the B/C be a 3? This would be a good occasion for the raters to jump in and explain what they were thinking, because whatever it is, it's not what we are thinking!"

Jane's response was to double-check C's scores and her e-mail message. She explained, "I typed '1's' when I should have typed '3's'. Reader # 1 gave C scores of '3's' in all five categories." Sometimes scoring differences can be the result of typographical error; in that one case, double-checking corrected the outside readers' confusion. However, regarding the difference in scores on the D portfolio, Jane's response endorsed the evaluative perspective of the outside readers: "Please don't change your scoring of the D portfolio. I think your evaluation of it is appropriate."

Stakeholders and Consequences

Of course, as outside evaluators, our evaluations of individual portfolios had no consequences for the portfolio writers themselves, as we were well aware. It's inviting to think, given our experiences as portfolio readers and as external evaluators, that the artificiality of the scoring is not of consequence; however, that may be wishful thinking. Who were the stakeholders in this external evaluation? The individual student writers were not stakeholders; our scores had no effect on them. We as external evaluators had some small stake in the assessment since we certainly wished to perform a useful and valuable external evaluation for those who had contracted our services. Because we had all worked together before, however, there was not much pressure to perform to a certain standard out of concern that we would not "measure up." Clearly, Missouri Western itself was the primary stakeholder here in its need for validation of its program.

But as we read and discussed the portfolios, the issue of the students as stakeholders arose again for the outside evaluators. What consequences did the Missouri Western readers' scores have on the student writers? With placement portfolio programs such as Miami's, the consequences of the scoring are generally clear cut: student A is placed in course 1, 2, or 3, etc., based on the evaluation. With barrier portfolios, however, the consequences become fuzzier. Theoretically, student A hurdles the barrier or does not. But what happens when the student does not hurdle the barrier? Suddenly, the stakes have risen because the unsuccessful student has often been successful in other official ways, through accumulating credits and passing courses, etc. In discussing the portfolio which the outside evaluation could not pass, Jeff posted this comment:

> [Portfolio] A: I hate situations like this one. Her self-reflective essay, which I thought was her best piece of work, not only seems competent but tells a story of importance. I don't think this portfolio is acceptable, but I sure don't want to tell the person in that essay that it isn't. I think by revising her papers to eliminate errors and by fleshing out her project intros, she could probably squeak by. However, I don't really think that pulls the portfolio up over the line. . . .

It is problematic for any outside evaluator to get a full sense of the consequences of the scores, and for good reason. Rubrics and programs are institutional responses to evaluation needs, but "failed" portfolios not only represent the program but individual students. For a local reader, portfolios that do not measure up rather quickly metamorphose into familiar students in trouble. Faced with the human being behind the portfolio, the program responds to the student's need to get over the barrier. For external readers, the human component remains rather distant not only because the readers are not of the community in the first place, but also because the entire activity is an exercise conducted after the actual evaluation.

This fact raises a small but important distinction: as external readers we

read differently than we do as readers in our own programs because we understand in more than one way that we are not actually evaluating the individual portfolios so much as evaluating the program itself. While that may seem an obvious conclusion to make, it is worth recognizing: it "feels" different to read the portfolios in that way, knowing how removed from the human agent of the portfolio we are as outside readers.

Plans to Implement Changes in the Missouri Western Program—*Jane Frick*

In a June 16, 1995 e-mail message, I elaborated on our plans to modify the evaluation session and program at Missouri Western, in response to the outside review.

1. We need to attach the portfolio requirement to a senior seminar course so that students get 'credit' for their work and become more motivated to rework pieces and spend time on the self-reflection essay.

Changes in majors requirements have political implications. At Missouri Western, we can not just add another course because our majors are already maxed out in terms of number of required hours. To provide course credit for developing the portfolio—and I believe that this is a worthwhile objective—we will have to substantially alter an existing course and/or drop a required course and institute a new one. Curriculum changes within most English departments are fraught with turf wars over meeting faculty desires to teach their specialties while meeting student course needs. Because we have no graduate offerings and because the bulk of teaching assignments here are first-year composition courses, we are heavily invested in the majors courses we already teach.

2. We need to change our catalog wording about the majors portfolios to allow us legally to require students who turn in a 'failing' portfolio to revise it.

3. We need to change the scoring guide to include an "overall" score and/or weight the various pieces in the portfolio—perhaps eliminating the "format" criteria as something to be rated and/or changing it to reflect graphic design.

Our outside reviewers really helped us see problems with our analytic scoring form, particularly our equal weighting of resume, project introductions, and format with the more 'important' self-reflective essay and major projects. In addition to addressing the relative importance of the required components and the need for an overall 'score' of the portfolio, I suspect that we will also adopt some of the evaluators' other suggestions for improving the portfolio evaluation:

- providing a certificate of 'distinction' for excellent portfolios;
- not scoring portfolios unless they are submitted in the required format and they are free of spelling and mechanical errors;
- replacing the format criteria on our guide with one related to graphic design.

4. We need to change the submission criteria to eliminate the "schmooz" factor in the self-reflective essay,

Kathy and Jeff's e-mail exchanges in the portfolio audit pointed out how students' gratuitous remarks about their professors in their self-reflective essays were of little use in evaluation. Local evaluators have found such comments troublesome because it makes it difficult to be objective in the evaluation process.

5. We need to change the faculty scoring procedure, perhaps assigning the same faculty to read all the portfolios in a given semester and (perhaps) scoring the portfolios at one setting and/or conducting an on-line scoring of the portfolios similar to the one used by our outside evaluators.

The outside portfolio audit provides our local evaluators with a model which I hope we will emulate. In order to save faculty members' time, in spring 1996 I assigned different readers to each portfolio (twelve in all). The evaluators only scored one portfolio, and we did not provide an opportunity for the evaluators to confer with each other and/or to compare the four portfolios submitted this semester. By reading all of the majors' portfolios, however, the outside evaluators were able to make clear distinctions in their ratings and to come to an overall understanding of our majors' programs. The e-mail (credibility) audit for conducting the evaluation allowed readers to reflect upon the scoring guide, defend and analyze individual pieces, assess the strengths of various courses as reflected by majors' writing assignments, and come to consensus about the ranking and scores of the portfolios. The messages also provided their readers with a 'hard copy' trail of the entire evaluation process. All of our faculty here use e-mail, and I look forward to establishing a discussion list for scoring future portfolios.

The Making of Knowledge in Writing Assessment and the MoWest Reading—*Kathleen Yancey*

In *The Making of Knowledge in Composition*, Steven North classifies those who know (scholars) as distinct from those who do (practitioners); this distinction has certainly been inscribed in the discipline of writing assessment. Historically, as the story of Ed White attests, those working in writing assessment have been practitioners: defining and then solving real problems with real consequences for real students. To do so, they have usually had to create their own graduate course in writing assessment, studying, adopting, and then adapting the languages and the ways of other communities (White)—acquiring the quantitative methodology of psychometry, for instance, to use with the rhetorical constructions of composition studies. Still, in both method and theory, writing assessment specialists have been directed (some might say dominated) by the terminology and the values of the psychometrists. Consistently, they have sought to define the given—the twins validity and reliability—in ways decidedly

sympathetic to what teachers and students have been doing in their classes. In the course of this work—this interfacing between and among teachers, administrators, and testing-specialists—however, the making of new knowledge was not what writing assessment was about; the making of practical solutions was.

When Jeff, Mike, and I agreed to read, score, and discuss the Missouri Western portfolios, we anticipated making such practical knowledge, and rightly so. The three of us have worked for over two years now as part of Portnet, reading and critiquing portfolios and portfolio models and advising program directors and teachers as to how they might improve both. As part of this same project, the three of us had just completed a consulting job for Jeff: reading and scoring some portfolios from the Miami program to see how a new rubric might affect the reading and the scoring of the next batch of portfolios, and, if necessary, to suggest some revisions in the scoring guide. So we were prepared to offer practical advice to Jane and her colleagues on the basis of what we constructed during our electronic collaboration.

What seemed to emerge during this collaborative process, however, was a sense that we were in fact doing more and other than only solving a practical problem; through solving this problem we understood some issues in new ways. In sum, we were making knowledge. Through reading, scoring, discussing, reading again and discussing again, we were seeing things we hadn't seen before. And as Patricia Harkin suggests, this seems to be a new way of making knowledge that takes advantage of the practical, that indeed is immersed in and emerges from lore. How can we learn to see lore produce knowledge? Harkin suggests that one possibility is to construe the academic "conference" as a kind of postmodern conversation in which different theories interact dialogically.

> I envision a series of conferences that ask us to work up from the practice of lore, not down from a theory of writing, conferences in which experienced, gifted teachers address a "problem" delineated for the occasion, a problem like the writing of students in open admissions colleges, or cultural literacy, or the ethics of exit exams. The conference would focus on the teaching practice of this featured guest, much as we now focus on the presence of a keynote speaker. (Harkin)

What did we learn, then, of both the practical and the theoretical? What follows is a summary both kinds—of what it is that I think we learned, and in some cases, learned again, falsely (some might say) divided into practical knowledge and theoretical possibilities.

Practical Knowledge

1. The exigence here was to review a particular portfolio program, to commend what it did well, and to suggest where it might do better. This task is familiar to us: in reviewing a set of portfolios, we see the patterns and themes that define the program in three ways: (1) through the contextual material

supplied to us (the articulated curriculum); (2) through the scoring guide (the articulated criteria); and (3) through the portfolios (the experienced curriculum) (Yancey, "Teacher Portfolios"). Generally what we saw in the Missouri Western model, was a match, one sign of a successful program. Where we saw seams, we noted those as well. In particular, we were impressed by the visual literacy of these students, and we recommended that faculty learn to read more visually themselves and that this component of the program receive greater emphasis in the portfolio model.

2. As indicated, we found the rubric surprisingly unvisual. Put differently, the rubric flattened out what we saw as a mutli-dimensional portfolio—so that the readers were valuing certain kinds of achievement *in spite of* rather than because of the rubric.

3. Like many portfolio readers, we at the first were reading in at least two ways: at the direction of the scoring guide and at the direction of the students. Another factor entered into our reading, however, and it's a classic problem when grading: how/do we value more ambitious attempts compared to less ambitious ones? Or is Oscar Wilde correct here too, in saying that all comparisons are odious? The outside readers felt that credit should be given to students for attempting more rather than less, but this value was not represented in the scoring guide. Should it be? we asked. So, now the readers are reading in three ways: at the direction of the guide, at the direction of the students, and at their own direction.

4. Again, as individuals, the Portnet readers have read and evaluated hundreds if not thousands of portfolios; as members of a research and now consulting community, they have reviewed portfolio models, scoring guides, student portfolios, and reflective letters. The process that we have used to do this—sharing contextual material, reading first, tentatively making judgments, discussing and discussing and discussing again, but within a restricted time frame, judging again, and then reviewing conclusions—has proved to be very productive. The protocol seems to enact Donald Schon's reflective conversations: discussion focused on fuzzy problems with no set solutions. It is a process that we seem to be able to adopt and adapt according to the needs of the task.

5. We are also still learning about the technology that makes this form of collaborative assessment possible. For instance, in conducting this review, we should have set up a listserv for discussion. That way all we'd need to have done was hit the reply button, and we'd also have had the conversation automatically archived. As it was, we were cc-ing our comments and trying to archive ourselves; this is not tapping the capability of the technology.

Theoretical Issues

1. Any single portfolio is read according to its place in the context. This seems pretty obvious, but let me push the concept a little by reference to our

focus on the scoring guide. We would expect some focus: the guide is to drive our reading, after all. But we also paid particular attention to the visual literacy of the students, again in part because the portfolio began with a document that relies on formatting, the resume: so the contents of the portfolio reflected back to the guide and made us more aware of how the visual rhetoric of the rubric failed to respond to the portfolios. So the immediate context—that established by the portfolios in the context of their program—shaped our response.

But there was a second, larger, earlier and seemingly unrelated context that the outside readers brought with them that influenced their evaluation, and that was the Portnet discussion we'd had earlier on the scoring guide used in the Miami program. We had evaluated two guides—different in their values, but considerably different in format. So the power of the layout of the scoring guide was a consideration we brought with us to this discussion, and that too, I think, accounts for our reading of the scoring guide. Simply put, we were more aware of what we've begun to think of as the rhetoric of the rubric. What is that rhetoric? With that question, we begin to create knowledge.

2. It's pretty naive to think that the scoring guide by itself will in fact drive the evaluation, unless you start deselecting readers, as they do at ETS. Our model of reading is different: it assumes that readers are experts and that their judgments have to be accounted for in some way. Given this commitment to inclusion without consensus, and given our discussion of our readings, we've allowed ourselves to *see* how we read. One tentative conclusion that we've drawn is that several factors influence the reading and evaluation of a portfolio. These include:

- the weight given to features in a rubric, which makes the rhetoric of the rubric even more important. Sometimes that rhetoric can heighten a more important value; at other times the rhetoric of the rubric is at odds with the articulated value.
- weighting that seems to come with the stipulated order of items in the portfolio. If we see the portfolio as text, then the most important positions are the first and last. But relationship between arrangement and weighting assumes that readers will follow the prescribed order. As Jeff noted, he reads hypertextually: he chooses to read the reflection first, regardless of where it is placed. Do other readers read in their own hypertextual ways? And if so, (how) might this account for different readings of the same portfolio?
- weight according to what the student says is important: how do we factor in the claims made by a student relative to the expectations he or she is supposed to meet? are there other weights? is there somehow a kind of triangulation of these weights? and if so, how does this occur?

3. In method, we will also read differently. Given my philosophical commitment to portfolio *qua* text, I look for ways to read across the multiple texts, even when the guide tells me to account for each one specifically. In what other ways do portfolio readers read?

In sum, what we are finding here is that through reflective assessment practice and conversation, we are addressing real problems and answering real questions. At the same time, in addressing these problems, we are able to do what experts do: to review the data, to discern patterns, to generalize from those: to make knowledge.

What's a WPA to Do?

It's common to conceive of assessment as linking to and reinforcing curriculum; it's less commonplace to think of program validation the same way, as a mechanism congruent with our curriculum that permits enhancement as well as assessment. That's what we tried to do here.

To accomplish this aim, we committed to several principles:

Local control of the program validation. The basic method of dialogic assessment had been developed on Portnet. It was now simply adapted to a new purpose as framed by the local institution. As exemplified here, the method situates the local issues and concerns centrally. It seeks to understand those first, to recommend suggestions congruent with the local vision second.

Inclusion of a participant from the local program. In some ways, this is the most unusual component of the program validation. Yet it too is central since it is through the interaction of external readings—which include discussion and explanation, not just scoring—with internal readings that expertise is created. Such expertise—rather than scoring guides or training—is at the heart of this kind of assessment.

Use of the electronic medium. We wouldn't recommend that email replace meetings. But as a medium, it makes other kinds of work possible. In this case, it made resisting a standardized measure, at considerable expense to students, resist-able.

Accounting for what we found in ways sensitive to the demands of the Missouri governing board. The benefits described above won't count unless we can translate them to others beyond our contexts. We were able to do that as well.

What's a WPA to do? In a phrase, be rhetorical. Understand exigence as opportunity; include multiple audiences; welcome intertextuality; work collaboratively; enhance programs; learn.

Or: Do what s/he does: day in and day out.

Note

1. The authors wish to thank The Council of Writing Program Administrators for the grant which helped support the office expenses of Portnet activities such as the one in this report.

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Appendix A: Missouri Western State College: Senior Writing Portfolios Scoring Guide

Circle All Appropriate Responses

All items required by the checklist are included? Yes No

Assessment scale for the following items is: 0-Rejected/Inappropriate; 1-Developing/Marginal; 2-Maturing/Appropriate; 3-Finished/Professional

Professional Resume

0 1 2 3

Resume presents concise and complete information concerning the student's background and preparation is appropriate for use in professional settings.

Self-Reflective Essay

0 1 2 3

Clearly explains to raters how the student has developed as a writer/scholar/expert in the major emphasis; how major courses have affected the student's thinking/writing strategies; how the portfolio represents what the student has learned; why the portfolio is evidence of the student's ability to begin a career or complete graduate course work; what academic problems the student has experienced, how the student dealt with them, and what the student plans to do for continued improvement.

Project Introductions

0 1 2 3

Course name, semester, year; assignment criteria; audience(s); extent of contribution (if group work); publication history; weaknesses/problems in published pieces that student would change or changes made in pieces since the course ended.

Major Projects

0 1 2 3

How appropriately the content of the major projects meets the challenges detailed in the introductions prepared for each by the student.

Format

0 1 2 3

Three-ringed binder

All non-published material laser printed on 8-1/2 X 11 sheets

Published material in plastic pages

Items separated by labeled dividers

Clean/revised materials free of spelling and mechanical errors

Bookman (10 pt. auto) for body copy, Avant Garde for display type, single spaced, paragraph indents, double spaced between paragraphs

First and last names in upper right of each page

Kind of project in upper right of each page

Page numbers in bottom right of each page, with page 1 for each entry following divider and following pages numbered successively

Rater's Comments

Appendix B: Selected Scenes from the Evaluation

This section provides selected "scenes" from the credibility audit (the actual audit runs about 30 pages), with quotations to give the flavor of the on-line discussion. In the first part of the evaluation session, program features were discussed: how to read the rubric, how the portfolio was designed, and how the portfolio reflected the values of the local department. In the second part of the session, the portfolios themselves were evaluated by the outside readers. After their discussion was complete, Jane posted the scores and comments of the local readers, and the outside readers responded to any differences between the local and outside scores and comments.

Beginning of the evaluation session, Tuesday, May 23, 1995. Jeff notes that the rubric contained several sections (Resume, Reflective Essay, Project Introductions, Major Essays, Format) and raises two questions: was there an overall score for each portfolio, and was each section of the rubric to have equal weight? Mike agrees with Jeff's comment and wonders if there was "a local, understood, assumed or 'hidden' 'weighting' of one or two sections of the portfolio as more important than other aspects of the portfolio." Suggesting that this was "a classic portfolio problem, especially for outside readers," he notes that the portfolio contained

> a paper on Hamlet . . . [which was] uninspiring: a chronological survey which seemed important to the student—and indeed it may have been very important—but which, as an essay was less than the introduction led me to expect. On the other hand, for other students the internships—the real world writing—were quite impressive, and I wondered if they were to be valued equally with course work (I felt they should)." (1:30 p.m.)

5:15 p.m. Jane answers an earlier question from Jeff about what happens to portfolios which do not pass:

> You have copies of the portfolios originally submitted. One of the four portfolios this spring was judged 'not acceptable' by two of the three readers, and we made the student resubmit after reworking project introductions and cleaning up proofreading errors. She worked with our English professional in the Writing Center on the rewrite...

5:22 p.m. Jane responds to the questions on the overall score and the weighting of various aspects of the rubric. To Jeff, she says, "You are correct—our 'form' does not have an 'overall' score, and/or provide for a summative commentary—especially problematical when we have a portfolio which needs to be reworked." And to Jeff's question on "weighting", she responds that the five categories were weighted the "'same'—even though in faculty discussions with raters here this spring, we've come to the conclusion that the five components probably ought to be ranked and that the format criteria need to be reworked so that 'Clean/revised materials free of spelling and mechanical errors' gets 'additional' weight somewhere."

Wednesday, May 24, 8:08 a.m. Kathleen notes the importance of the resume and visual literacy throughout the portfolio. She found that the resume "gave the portfolio a kind of Janus effect (i.e., it was looking forward as much as looking back)," and that visual literacy seemed to have been" so internalized by most of the students that it informs both individual pieces and the overall portfolio. I think since this was so constant that it must be a strength of the program." Like Jeff and Mike, Kathleen prefers an overall score; she also endorses the structure of the portfolios, specifically "the dynamic between what I am calling primary and secondary texts. I like the fact that there are different kinds of secondary texts. I would like to see this better accounted for in the rubric."

8:22 a.m. Kathleen comments on weighting, with specific attention to the function of the self-reflective essay ("letter"). She finds that the "secondary texts are very helpful":

> How much weight they get, however, is in part a function of where they are. For one portfolio, for instance, I decided early on that the student could, in my words, really write—*because* her introductory letter was so strong. It exerted a determining halo effect, I'd say. (It would have been interesting to read hers with the letter last and see if I'd give such a glowing review.) So I guess what I'm saying is that if we think the weighting of this kind of text is disproportionate somehow (and what does *that* mean?), moving it from this place of emphasis is probably a good idea. By the same token, the fact that the resume comes first probably accounts in part for my strong sense of the emphasis on visual elements of rhetoric. . . .

8:34 a.m. Kathleen reflects on her own reading process as "somewhat different" from Jeff's and Mike's:

> I did make notes on each piece, but I didn't separate them out (unless, as in one or two cases, I made a note on the specific piece so that I could more easily look it up again)—I just made a list of traits, abilities—for instance, from one portfolio: "overgeneralizes, wordy, rambles, criteria—# of words, Hamlet—re-telling of story. and so on"—so that what I have at the end is a kind of cascade effect, if you

> will, a set of 'markers' that in a kind of associative way paint the picture of the writer I see, and I think they are markers I might have to 'unpack' for someone else. Still, they give me the overall impression that I need to decide if one has passed or not. And at the end, I went back through the separate categories and assigned quick numbers, though since the main thing is the pass or not, I didn't worry too much about fine distinctions there. So I guess I am reading another way—and one that I think has formative value. On this last portfolio, for instance, I could pretty easily see that there were certain features that cut across categories and I know what those features for me are.

8:50 a.m. Kathleen suggests that the reflective essay could be moved to the end of the portfolio.

10:35 a.m, Mike disagrees, saying he "read the resume and the self-reflection in tandem" and arguing, "aren't we interested in how students shape their experience? I think so; I wouldn't therefore, like to see either the resume or self-reflection moved to the end: such a move would, for me, make the portfolio more a collection of essays rather than a constructed assessment instrument."

12:27 p.m. Kathleen replies to Mike, agreeing "that we want more than collected essays" but continued questioning "the privileging of the reflective moment and the placement," connecting the placement issue to the "weighting" issue, since "putting the resume first gives it a weighty place (as opposed to the weight assigned in the rubric, yes?). . . . So I think I was thinking that putting the resume at the end would still give it some emphasis and some closure—but it might tend to 'drive' the reflection a little less. . . ."

12:29 p.m. Jeff comments on the "weighting" of the resume ("I didn't discount the resume as being of equal weight. In fact, I thought the final category on Format was the least important/useful to me . . .").

2:51 p.m. Jeff responds to the discussion of the reflective essay's placement, reporting that, no matter its placement, he would read it first: "I don't like reading without some context ...so when I know that the context is available, I prefer to read it first." His response leads him to an extended comment on how to read reflective essays:

> I've been thinking about these reflective pieces for quite some time and one idea that I'm clinging to now is that the reason we're unhappy with so many of them is that we're confusing process and product (who us?!!). We read a product. When it doesn't seem particularly reflective in the voice, the tone, the content, we're disappointed that the student hasn't reflected enough. I want to argue that it's very possible that the reflection has indeed taken place as part of the process of putting the paper together. Even in the essay that named virtually every member of the MoWest English dept., the writer had obviously reflected on what particular thing to single out that each prof had contributed to her education. What I'm getting at is that sometimes I think we're asking for more than we have a right to expect: we not only want the student to reflect, but we want to see the act of reflection in the text itself. . . .

2:31 p.m. Jane writes a significant message which responds to Kathleen's several messages earlier in the day. Her message further contextualizes the Missouri Western

portfolio program, emphasizing the importance of visual literacy in some portfolios and generally reviewing the structure of the Missouri Western portfolio program:

> (1) Visual literacy is VERY important in the desktop publishing course our students complete here at Missouri Western. In fact, the faculty member who teaches the course says she grades 'strictly' on design and format. . . .
>
> (2) Personally, the self-reflective essays bother me because we usually have several students who name their favorite professors and tell us readers how wonderful our faculty members have been in shaping their lives and in improving their writing, analytical skills, etc. Suggestions, please, about how to clearly inform students NOT to praise? How to encourage more reflection?
>
> (3) The student who had to resubmit the portfolio ONLY had to correct mechanical/grammatical errors and rewrite the project introductions, in consultation with the English professional (also teaches composition here) in the college's Writing Center. She turned in the 'corrected' portfolio the first week of May, and since the Writing Center professional had worked extensively with her on the changes, the three readers did not reread her portfolio.
>
> (4) From the outset, we've attempted to keep the work required of our students in preparing the majors portfolio and the faculty evaluation of same TO A MINIMUM. The portfolio requirement is 'tacked on' in the student's graduating semester; the students do not receive any academic credit and prepare the portfolio on their own, outside of any academic course. . . .
>
> (5) The Writing, Public Relations, and Technical Communications students tend to be more vocationally oriented than our Literature students, and they need a folio/portfolio with resume for their job searches upon graduation. Our original intent for the majors portfolio was to design it so that students could use all or most of the portfolio for that purpose—several have reported back to us that the portfolio was a major factor in their obtaining their first 'professional' writing/editing job.
>
> (6) Students are free to revise pieces for the portfolio, but since all of them have already been 'graded' in a course the students tend to believe that they have written 'passing' work. The letter to the majors informing them of the deadline for submission, the Portfolio Submission Requirements, and the advisor's 'Checkoff' sheet all stipulate that materials must be cleanly edited, and this semester, one portfolio still came to us with considerable proofreading errors.

1:17 p.m. Jeff reports he is ready to rank the portfolios in order: "B at the top followed by C. D was next and A came last." He followsthis ranking with comments, including quotations from his reading notes, on each portfolio:

> B: I gave her 3's in every category. The resume seemed strong to me. I'd recommend she include grades in the courses she lists (esp. since they were probably good grades). Her self-reflective essay was 'insightful, honest, thematically coherent, and engaging to read,' my notes say. Her project introductions were uniformly detailed and useful. I was impressed with her written work as well. . . : 'She's a very talented writer in addition to knowing technical stuff for layouts etc.'
>
> . . .

C: I'd describe her portfolio as 'very strong.' I gave her resume a 3: 'easy to read and fullof useful info.' Her self-reflective essay I gave a 2: 'Enthusiastic and some nice insights: her paragraph on how all the courses merge into one long course. But she catalogues ideas instead of exploring them.' Her project introductions were a 3: 'these are informative and detailed.' I gave her a 2 on her major projects. 'She's very good but not great. Too many pieces come close to excellence without reaching it. . .'

D: I found this portfolio marginally acceptable. I gave his resume a 1: 'I don't know if I like the layout. He never says what his objectives are. Very sketchy about school: no courses or GPA or activities.' Here's where Kathi's comment about resumes concealing more than they reveal fits quite well. I used to teach Tech Writing and I know how tough it is for students to compose resumes when they have little to report. That's the impression I got from C. . .

A: I hate situations like this one. Her self-reflective essay, which I thought was her best piece of work, not only seems competent but tells a story of importance. I don't think this portfolio is acceptable but I sure don't want to tell the person in that essay that it isn't. I think by revising her papers to eliminate errors and by fleshing out her project intros, she could probably squeak by. However, I don't really think that pulls the portfolio up over the line. . . .

Jeff scores D's resume a 1 and her self-reflective essay a 2: "The essay's interesting. It's an academic autobiography. I'm not sure it says much about how she learned in a reflective way however." However, the major essays were also a 1 and the project introductions only a 0: "These aren't helpful and never reflect on revision possibilities. . . . Yes, she ought to revise them. I think if she writes about what she might revise in each piece, her intros will be better. But what she really needs to do is actually revise those pieces. Is there time for her to do so?" His final comment is: "This is a very marginal portfolio. The writing itself is barely competent. The intro letter is the most readable piece. Her resume's weak, and she's ignored the point of the intros."

The second part of the evaluation discussion began on Tuesday, May 30, 1995, at 10:27 a.m., with a message from Kathleen summarizing two "weighting" factors in the first part of the evaluation discussion: 1) weight according to explicit or implicit statements in the rubric; 2) weight according to placement within the portfolio. Soon thereafter, Mike posted his scores, agreeing with Jeff about student B and C but finding D and A to be both marginal 2's.

10:44 a.m., Jeff notes that Mike's scores "sound very much like mine. I'm eager to hear Kathi's and the original rater's scores."

11:00 a.m. Kathleen posts her scores and comments, noting that they were "pretty much the same," with "B and C as the stronger and D and A as the weaker." She notes that, like Mike, A's portfolio was the first she read, "and I do think that has a lot to do with my reading of hers. Like Mike, I liked her reflection, seeing in it a 'sense of humor, perspective, and a frankness about difficulties' that I admired and responded to."

11:59 a.m. Mike responds to Kathleen's scores, noting that he and Kathleen agree more on the A portfolio but he and Jeff agree more on the B portfolio. Then he adds that

"we—and that includes Jane (sorry, Jane, if sometimes Kathi, Jeff and I adopt an exclusive "we")—need to talk about D and A."

1:18 p.m. Jeff reviews the scoring, noting that "we basically agree, 'we' being the three consultants, pretty much down the line," and he continues with a comparison of the D and A portfolios, noting both had written poor resumes and that A's reflective essay was significantly better, then discussing project introductions:

> Kathi raised a good point (I think it was Kathi) about how A wrote a good self-reflective essay and then blew off the intros, which is perplexing. But the point is that she blew them off. I gave her no credit for them at all for them while I thought D's were quite good. Yes, he seems confused at times (in his Hamlet intro he explains why he changed his mode of citation from Act/Scene/ Line numbers to page numbers to accommodate his readers when he would have helped us more had he left them alone, but at least he's considering audience) but he seems to be thinking about what he's done. Would that his writing itself were as effective.

Jeff continues with an essay-by-essay comparison of the two portfolios, noting the comparative success of D's essays and the shortcomings of A's essays. Jeff sums up his comparison by finding D's better, "because he does the job effectively in format and introductions while A doesn't," and noting "I'm not very impressed with his work, but I have no doubt that his portfolio is acceptable. I have reservations about hers." Jeff ends with, "So if you're looking for a threshold, Mike, I'd say it's the line that divides A's from D's portfolios."

7:21 p.m. Jane posts the scores and comments given to the portfolios by the Missouri Western evaluators, including comments from local readers, only a few of which are quoted here:

> Student A:
>
> Reader # 1: 1, 1, 0, 1, 0
>
> Reader # 2: 2, 1, 1, 1, 0
>
> Reader # 3: 2, 2, 2, 2, 2

Comments: (#1:)1. The level of petty error in this portfolio is not acceptable; 2. The level of audience awareness reflects an academic environment only; surely any graduate in English should have a better grasp of possible 'real' audience; . . .

(#3):. . . Congratulations for the courage to illustrate some of the problems you faced in your early collegiate career, and the dramatic understanding you've reached regarding personal attitudes. Jane's comment: We had lots of discussion about 'what to do about A.' That's the subject of an entire e-mail message which I may and/or may not send you tomorrow. She can be very angry . . .

> Student B:
>
> Reader # 1: 2, 2, 3, 2, 3 (no comment)
>
> Reader # 2: 3, 3, 3, 3, 3
>
> Reader # 3: 3, 3+, 3, 3+, 3+

(#2): Although I was already familiar with some of B's papers, I enjoyed all over again the treat of reading them. (#3): The entire portfolio is excellent. I especially approve the

research paper and brochures. I would think that this portfolio would be an excellent model for all ETC majors. . . .

Student C:

Reader # 1: 1, 1, 1, 1, 1

Reader # 2: 3, 3, 3, 3, 3

Reader # 3: 3, 3, 3, 3, 3

(#1): Only one spelling error that I noticed. Very clean and attractive format. Excellent selection of material, with remarkable range. . . . (#2): Overall excellent content that spans a variety of genre; yet, this writer remains very much a part of each one. Her voice comes through. (#3): I find the writing concise and clear. Overall, the work is polished and professional. I am pleased to give Ms. C the highest possible commendation.

Student D:

Reader # 1: 3, 2, 2, 2, 3

Reader # 2: 2, 1, 2, 3, 3

Reader # 3: 3, 2, 3, 3, 3

Comments: (#1): I enjoyed reading 'A Journey Through Time.' It was a well-written and convincing piece that drew me into it's subject although I never was interested in baseball.

(#2): The $$$ metaphor is a bit thick in the self-reflective essay. This writer tends to overgeneralize his own situation and opinions. . . (#3): Nice clean, well organized portfolio.

Jane's comment: When I read D's portfolio, I was amazed that our faculty scored it the way they did. D is a very quiet, always present, always had work done on time, person. Could his 'pleasant' personality have affected the scoring? Because we only have 125-130 English majors, faculty scorers have usually had the students in class for at least one class.

Thursday, 12:22 p.m. Mike replies to Jane's message from the day before, questioning the 1's given to student C by reader #1 and commenting that he had "hard time seeing how D's portfolio could be valued as highly as B's or C's." He had "a less hard time seeing how A's portfolio was given the local scores that it was given," though he suggested that "her relative success in writing about 'homefolks' could be the positive side of a resistance to a fullintegration into (what she may have seen as 'white') academic culture." At the end of his message, Mike again objects to the 3's given to D's portfolio—"they're just too high." He felt constrained by those scores to raise a "disturbing" question: "Could it be that the Format score is a determinant? Does it drive the other scores? I'm afraid that possibility occurs to me as one way to explain both the low scores for A and the high scores for D—and such and explanation I find, as I say, disturbing."

12:47 p.m. Kathleen responds to Mike's comment on the Missouri Western scores, saying "I'm in agreement with Mike all the way round here," reviewing the general agreement about the C, B, and A portfolios ("There isn't complete agreement, but we do agree on what's above and what's below average") but raising a question about the D portfolio: "The D is another matter. How can that be a 3, and the B/C be a 3? This would be a good occasion for the raters to jump in and explain what they were thinking, because whatever it is, it's not what we are thinking!"

2:03 p.m. Jane responds to Mike's message, noting that it had caused her to

"double-check C's scores and my e-mail message. I typed '1's' when I should have typed '3's'. Reader # 1 gave C scores of '3's' in all five categories." After correcting this typographical error, Jane responds to the evaluation of the D portfolio specifically and then the evaluation session as a whole: "Please don't change your scoring of the D portfolio. I think your evaluation of it is appropriate." At this point in the discussion, Jane's attention shifted to possible changes in the Missouri Western program to accommodate suggestions from the outside readers, and the evaluation session concluded.

Call for 1998 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 David Jolliffe at the address below no later than January 1998.

Proposers should contact Jolliffe for more detailed information.
Winners will be announced at the 1998 WPA breakfast.

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Using the World Wide Web for Instructional Development: Writing Program Home Pages, On-Line Course Manuals, and Web-Archived Staff Listservs

Ray Zimmerman and Ellen Strenski

Compositionists are increasingly using e-mail and other Internet resources to provide students with a wide range of on-line curriculum materials as well as unprecedented opportunities for written dialogue. Listservs, for instance, have been invaluable in allowing instructors to foster communities of student writers (see Friedman et al.). Recently, some WPAs have also begun to consider the value of information technology for training not only composition students but their instructors as well. This article analyzes some of these electronic resources that WPAs can use to train and otherwise support composition instructors.[1] By presenting three specific examples from UC Irvine's Composition Program, we hope to provoke ideas and enthusiasm for similar World Wide Web (WWW) projects elsewhere. Our article will begin with these three examples and end by outlining ten distinct advantages and three distinct challenges presented by such online training materials.

Writing Program Home Pages

Personal, course, and program home pages are sprouting on the WWW like psychedelic mushrooms, offering a number of opportunities to the alert WPA. One challenge—the politics and positionality of Writing Program home pages—is explored elsewhere (Haefele and Strenski). For our present purposes, let us begin by simply asserting that a Writing Program home page can extend at least one primary function of the WPA and the WPA's office into cyberspace, that of being a source of information and advice for instructors who seek it. In this respect, web technology is reviving an old social function—the individual person of the mentor and advisor, as opposed to the duplication and distribution of de-personalized advice abstracted into print. At one time, if you wanted to know something and were unable to read or get to a library, your recourse was to visit and consult the person who might already know this information. This person may then have rummaged around in his or her belongings to extract some *aide memoire*. Today, when we find ourselves inundated with masses of undifferentiated Internet data, we are more and more likely to turn away from mindless Internet search engines and ask ourselves who already knows what we

are seeking. We can go to their home pages and follow their links, which usually represent their interests and expertise. Writing Program home pages can function, then, in the same way as the WPA in his or her office: an electronic equivalent of the WPA's presence, filing cabinet, stocked bookshelves, and professional affiliations with other WPAs and programs. Just as a teacher in the program might come to the WPA's office for guidance, he or she can now navigate through the program's home pages.

Besides the instructors teaching in the writing program, the program's home pages must accommodate a variety of other reader/viewers, such as other administrators and students. These others need their own kinds of web assistance and information, hence the proliferation of Online Writing Labs (OWLs) (Zucca 48-49). In this article, however, we particularly want to emphasize the pedagogical assistance this electronic resource can offer to teachers. Among its various hyper-links, the program home page can provide several resources specifically of interest to WPAs who train teachers. Our other two examples of such resources are 1) a web version of an amplified course Teacher's Manual, as in the following discussion of UC Irvine's WR 139 web site, and 2) a new Internet phenomenon—the web-archived, searchable listserv.

Before discussing these resources and issues, however, we note a more subtle opportunity that the growth of home pages affords writing programs: a claim on this new medium and its electronic textuality as our own disciplinary subject, rather than imagining it as the domain of departments like computer science, engineering, or media services. Adopting electronic technology as a rightful province of composition programs, however, requires a corresponding obligation to study—and ultimately teach—the design principles governing the ways in which this new kind of electronic text is written. Take, as one example, the challenge of writing effective e-mail messages. A good e-correspondent must master a unique rhetoric, style, and format—perhaps a unique genre. As Peter Sands cautions on his own home page, "Remember that a website should be seen as a living *rhetoric* rather than an artifact." Who better to understand and then teach this dynamic than compositionists?

Or consider, as another example, what is involved in designing even the text of an effective web page, let alone the graphics. Writers—following the movement of the reading eye, or of the typewriter carriage return, from left to right, and top to bottom—used to place the most privileged information appropriately at the top left corner. Today, HTML headings still begin at the left margin, a relic of print. However, important information to be displayed on and framed by a computer screen is now shifting away from such placement. With web browsers that support tables (such as like Netscape 2 and higher), important information is frequently displayed in the center of the screen. As the mouse assists the reader's eye in the processing of on-line information, and because most people are right-handed, web writers increasingly move salient information closer to the right border (as, for instance, the navigational markers for Microsoft Windows 96). Compositionists are the academicians most strategically placed to

understand, and in turn, to teach these principles so that students can learn to write effectively on-line as well as on paper.

The Writing 139 Web Site at UC Irvine

Each year, about 700 upper-division students from every discipline take Writing 139 (WR 139), a course that satisfies UC Irvine's Upper Division Writing Requirement, in classes provided by the Composition Program in the Department of English and Comparative Literature. Approximately 35 Teaching Assistants per year teach these sections of WR 139. The class is an interdisciplinary writing course requiring students to assimilate and analyze texts from the sciences, the social sciences and the humanities. WR 139 is theoretical and philosophical, raising issues about the cultural construction of knowledge in a variety of fields of inquiry and obliging graduating students to grapple with advanced critical problems of textual interpretation. Topics for reading and writing assignments in WR 139 have included chaos theory, the history and philosophy of science, psychoanalysis, cultural criticism, medicine, multiculturalism, affirmative action, legal and historical approaches to contemporary social issues, and literary paradigms of knowledge construction.

These WR 139 classes are now predominantly taught by advanced graduate student teaching assistants. In order to maintain the continuity, coherence and quality of instruction given an inevitable turn-over of staff, we have created a fastbound, photocopied training manual of 45 pages which we provide to teachers. The production cost of each paper manual averages about $3.00. In addition to this written training manual, however, WR139 instructors and students can now access the WR 139 web site. Linked off our Composition Program home page, this WR 139 web site can be accessed through the home page or independently with its own URL <http://www.hnet.uci.edu/Writing139/>. Comprising about 250 separate files, hyper-links off this web site include:

- the manual
- a bibliography of frequently assigned texts annotated with instructors' comments on how to use them effectively
- sample syllabi
- sample student essays (password-protected)
- assignments from past instructors
- useful handouts on writing or other topics related to the themes of the class
- and sample peer editing sheets.

The web site also enables instructors and students to link to other related web sites throughout the Internet, thus enabling them to stay up-to-date with

current developments in fields related to the content of the class. For example, a teacher using Freud's *New Introductory Lecture on Psychoanalysis* can follow a chain of links from the on-line manual and easily find a web site specifically devoted to research on Freud's theories. Good examples of such links include, for example,

- Freudnet: The Abraham A. Brill Library of the New York Psychoana lytic Institute <http://plaza.interport.net/nypsan/>
- Burying Freud: The Website <http://www.shef.ac.uk/uni/projects/gpp/burying_freud.html>
- The Freud Web <http://www.stg.brown.edu/projects/h...andow/HTatBrown/freud/Freud_OV.html>
- What is Psychoanalytic Therapy <http://www.voicenet.com/~henryw/psyan.html>

The Web-Archived Staff Listservs at UC Irvine

Most writing instructors who use e-mail subscribe to professional listservs. Listservs for our national associations, such as our own WPA-L, are well-known. Similarly, local listservs are emerging for various purposes. At UC Irvine, literally everyone (students, faculty, and staff) has an e-mail account. Building on this database and infrastructure, the campus EEE web server (Electronic Educational Environment: <http://eee.uci.edu>), in conjunction with the Registrar's office, now offers an automatic class listserv for any UC Irvine class with fewer than 30 students, hence for all the approximately 250 sections of composition classes taught each year by instructors, mostly graduate student teaching assistants, in the UC Irvine Composition Program. Though many of these instructors who teach sections of our five different writing courses (WR 37, WR 39A, WR 39B, WR 39C, WR 139) do not use this resource with their students yet, many are increasingly making use of it. In the meantime, we WPAs have created five separate, local staff listservs for these instructors. For example, teachers of Writing 39C belong to a listserv called <39C-STAFF@uci.edu>, while those teaching Writing 139 are subscribed to <139-STAFF@uci.edu>. All composition instructors are subscribed to one of these staff listservs, and they therefore automatically receive the listserv e-mail reflected to them, whether they participate actively in posting their own messages to the listserv or not. The WPAs who supervise these courses are the listowners. These supervisors manage the subscription process so that instructors cannot unsubscribe themselves.

All five Composition Program staff listservs work exactly the same way as the national ones do, tapping into the easy intimacy of electronic communication, and they provide all the same benefits. Like subscribers to the national listservs, our teachers benefit from community-building via the listserv, enjoying opportunities to air common professional issues and to share reflections, advice,

and ways to get other helpful resources. Staff listservs also offer a fast, logistical means to reach all the composition staff in the program in any quarter (which may total nearly 100 instructors and administrators). For instance, the Director of the Writing Program or one of the administrators can write to the other administrators asking that a message be forwarded to all the staff listservs.

However, our local staff listservs provide additional benefits beyond those provided by national listservs. They serve an additional "quasi- pedagogical, quasi-administrative" (Strenski 247) function in the sense that, like weekly staff meetings, they are mandatory for all instructors. In this capacity, they provide two additional benefits. First, they create a town meeting type of public forum where instructors can air local issues like program policies about procedures for evaluating their teaching or about requirements for reading student drafts or papers. Second, they provide a working model of the general benefits that listservs provide to participants. They therefore give instructors a concrete sense of how to use their own automatic class listservs, how to anticipate and address problems, and how to shape their own undergraduate students' discussion on them.

Moreover—and this is what is novel about UC Irvine's experience—our staff listservs are archived on the WWW, using MHonArc software (the "World Wide Web Mail Merge Manager" developed at UC Irvine). Each listserv has its own URL, <http://eee.uci.edu/w3m3/39c-staff> for instance, where listserv messages are archived in a chronological, searchable format. Each of these web archives is password protected so that only instructional staff can access this information. Figure 1 on page 96 illustrates a typical screen.

Each hot link goes to the instructor's or supervisor's original message (about, for example, program policy concerning putting our *Student Guide to Writing at UC Irvine* on reserve in the Library or not) or to a possible schedule for the first class assignments, or to a handout to help students choose topics for their first essay.

Unlike the web-archived teacher's manual for WR 139, the web-archived listserv records ongoing conversational threads that often include specific questions and answers—a running commentary on policy and expectations as well as a source of cirricular materials. Unlike the WPA-written web-archived teacher's manual, then, the web-archived staff listserv is shaped more by participants' perceptions of their immediate needs and short-term obligations. As such, these two resources are complimentary, offering the WPA various advantages and presenting him or her with various challenges.

39a-staff Archives

Last updated: Thu Apr 24 12:48:34 97

116 messages (newest messages appear first)

Search this archive

"Subject A" In-Class Exam Prep Sheet — Thu, 24 Apr 1997 12:48:02 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

Rhetorical Analysis In-Class Exam Prompt — Thu, 24 Apr 1997 11:41:25 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

In-Class Exam Prep Sheet - Rhetorical Analysis Version — Thu, 24 Apr 1997 11:41:21 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

In-Class Essay Prompt - "Subject A" Version — Thu, 24 Apr 1997 10:59:11 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

Re: assignment #2 — Wed, 23 Apr 1997 20:27:14 -0700 *"Colette Jean La Bouff" <CLABOUFF@uci.edu>*

assignment #2 — Wed, 23 Apr 1997 17:14:18 -0700 *"Susan E. CROSS" <secross@uci.edu>*

Re: NPR story on NIKE — Sun, 20 Apr 1997 21:02:06 -0700 *"Benjamin Huang" <BHUANG@uci.edu>*

NPR story on NIKE — Fri, 18 Apr 1997 10:34:45 -0700 *"Elizabeth Nicole Kadetsky" <EKADETSK@uci.edu>*

Friends of the Library Essay Contest (fwd) — Thu, 17 Apr 1997 22:38:34 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

Ad Analysis - Peer Review & Evaluation Questions — Thu, 17 Apr 1997 22:38:28 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

Re: email listserv — Thu, 17 Apr 1997 22:38:24 -0700 *"Ray Bourgeois ZIMMERMAN" <RBZIMMER@uci.edu>*

email listserv — Thu, 17 Apr 1997 12:38:49 -0700 *"Elizabeth Nicole Kadetsky" <EKADETSK@uci.edu>*

Re: Essays #2 and 3 — Thu, 17 Apr 1997 08:26:09 -0700 *ekadetsk@uci.edu (Elizabeth Kadetsky)*

Re: Essays #2 and 3 — Thu, 17 Apr 1997 00:51:06 -0700 *"Colette Jean La Bouff" <CLABOUFF@uci.edu>*

Re: Essays #2 and 3 — Wed, 16 Apr 1997 19:37:45 -0700 *"Erika Rachel Nanes" <ERNANES@uci.edu>*

Figure 1.

Ten Advantages of On-line Training

1. Improves Archiving. Until very recently, useful training materials in the UC Irvine Composition Program, such as lesson plans from experienced TAs, sample student papers, and material on teaching strategies, have been available either through word of mouth in staff meetings or in manila folders of "Good Stuff" filed in drawers in the Composition Office. These paper materials tend to disintegrate over time, disappear, or become obsolete. Moreover, they impose a small but annoying inconvenience and expense on instructors who must make copies for their colleagues. Because the best materials are sometimes stolen, the WPA must keep track of an inventory and provide replacements at regular intervals. True, on-line materials can also become obsolete, but they can be easily revised and made available instantly, at no out-of-pocket expense. Furthermore, instructors' word-processed documents can be increasingly easily uploaded, even "HTML-ified."

2. Makes Materials More Open to Adaptation and Refinement. One advantage of archiving these teaching materials on the web is that teachers can download them into their own word processors, e-mail them to themselves, or forward them to their students. They can also more easily adapt and refine materials from previous instructors. This means that one instructor's rapidly conceived good idea can become a much more finely tuned pedagogical instrument. For example, the model of one instructor's sentence combining exercise based on the first three paragraphs of a Joan Didion essay can inspire another instructor to develop a similar exercise using a different reading.

3. Provides Internal Benefits - Organizational Discipline. Creating on-line training materials also requires a certain amount of organizational discipline which is, in the long run, very healthy for a writing program. Such projects systematize the "teaching lore" of individual programs, turning instructors' intuitions about what works well in the classroom into more formalized pedagogical principles. Each department has its own often unwritten axioms which can benefit from careful consideration and elaboration. Creating a program home page or a training manual which will eventually appear on the web for potential world-wide inspection requires a certain amount of philosophical scrutiny of the goals and objectives of the program, and the kinds of problems teachers typically face in teaching specific classes. This critique benefits the program internally.

4. Provides External Benefits - Sharing Accumulated Wisdom. Because of the public nature of the web, careful consideration of training materials becomes a real issue. Despite the added pressure associated with presenting such materials publicly, it's worth remembering that the benefits of this kind of organization extend far beyond one's own program. Other schools or programs, perhaps in other parts of the world, stand to gain from the accumulated wisdom of a program with on-line training materials. The Epiphany Project, a national program for faculty development in new classroom technologies, funded by the Annenberg/CPB Project, facilitates such sharing through its listserv <Epiphany-

L>, which is web-archived at UC Irvine <http://eee.uci.edu/w3m3/Epiphany-L/>, and through its own web site with hyper-links to participating colleges <http://mason.gmu.edu/~ephiphany/>.

5. Permits Instantaneous Feedback. A web site typically includes the e-mail address of the web supervisor or even an on-line comment form to enable readers to offer comments and feedback about possible problems. Producing well-organized training materials is, in itself, a valuable contribution to a writing program, but making them available on the web thus allows instantaneous feedback so the training materials can continue to evolve.

6. Enhances Research Through Hyper-Links. Writing courses often involve research, and instructors may therefore want to bring in material from other web sites. Creating links from our own training manual to other related manuals, or from our program site to other programs' web sites, for example, allows instructors to quickly expand an idea for their own classes and to identify additional material that might be useful to their own students. For example, one Teaching Assistant at UC Irvine who taught Mary Shelley's *Frankenstein* directed her students to follow a chain of links as part of their research project on the novel. Another instructor linked her home page for her basic writing students to the web site for Charlotte Perkins Gilman's "The Yellow Wallpaper," an assigned reading in her course. (That site is <http://www.en.utexas.edu/~daniel/amlit/wallpaper/wallpaper.html/>). Students found the graphics, particularly the yellow wallpaper background, to be a useful supplement to the text itself.

7. Supports Graduate Student Creativity. At UC Irvine, some of the most exciting initiatives in using the Internet for pedagogical purposes have been taken by graduate students. In the case of Writing 139, the paper version of the training manual was written by a program administrator in conjunction with a graduate Ph.D. candidate in English (Kathleen Keating) who created the web site. Some of our graduate students at UC Irvine are routinely creating web sites for their lower and upper division writing classes, as well as for literature classes <http://eee.uci.edu/classes/>. Given this context, it seems appropriate to make training materials available to them on the web.

8. Promotes Professional Development for our Teachers. Furthermore, graduate students involved in creating online teaching and training materials can begin to receive professional recognition from off-campus to enhance their professional development. Given the brutal job market in the humanities at this time, online projects can help graduate students demonstrate their creativity and expertise in an easily accessible and public way. For example, they can provide the addresses of their home pages on their *curriculum vitae*, providing hyper-links to web versions of their vitae, teaching portfolios, and writing samples.

9. Provides Editorial Experience for Teachers. Many of our composition TAs are "publishing" their students' work on the web, sometimes replete with photographs of these students to illustrate essential concepts of audience and tone. Managing such publication provides a very useful practical apprenticeship for our fledgling scholars. Acknowledging intellectual property and negotiating

borders of propriety is a thought-provoking experience for instructors, students, and campus administrators alike.

10. Represents a Potential Source of Funding. Finally, a word about funding. UC Irvine, like many other campuses, offers grants each year to promote projects involving electronic enhancements to writing and critical thinking classes. Information technology and electronic communication are apparently becoming priority areas for educational development on other campuses, too. The *glam* associated with technology can be exploited to fund ongoing writing program projects to update curricula. Thoughtful training materials, easily accessible from home and available to other institutions, can only enhance the quality of our writing programs as well as the image of our institutions.

Three Challenges

1. The Mysteries of Home Page Construction. Of course, it isn't easy to create training materials, nor is it simple to master the mysteries of web site construction. For now, we may have to rely on savvy graduate students or techies in other departments to set up our web sites. This is not, in itself, a bad thing. Graduate and undergraduate students appear to have taken the lead in exploiting web technology for their own uses, while faculty trained in the days of typewriters and word-processors are only beginning to make use of home pages and on-line *c.v.'s* and teaching portfolios. Depending on the technical know-how of other departments for initial training may also prove useful in the long run, enabling us to develop a broader sense of the possibilities of these technologies. Nonetheless, it is somewhat daunting for the average WPA to imagine mastering the technical skills necessary to construct a presentable web page. It will not be too long, however, before web technology will be advanced enough that anyone who can use a word-processor or publishing software will be able to construct his or her own web site. Not only are many HTML editors available for free, but programs exist to translate word-processed documents directly into HTML. For example, a UC Irvine graduate student in Comparative Literature, Eric D. Friedman, has developed an automatic "HTML-ifier" available to anyone with web access. This program will find a word-processed document saved in Rich Text Format (RTF) on any instructor's personal computer, instantly convert it to HTML, and (at UC Irvine) will then upload it to the instructor's web site, all in about 30 seconds. This program, available to anyone, can be found at <http://eee.uci.edu/toolbox/rtf2html.html>.

2. Web Maintenance. Once the web site is set up, it has to be maintained and updated. This represents a new and challenging responsibility for already busy WPAs and their beleaguered budgets. Once we have uploaded potentially vast amounts of material to our web site, we are then responsible for keeping track of it and updating it as older material becomes obsolete. Essentially, this is

the same problem we face when dealing with a cluttered and over-stuffed filing cabinet. One solution for this problem is to have teachers begin to submit their materials (sample essays, handouts, syllabi, etc.) on disk, or electronically by e-mail. Rather than hand-editing materials, the WPA will be able to edit, delete, and replace files as we already do on our word processors.

3. Access to Computers. Not all instructors have computers, let alone computers capable of accessing the world wide web. These systems are both expensive and, even when they are accessible through on-campus computer labs, are often challenging for the uninitiated. Any new technology requires an investment of time and energy to master it, time and energy our over-extended teachers may not easily be able to spare. During the transitional period in which we move from photocopying handouts and hand-distributing bulletins to posting them on our web sites, we can expect a certain amount of disruption and resistance. We may find, for example, that some of our instructors resist using on-line materials out of distrust, impatience, technophobia, or inability to easily access the WWW. As Strenski et al. (1995) point out, however, "any new technology invariably causes disruption, . . . and . . . the same resistance emerged about revision and requiring students to hand in drafts of papers when computers first began to supersede typewriters" (253). Of course, the web does tend to become more attractive and useful (perhaps even "addictive") the more one explores it. A well-designed training web site with valuable teacher-generated materials and exciting links can be the beginning of a "beautiful relationship" between teachers and the web. Furthermore, our teachers will need to become familiar with information technology in order to keep up with the obvious societal and educational trend in the direction of electronic media. In requiring some proficiency with on-line pedagogical materials, we are actually assisting in our teachers' professional development.

In each case, WPAs can view these challenges as stumbling blocks or stepping stones. Whichever attitude we take, for better or for worse (and, in our view, it is for the better), this seems to be the direction in which composition is moving. Our argument is that compositionists have a remarkable opportunity to take advantage of technologies which seem naturally suited to our needs as administrators and teachers. After an initial period of adjustment in which campuses and departments make newer, high-powered, web-ready computers more easily available to students and faculty alike, we will soon find ourselves either struggling to keep up with our students or advancing our discipline through creative explorations of information technology.

Note

1. For a recent primer on computer technologies and writing programs, see Todd Taylor's "Computers in the Composition Curriculum: An Update." *WPA* 20.1/2 (fall/winter 1996): 7-18. [Ed.]

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Haefele, Lisa, and Strenski, Ellen. "The Pragmatics and Politics of Designing Writing Program Web Sites." Thirteenth Annual Conference of the Association of Computers and Writing. Honolulu, June 1997. See also <http://www.oac.uci.edu/~lhaefele/doc/others.html>.

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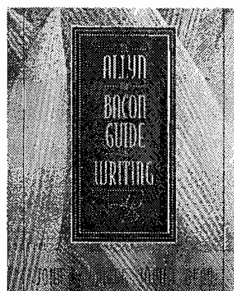
he Allyn and Bacon Guide to Writing



ohn D. Ramage, Arizona State University
ohn C. Bean, Seattle University

he Allyn and Bacon Guide to Writing takes composition instruction a new direction. Based on a problem-solving approach, this all-in one rhetoric/ eader/ research guide /handbook incorporates proven strategies to help students ecome effective writers. With a flexible sequence of comprehensive writing ssignments, numerous examples of student and professional writing, a unique chapter n computers and writing, and thorough guides to research and editing, this new text eflects the authors more than 50 combined years of experience as teachers, writers, nd researchers.

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The *WPA* Annual Bibliography of Writing Textbooks

Eric Martin

Rather than introduce this year's bibliography with a perfunctory statement explaining that the textbooks listed here all have 1997 copyright dates and that the annotations have been edited for brevity and objectivity, I'd like to start with a brief story followed by a call to action.

At the 1996 CCCCs, I attended my first *WPA* Editorial Board meeting. Needless to say, I was thrilled to meet many of the people whose scholarship I had come to know well during my graduate studies. Early in the meeting, Doug Hesse introduced me to the group and asked me to comment on the 1996 version of the bibliography. I was pleased to do so, having just completed the nearly year-long project for the first time. I explained that the bibliography had grown since the previous year, that I had changed its format, and that every publisher in the land had apparently discovered the value of "concise, spiral-bound" handbooks. My quip was met with some grins and chuckles but only moments later, the future of the bibliography appeared to be in question. Some board members were wondering how useful the document really is and if it shouldn't be dropped to free up space in the journal. Fearing a place in history along side Edward J. Smith, Captain of the *Titanic*, I suggested that the bibliography has scholarly value in addition to its more obvious utility.

I still believe this. In fact, we can see as much simply by holding the 1997 bibliography next to last year's version. This year's list includes nearly 200 entries (up from last year's 166) and features dramatic shifts in two categories. The number of entries for the category "Software and Computer-Assisted Instruction" has nearly tripled since last year. This growth coincides with the rapid expansion of the Internet as a research tool. Most of the texts in this category are designed to help students develop their "cyberliteracy" and gain a better working knowledge of the World Wide Web. Similarly, readers will notice the influence of the Internet on the category "Research Paper Texts." This category is nearly twice as large as last year's version and includes five texts that feature "tips and strategies" for conducting Internet research in addition to familiar "how-to" discussions of writing research papers. Such developments begin to suggest, I think, the value of the bibliography beyond helping WPAs pick textbooks. Such changes mark important shifts in our field and force us to question what we value as writing teachers and why. With this in mind, I'd like to offer some ideas regarding the future of the bibliography.

The changes I've noticed between last year's bibliography and the present version suggest that the bibliography can be an impetus for scholarship in at least three ways. First, I would like to see future versions of the bibliography

comment more fully on changes and developments in the list (and in the field by extension) from one year to the next. I have begun this process in a limited fashion this year, but much more can and should be said. Second, I would like to see retrospective editions of the bibliography in which the bibliography itself is examined as an evolving artifact in our field. Such work would reveal where our priorities have rested in the past so that we can make more informed choices in the future. Finally, I'd like to explore the possibility of constructing the bibliography collaboratively as opposed to our simply delivering it each spring. This may mean launching the bibliography into cyberspace where people can share comments on textbooks as well as learn which ones will be available for the coming year.

I offer these ideas merely as starting points. Please feel free to share your own as well as any questions or concerns. After all, I'll need your help if I am to avoid icebergs in the future.

I. Freshman Writing Texts

A. Rhetorics

Axelrod and Cooper. *St. Martin's Guide to Writing*, 5th ed. St. Martin's Press. Escorts students through nine types of college writing. Includes detailed critical thinking and writing strategies as well as a handbook based on new research on student errors. Shorter edition also available.

Ballata, Phyllis. *Writing from Life: Collecting and Connecting*. Mayfield. Part One offers one hundred writing projects; Part Two provides fifty-four thematically arranged readings; Part Three surveys major organizational patterns. The appendix shows a documented essay in progress.

Bazerman, Charles. *Involved: Writing for College, Writing for Your Self*. Houghton Mifflin. A rhetoric which presents college as a rhetorical situation. Motivates students to become involved in and responsible for their own education and to use writing as the means for doing so.

Behrens, Laurence, and Leonard J. Rosen. *Writing and Reading Across the Curriculum*, 6th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Balances essay readings from across the disciplines with useful models for writing in college courses. Offers coverage of film with two accompanying videos. Instructor's Manual.

Calderonello, Alice, Donna Nelson-Beene, and Sue Carter Simmons. *Perspectives on Academic Writing*. Allyn and Bacon. This interdisciplinary rhetoric/reader focuses on academic research and writing while emphasizing collaboration. Presents over 100 class-tested assignments and three major

research projects, designed to sharpen critical thinking skills.

Clouse, Barbara Fine. *Working It Out: A Troubleshooting Guide for Writers*, 2nd ed. The McGraw-Hill Companies. A brief guide organized around the writing process. Helps students write better by leading them to discover writing and revising procedures that work well.

Colombo, Gary, Bonnie Lisle, and Sandra Mano. *Frame Work: Culture, Storytelling, and College Writing*. Bedford Books. A process-oriented, revision-centered rhetoric. Explores the impact of culturally established narrative patterns on writing. Includes 46 culturally diverse readings. Instructor's Manual.

Dawe, Charles W., and Edward A. Dornan. *One to One: Resources for Conference-Centered Writing*. Longman Publishing of Addison Wesley Longman Educational Publishers. A rhetoric-reader that takes a "conference-centered" and workshop approach toward writing instruction. Instructor's Manual.

Day, Susan X, Elizabeth McMahan, and Robert Funk. *The Practical Writer's Guide*. Allyn and Bacon. Written for both traditional and nontraditional students, this rhetoric, reader, research guide, and handbook emphasizes critical thinking and collaborative writing.

—. *The Practical Writer's Guide with Additional Readings*. Allyn and Bacon. Identical to *The Practical Writer's Guide* but offers 26 additional essays representing a wide range of multicultural perspectives with a balance between male and female writers.

Eppley, George, and Anita Dixon Eppley. *Building Bridges to Academic Writing*. Mayfield. This text includes an accessible overview of the academic disciplines, an explanation of subjective and objective writing, complete coverage of the writing process, and a mini-handbook.

Goshgarian, Gary, and Kathleen Krueger. *Crossfire*, 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Offers a step-by-step approach to argument and is written in "student-friendly" language. Instructor's Edition.

Guth, Hans, and Gabriele Rico. *You the Writer: Writing, Reading, Thinking*. Houghton Mifflin. A rhetoric/reader. Helps students explore familiar resources and understand writing as a way to change our world. Includes a "Writer's Tools" feature and a mini-handbook.

Harris, Jeanette, and Donald H. Cunningham. *The Simon and Schuster Guide to Writing*, 2nd ed. Prentice Hall. A rhetoric with readings that emphasizes interactions between reading and writing. Offers a five-part organization: Concepts, Purposes, Research, Strategies, and Handbook. Also includes guidelines for diction, usage, punctuation, and mechanics.

Johnson, Jean. *The Bedford Guide to the Research Process*, 3rd ed. Bedford Books. Updated guide to research in every discipline. Moves from conducting library and field research to analyzing, integrating, and documenting

sources. Includes advice on using the Internet critically and exercises for computerized classrooms.

Jones, Robert, Patrick Bizzaro, and Cynthia Selfe. *The Harcourt Brace Guide to Writing in the Disciplines*. Harcourt Brace. This new writing across the curriculum guide prepares students for writing beyond the composition classroom. It offers coverage of specific disciplines.

Kennedy, X. J., Dorothy M. Kennedy, and Sylvia A. Holladay. *The Compact Bedford Guide for College Writers*, 4th ed. Bedford Books. A streamlined, spiral-bound version of *The Bedford Guide for College Writers*. A process-oriented rhetoric that covers all the traditional assignments. Includes 28 model readings, 15 by students. Extensive ancillary package.

Lynn, Steven. *A Short Guide to Writing*. Allyn and Bacon. This rhetoric offers 150 pages of tips and shortcuts to better writing.

Nadell, Judith, Linda McMeniman, and John Langan. *The Macmillan Writer: Rhetoric, Reader, Handbook*, 3rd ed. Allyn and Bacon. Balances the product and process approach to writing, and explores the reading-writing connection and the aims as they blend in "real" writing. Includes student essays and more than 400 activities/assignments.

—. *The Macmillan Writer: Rhetoric and Reader*, 3rd ed. Allyn and Bacon. A brief edition of *The Macmillan Writer* which does not include a handbook.

Packer, Nancy Huddleston, and John Timpane. *Writing Worth Reading: The Critical Process*, 3rd ed. Bedford Books. A rhetoric-with-handbook grounded in critical thinking. Covers logic and argument, the writing process, research and documentation, writing about literature, and writing in the disciplines. Instructor's Edition.

Patton, Rosemary, and Sheila Cooper. *Writing Logically: Thinking Critically*, 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. An accessible text integrating writing skills with thinking skills in the writing process, the construction of written arguments, and the formulation of analytical responses. Instructor's Manual.

Ramage, John D., and John C. Bean. *The Allyn and Bacon Guide to Writing*. Allyn and Bacon. Covers academic and personal writing through a problem-posing/problem-solving format. Offers 12 writing projects, professional and student essays, a chapter on computers, and more on peer review and collaboration.

—. *The Allyn and Bacon Guide to Writing, Brief Edition*. Allyn and Bacon. A brief edition of *The Allyn and Bacon Guide to Writing* which does not include the handbook portion.

Rosenwasser, David, and Jill Stephen. *Writing Analytically*. Harcourt Brace. This text focuses on analytical thinking, presenting it as a tool which facilitates good writing in any discipline. It emphasizes process writing and critical thinking.

Rottenberg, Annette T. *Structure of Argument,* 2nd ed. Bedford Books. *Elements of Argument* without the reader. Connects critical thinking and argumentation to writing and research using the Toulmin model. Includes 29 new model arguments and 6 pro-con debates. Instructor's Edition.

Schindley, Wanda B. *The Informed Citizen: Argument and Analysis.* Harcourt Brace. This rhetoric/reader explores argumentation by studying current issues in communities ranging from the classroom to cyberspace.

Siler, Jocelyn. *The Responsive Writer.* Harcourt Brace. This text defines writing as both a responsive and a persuasive activity, and it provides systematic models for the writer's encounter with the critical reading and thinking process.

Thompson, Gary. *Rhetoric Through Media.* Allyn and Bacon. Uses critical analysis of media to teach the principles of rhetoric. Enables students to think critically about the "texts" of popular culture.

Tibbetts, Charlene, and Arn Tibbetts. *Strategies: A Rhetoric and Reader with Handbook,* 5th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A three-in-one textbook that includes discussion of the writer's stance and ethics in writing and reading. It also explains the sentence unit system with diagrams. Instructor's Manual.

Veit, Richard, Christopher Gould, and John Clifford. *Writing, Reading, and Research,* 4th ed. Allyn and Bacon. Integrates instruction in reading, writing, and research with topical, interdisciplinary readings and concludes with a research handbook.

Ward, Dean. *Tradition and Adaptation: Writing in the Disciplines.* Mayfield. This text helps students master the kinds of writing required in different disciplines while encouraging them to move across traditional boundaries in order to meet each assignment's goals.

B. Readers

Ackley, Katherine A. *Perspectives on Contemporary Issues: Readings Across the Disciplines.* Harcourt Brace. Blends critical thinking strategies with readings on contemporary issues from across the disciplines. Includes discussion of the research paper.

Adams, W. Royce. *Risking Contact: Readings to Challenge Our Thinking.* Houghton Mifflin. Provides contemporary readings and questions that confront students with alternative viewpoints on today's social issues and challenges them to formulate critical, reasoned responses.

Atwan, Robert. *America Now,* 2nd ed. Bedford Books. Features 47 short pieces from 42 recent periodicals. Covers 15 topics of current interest and includes 19 student editorials from various campus publications. Instructor's Edition. Developmental and ESL exercises.

Bradbury, Nancy Mason, and Arthur Quinn. *Audiences and Intentions: A Book of Arguments*, 3rd ed. Allyn and Bacon. Focuses on two critical aspects of rhetoric: audience and purpose. Selections are both classic and contemporary and cover a wide range of genres. Includes four introductory chapters on critical reading and writing.

Brunk, Perkins, Diamond, and Smith. *Literacies: Reading, Writing, Interpretation*. Norton. Examines multiple kinds of literacy by offering 38 substantial readings representing a range of contemporary writers and perspectives. Instructional apparatus and 12 assignment sequences facilitate critical reading and writing. Instructor's Guide.

Buffington, Nancy, Marvin Diogenes, and Clyde Moneyhun. *Living Languages: Contexts for Reading and Writing*. Prentice Hall. This reader provides a consistent and comprehensive view of language as an essential element of every student's interaction with his/her social, cultural, educational, and political environments.

Buscemi, Santi V., and Charlotte Smith. *75 Readings: An Anthology*, 6th ed. The McGraw-Hill Companies. Offers a diverse collection of widely anthologized essays which are arranged rhetorically.

Cavitch, David. *The Springfield Reader*. Bedford Books. A compact, thematic reader with 29 time-tested and contemporary selections (including 5 short stories) arranged in 5 thematic chapters. Instructor's Edition.

Clark, Carol Lea. *Interconnections: Writer, Culture, and Environment*. Harcourt Brace. This reader emphasizes three interconnected themes, encouraging students to examine the multiple and interrelated connections between themselves, their cultures, and their surrounding environments.

Clark, Irene L. *Writing About Diversity: An Argument Reader and Guide*, 2nd ed. Harcourt Brace. Offers instruction in argumentative writing and critical thinking, using issues surrounding cultural diversity as the subject matter.

Connelly, Mark. *The Sundance Reader*. Harcourt Brace. This rhetorically-organized reader presents 92 contemporary and classic essays on issues such as the environment, culture and community, values, history, and careers.

Cooley, Michael, and Katherine Powell. *Making Choices: Reading Issues in Context*. Houghton Mifflin. A thematic reader that contextualizes the important personal, professional, and civic choices students face in college and beyond. Units include education, work, truth, lying, responsibility, and the good life.

Cooley, Thomas. *The Norton Sampler: Short Essays for Composition*, 5th ed. Norton. Offers 51 contemporary selections (15 new, half by women) and follows the rhetorical modes. Includes an abundance of study questions. Instructor's Guide

Divakaruni, Chitra B. *Multitude: Cross-Cultural Readings for Writers*. The McGraw-Hill Companies. Balances serious and tragic readings with positive ones

that assert our common humanity. Focuses on the positive nature of diversity experiences without trivializing the issues or problems.

Dornan, Edward, and Charles W. Dawe. *The Longwood Reader*, 3rd ed. Allyn and Bacon. Rhetorically organized with 56 class-tested selections, this reader connects critical reading with thoughtful writing. Includes student examples with commentary, collaborative activities, photo assignments, and extensive apparatus.

Dunbar, Dunbar, and Rorabacher. *Assignments in Exposition*, 12th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A rhetoric-reader with complete essays and self-contained excerpts that can be studied as a whole or analyzed in a single class session. Includes units on composing and revising. Instructor's Manual.

Evans, Faun Bernbach. *A World of Diversity: Multicultural Readings in the News*. NTC Publishing Group. A thematic collection of readings from the *International Herald Tribune*. Includes chapters on violence, education, the media, and the environment. Shows students that local issues can have global importance. Instructor's Edition.

Farrell, Edmund J., and James E. Miller, Jr. *The Perceptive I: A Personal Reader and Writer*. NTC Publishing Group. A thematic reader that focuses on autobiographical writing. Includes letters, journal entries, memoirs, and oral histories as well as over 100 readings that exemplify the power of personal voice. Instructor's Edition.

Ford, Jon, and Elaine Hughes. *Responding Voices: A Reader for Emerging Writers*. The McGraw-Hill Companies. Thematically arranged. Encourages students to write in response to a range of essays, stories, and poems, and develop their own positions on contemporary issues.

Garnes et al. *Writing Lives: Exploring Literary and Community*. St. Martin's Press. This reader focuses exclusively on the topic of literacy and challenges students to recognize ways in which language carries values and power.

Gould, Christopher, and Ele Byington. *Critical Issues in Contemporary Culture*. Allyn and Bacon. Offers 70 contemporary and multicultural selections addressing issues of gender, race, and ethnicity. Essays examine the meaning of culture and literacy and the importance of cultural literacy.

Hall, Donald, and D.L. Emblen. *A Writer's Reader*, 8th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A reader which combines multiple genre fiction, nonfiction, and poetry with limited apparatus. Arranged alphabetically so instructors can use readings to suit their needs.

Hawisher, Gail E., and Cynthia L. Selfe. *Literacy, Technology, and Society: Confronting the Issues*. Prentice Hall. This reader engages students in a variety of reading, writing, and thinking activities relating to technology. It uses a relatively non-technical approach to explore technology issues.

Hirschberg, Stuart, and Terry Hirschberg. *First Person Singular.* Allyn and Bacon. Introduces the major traditions of autobiography and biography through 59 essays, journals, diaries, letters, and memoirs. Guides students in developing their reading and writing skills.

—. *The Millennium Reader.* Prentice Hall. This thematic reader features some of the most important insights, discoveries, and reflections of the past millennia by noteworthy writers of fiction and nonfiction. Also available in a brief edition.

Horner, Winifred Bryan. *Life Writing.* Prentice Hall. This reader progresses from writing for oneself to writing for an audience, from writing based on personal experience to research-based writing.

Hoy, Patrick C., and Robert DiYanni. *Encounters: Readings and the World.* The McGraw-Hill Companies. Presents a spectrum of essays by both students and professional writers. Also includes visual images which stimulate thought, evoke feeling, and serve as springboards for writing.

Hult, Christine. *Readings from the Disciplines: Research Models for Writers.* Allyn and Bacon. This WAC reader features articles from professional journals in order to familiarize students with the type of writing they'll encounter in other college courses.

Kennedy, X. J., Dorothy Kennedy, and Jane E. Aaron. *The Bedford Reader,* 6th ed. Bedford Books. A two-part composition reader. Part I is rhetorical and introduces methods; Part II is thematic and illustrates how they are combined. Includes 71 selections. Instructor's Edition.

—. *The Brief Bedford Reader,* 6th ed. Bedford Books. A compact rhetoric-reader adapted from *The Bedford Reader.* Includes 45 selections organized by 10 rhetorical methods. Instructor's Edition.

laGuardia, Dolores, and Hans P. Guth. *Issues across the Curriculum: Reading, Writing, Research.* Mayfield. Features 75 readings as well as chapters with strategies for reading, writing, and research. Provides students with important intellectual resources and communication skills required in the academic community.

Maasik, Sonia, and Jack Solomon. *Signs of Life in the U.S.A.: Readings on Popular Culture for Writers,* 2nd ed. Bedford Books. A pop culture reader with methodology (semiotics) that helps students become critical thinkers and writers. Includes 75 readings on topics such as consumerism, race, and virtual culture.

McQuade, Donald, and Robert Atwan. *The Writer's Presence: A Pool of Essays,* 2nd ed. Bedford Books. A flexible reader with alphabetical organization and minimal apparatus. Features 84 selections organized in three parts: personal, expository, and argumentative. Instructor's Manual.

Muller, Gilbert H. *The McGraw-Hill Reader,* 6th ed. The McGraw-Hill Companies. Provides students with a range of prose models spanning a variety of subjects including core liberal arts issues, interdisciplinary themes, and

multicultural perspectives.

Muller, Gilbert H., and Harvey S. Wiener. *The Short Prose Reader,* 8th ed. The McGraw-Hill Companies. A collection of brief, lively essays that are arranged rhetorically and feature diverse voices.

Reid, Stephen. *Purpose and Process: A Reader for Writers,* 3rd ed. Prentice Hall. This reader focuses on writers' "purposes" and "processes" for reading and writing. It includes 63 selections (23 new) by both professional and student writers.

Robson, Andrew. *Thinking Globally: Writing and Reading Across the Curriculum.* The McGraw-Hill Companies. Features a collection of interdisciplinary essays that inspire thinking and serve as models for writing.

Rottenberg, Annette T. *Elements of Argument,* 5th ed. Bedford Books. A rhetoric-reader that uses the Toulmin model to connect critical thinking and argumentative writing. Includes 134 selections which illustrate models and explore contemporary and classic arguments. Instructor's Edition.

Selzer, Jack. *Conversations,* 4th ed. Allyn and Bacon. Offers 160 student and professional selections from a variety of genres. Readings are organized around contemporary civic issues and are designed to help students "join the conversation" through their writing.

Stanford, Judith A. *Connections: A Multicultural Reader for Writers,* 2nd ed. Mayfield. Offers nine thematically arranged groups of readings, extensive coverage of the writing process, and a complete section on research-based writing.

Verburg, Carol J. *Making Contact: Readings from Home and Abroad.* Bedford Books. A cultural reader that examines 6 familiar themes through 72 selections from the United States and abroad. Evolved from the best-selling global composition reader *Ourselves Among Others.* Instructor's Edition.

Vesterman, William. *Reading and Writing Short Arguments,* 2nd ed. Mayfield. This reader offers more than seventy short readings on an array of controversial issues. An appendix covers the research paper.

Vesterman, William, and Joshua Ozersky. *Readings for the 21st Century: Tomorrow's Issues for Today's Students,* 3rd ed. Allyn and Bacon. Offers 61 readings designed to get students to consider the future at both personal and cultural levels.

Winterowd, W. Ross, and Geoffrey Winterowd. *The Critical Reader, Thinker, and Writer,* 2nd ed. Mayfield. A reader/rhetoric. Offers students a variety of approaches to critical reading, thinking, and writing, and includes more than 60 readings exploring connections among the three.

C. Handbooks and Workbooks

Aaron, Jane E. *The Little, Brown Essential Handbook for Writers,* 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A convenient reference tool for any course with a writing component. It is brief, pocket-sized, and spiral bound for easy access. Includes numerous document design guidelines.

Anson, Chris, and Bob Schwegler. *The Longman Handbook for Writers and Readers.* Longman Publishing of Addison Wesley Longman Educational Publishers. Focuses on the writer/reader connection. Develops critical reading skills that help students identify errors as well as synthesize and evaluate information. Instructor's Resource Manual; Writer's Workshop with Papers in Progress (Windows).

Dodds, Jack. *The Ready Reference Handbook: Writing, Revising, Editing.* Allyn and Bacon. An accessible, tabbed handbook with an encouraging tone and "how-to" boxes that show students how to write. Includes more on prewriting, argumentation, writing about literature, business writing, and on-line resources. (Windows version also available. See VIII.: Software and Computer-Assisted Instruction.)

Ebest, Sally Barr, Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. *Writing from A to Z: The Easy-to-Use Reference Handbook,* 2nd ed. Mayfield. Organized alphabetically. Offers a "fail-safe" index. (Windows and Macintosh versions also available. See VIII.: Software and Computer-Assisted Instruction.)

Ellsworth, Blance, and John Higgins. *English Simplified,* 8th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A brief (48 pages) handbook. Accessible and full of "nuts and bolts" tips and strategies.

Fulwiler, Toby, and Alan R. Hayakawa. *The Blair Handbook,* 2nd ed. Prentice Hall/Blair Press. A handbook that explores writers' purposes and processes before advancing to planning, drafting, researching, revising, and editing.

Hacker, Diana. *A Pocket Style Manual,* 2nd ed. Bedford Books. Brief and inexpensive, this pocket-size reference gives students advice on the most common writing problems. Includes comprehensive coverage of MLA, APA, and Chicago documentation styles.

Hairston, Maxine, John Ruszkkiewicz, and Dan Seward. *CoreText.* Longman Publishing of Addison Wesley Longman Educational Publishers. A handbook that works in conjunction with *CoreText OnLine.* (See VIII.: Software and Computer-Assisted Instruction.)

Hairston, Maxine, and John Ruszkkiewicz. *The Scott, Foresman Handbook,* 4th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. "Not all errors are created equal" is this text's motto. Takes a process-

oriented, troubleshooting approach toward grammar. Includes special ESL chapter.

Harris, Muriel. *Prentice Hall Reference Guide to Grammar and Usage, with and without Exercises*, 3rd ed. Prentice Hall. This concise spiralbound handbook offers traditional coverage and up-to-date information on writing with computers, online research, and MLA and APA formats.

Heffernan, James A. W., and John E. Lincoln. *Writing: A Concise Handbook.* Norton. A "tabbed" handbook that offers quick-reference sections on the writing process, research, and grammar. Special attention given to correcting errors and improving style. Interactive exercises available on the Internet.

Kirkland, James W., and Collett B. Dilworth. *Concise English Handbook*, 4th ed. Houghton Mifflin. A brief, convenient, process-oriented handbook. Includes two new chapters on ESL and fully updated MLA and APA documentation.

Lunsford and Connors. *The Everyday Writer.* St. Martin's Press. A comb-bound and tabbed handbook. Uses everyday language and offers practical editing tips to help students improve their writing.

McWhorter, Kathleen. *The Writer's Guide: A Basic Handbook.* Houghton Mifflin. A brief handbook focusing on the fundamentals and most common problems of grammar study. Includes "Need to Know boxes," charts, Usage Glossary, and a Glossary of Terms.

Perrin, Robert. *The Beacon Handbook*, 4th ed. Houghton Mifflin. A thorough yet easy-to-use handbook. Offers a mix of student models and professional examples. Provides MLA and APA documentation coverage with sample papers.

Perrin, Robert. *Handbook for College Research.* Houghton Mifflin. A concise yet comprehensive guide. Covers MLA, APA, and Chicago documentation styles and includes sample student papers. Information on electronic sources and computerized research systems also included.

Rosen, Leonard J., and Laurence Behrens. *The Allyn and Bacon Handbook*, 3rd ed. Allyn and Bacon. A full-length handbook. Focuses on critical thinking as well as writing and reading across the curriculum. Includes chapters on the research process, ESL, computers and writing, documentation methods, and design. (Windows version also available. See VIII.—Software and Computer-Assisted Instruction.)

Schiffhorst, Gerald J., and Donald Pharr. *The Short Handbook for Writers*, 2nd ed. The McGraw-Hill Companies. Provides a handy grammar reference and effective guide to the composing process. Features comb binding and tabs. Annotated Instructor's Edition.

Willey, R. J., and Jennifer I. Berne. *Process of Discovery: A Writer's Workshop.* The McGraw-Hill Companies. A workbook that helps students grow as writers by helping them find their own voices. All writing concerns are treated within the context of the students' work.

II. Developmental Writing Texts

A. Rhetorics

Healy, Ann E., and Martha Walusayi. *Strategies for Writing: A Basic Approach.* NTC Publishing Group. A basic writing text with a highly visual approach. Covers the writing process and assignments commonly found in composition courses. Includes chapters on grammar, syntax, punctuation, and critical reading. Instructor's Edition.

Hoffman, Andrew. *Writing Choices.* Allyn and Bacon. Empowers students by depicting writing as a series of choices. Chapters include writing and grammar assignments as well as collaborative computer exercises; readings are found at the end of the text.

Hughes, Elaine, and David Sohn. *Writing by Doing: Learning to Write Effectively,* 3rd ed. NTC Publishing Group. A hands-on, activity-oriented worktext. Designed for students who need to build confidence. Provides ample opportunities to practice writing and includes sections on research papers and MLA documentation. Instructor's Manual.

Langan, John. *College Writing Skills with Readings,* 4th ed. The McGraw-Hill Companies. A rhetoric/reader/handbook for developmental writing courses. Focuses on the essay and features a range of writing assignments and activities to reinforce good writing.

—. *English Skills,* 6th ed. The McGraw-Hill Companies. A rhetoric/worktext for developmental writing courses. Focuses on paragraph writing skills in preparation for essay writing.

—. *Sentence Skills with Readings.* The McGraw-Hill Companies. An all-in-one worktext. Provides a brief guide to writing effective paragraphs and essays, a comprehensive handbook with exercises and mastery tests, and a reader with teaching apparatus.

Mangelsdorf and Posey. *Your Choice: A Basic Writing Guide with Readings.* St. Martin's Press. A developmental rhetoric, reader, and handbook. Offers skill-building guidance and uses students' experiences as writing topics. Also introduces the computer as an integral tool in the writing process.

McWhorter, Kathleen. *The Writer's Express: A Paragraph and Essay Text with Readings,* 2nd ed. Houghton Mifflin. Retains its fully integrated reading-writing approach and step-by-step instruction. Includes expanded coverage of short essay writing and contains new paired readings on issue-oriented topics.

Meyers, Alan. *Composing With Confidence,* 4th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. This rhetoric takes a "workshop" approach. Provides guided practice at each step of the

writing process and includes model paragraphs and essays at each stage.

Page, Jack. *Checkpoints with Readings.* Longman Publishing of Addison Wesley Longman Educational Publishers. Incorporates reading, writing, and grammar instruction with each chapter offering a writing assignment and a section on grammar. Features 20 new readings.

Quinn, Michael J., DeWayne Rail, and Judy Ryan. *Writing Your Way Out.* Longman Publishing of Addison Wesley Longman Educational Publishers. Built around a series of sequenced writing assignments that progress from the personal to more academic topics. Teaches writing strategies, the rhetorical modes, and how to write with confidence.

Robey, Cora L., Sarah E. Kreps, and Helen M. Maloney. *New Handbook of Basic Writing Skills,* 4th ed. Harcourt Brace. This handbook serves as both a grammatical reference and a writing aid. Emphasis is on writing sentences, paragraphs, and short essays. Exercises provide practice opportunities.

Scarry, John, and Sandra Scarry. *The Writer's Workplace: Building College Writing Skills,* 4th ed. Harcourt Brace. This text provides in-depth coverage of grammar, writing skills, and writing practice with a new "steps sequence" that aids instruction.

—. *The Writer's Workplace: Essays.* Harcourt Brace. The third in a three-text sequence, this text explains in detail the methods of writing an effective college essay.

—. *The Writer's Workplace: Paragraphs.* Harcourt Brace. The second in a three-text sequence, this text explores the development of cohesive paragraphs and their relationship to the essay as a whole.

—. *The Writer's Workplace: Paragraphs to Essays.* Harcourt Brace. The second in a two-text sequence, this text moves students from the creation of cohesive paragraphs to the development of a college-level essay.

—. *The Writer's Workplace: Sentences.* Harcourt Brace. The first in a three-text sequence, this text provides expanded coverage of sentence writing, including a section on effective word usage.

—. *The Writer's Workplace: Sentences to Paragraphs.* Harcourt Brace. The first in a two-text sequence, this text moves students from the creation of effective sentences to the development of a cohesive paragraph.

—. *The Writer's Workplace with Readings: Building College Writing Skills,* 2nd ed. Harcourt Brace. This text has all the features of *The Writer's Workplace* and includes fourteen additional readings, all with introductory notes and follow-up questions.

B. Readers

Alexander, Roberta, and Jan Lombardi. *A Community of Readers*. Longman Publishing of Addison Wesley Longman Educational Publishers. A thematic reader. Incorporates critical thinking skills and reading, vocabulary, and study strategies. Instructor's Edition.

Cassebaum and Haskell. *American Culture and the Media*. Houghton Mifflin. A reader/rhetoric that combines current readings and writing instruction using a pop culture perspective.

McWhorter, Kathleen. *The Writer's Selections: Shaping Our Lives*. Houghton Mifflin. A thematically-arranged reader with an emphasis on that which shapes our lives: Decisions, Others, Cultures, Technology, etc.

Roy, Emil, and Sandra Roy. *Images: Readings for Writing*. Harcourt Brace. A reader for basic writing courses. Offers a clearly defined, step-by-step approach to reading professional and student paragraphs and essays.

Smith, Brenda. *Bridging the Gap*, 5th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Offers a broad range of multicultural readings representing many academic disciplines. Features three reading levels per chapter, in-context exercises, learning logs, and collaborative critical thinking activities.

Smith, Lonna H., and Robert J. Ramonda. *Read, Write, React: An Integrated Approach to Reading and Writing*. The McGraw-Hill Companies. This text involves students in their own language development, and it helps them build their language abilities through a variety of readings and integrated writing activities.

C. Workbooks

Beason and Lester. *Now I Get It: A Commonsense Guide to Grammar and Usage*. St. Martin's Press. A compact and spiral-bound worktext. Offers straightforward strategies that help students recognize, correct, and avoid 35 of the most common grammar and usage errors.

Ingalls, Anna, and Dan Moody. *Within Reach: A Guide to Successful Writing*. Allyn and Bacon. This sentence/paragraph/essay workbook includes writing and grammar instruction in each chapter and is designed to meet the needs of a wide-range of students, including those with special ESL needs.

Kelly, William J., and Deborah L. Lawton. *Discovery: An Introduction to Writing*. Allyn and Bacon. A full-color sentence/paragraph workbook for developmental writers. Focuses on the connection between grammar and writing. Includes sequenced exercises, professional and student readings, an ESL appendix, and help for visual learners.

—. *Odyssey: A Guide to Better Writing*. Allyn and Bacon. Includes all of the features of *Discovery* plus an appendix on writing with computers.

Pemberton, Carol. *Writing Paragraphs*, 3rd ed. Allyn and Bacon. Designed to help students master paragraph-length discourse. Presents reading and writing as interrelated activities and includes an abundance of student examples, collaborative assignments, and varied exercises.

Yarber, Robert E., and Mary Laine Yarber. *Reviewing Basic Grammar*, 4th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A workbook with an accessible format. Offers grammar review exercises, flexible chapter sequencing, and a new section on writing with computers.

III. Advanced Writing Texts

A. Rhetorics

Brown, Stuart C., Robert K. Mittan, and Duane H. Roen. *The Writer's Toolbox*. Allyn and Bacon. Aimed at writing-intensive courses, this text covers writing, reading, listening, and speaking skills common to all disciplines, with an emphasis on writing and learning strategies.

Collette, Carolyn, and Richard Johnson. *Finding Common Ground: A Guide to Personal, Professional and Public Writing*, 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A rhetoric that blends practicality and sophistication. Capitalizes on the writer's own experience and emphasizes the interplay between reader and writer.

Williams, Joseph. *Style: Ten Lessons in Clarity and Grace*, 5th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Approaches writing as not just a problem-solving process, but also as a problem-finding and problem-posing process. Features writing samples from diverse fields, collaborative exercises, and information on document design.

B. Readers

Eschholz, Rosa, and Clark. *Language Awareness: Essays for College Writers*, 7th ed. St. Martin's Press. Features 56 readings in 11 topical units. Shows students how the power of language impacts their lives.

Lunsford and Ruszkiewicz. *The Presence of Others: Voices that Call for Response,* 2nd ed. St. Martin's Press. Presents a full range of viewpoints from conservative and liberal thinkers and compels students to respond with ideas of their own.

IV. Composition and Literature Texts

Barnet, Sylvan, Morton Berman, and William Burto. *An Introduction to Literature,* 11th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A paperback introduction to literature. Includes two new chapters on reading critically and writing about literature and a new section on contemporary critical perspectives. Instructor's Manual.

Barnet, Sylvan, Morton Berman, William Burto, and William Cain. *Literature: Thinking, Reading, and Writing Critically,* 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Incorporates thinking and reading critically into its composition coverage. Includes 3 composition chapters, 20 student papers, 3 critical perspectives chapters, and 2 chapters on writing about gender and multiculturalism. Instructor's Manual.

Birenbaum, Harvey. *The Happy Critic: A Serious but Not Solemn Guide to Thinking and Writing about Literature.* Mayfield. A sophisticated yet witty introduction to reading and writing about literature. A thorough text that maintains its conversational tone.

Henderson, Gloria, William Day, and Sandra Waller. *Literature and Ourselves: A Thematic Introduction for Readers and Writers,* 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Focuses on issues of self and self-exploration in ways that help students identify with literature.

Kirszner, Laurie G., and Stephen R. Mandell. *Literature: Reading, Reacting, Writing,* 3rd ed. Harcourt Brace. This introductory text combines three genres of classic and contemporary works with an emphasis on reading and writing about literature. (Also available in a compact edition.)

Purves, Alan C., and Joseph A. Quattrini. *Creating the Literature Portfolio: A Guide for Students.* NTC Publishing Group. A writing about literature book. Encourages students to assess what kind of readers they are before helping them read and interpret literature. Introduces various theoretical schools. Instructor's Edition.

Schwiebert, John. *Reading and Writing from Literature.* Houghton Mifflin. Designed for composition courses focusing on literature. Offers selections for all four genres: short stories, poems, plays, and essays. Emphasizes intertextuality.

Warner, Sterling. *Thresholds: Literature-Based Composition*. Harcourt Brace. A thematic, three-genre reader which contains a rhetoric and a research writing component. The readings (poetry, fiction, essays) are by authors of diverse cultural viewpoints.

V. Creative Writing Text

Bell, Madison Smartt. *Narrative Design: A Writer's Guide to Structure*. Norton. A fiction-writing textbook that focuses on form with close examinations of twelve stories by celebrated writers and Bell's former students. Chapters explore the art of writing.

VI. ESL Texts

Bates. *Transitions: An Interactive Reading, Writing, and Grammar Text, 2nd ed.* St. Martin's. Helps students make the transition from writing paragraphs to writing essays.

Kay and Gelshenen. *America Writes: Learning English through American Short Stories*. St. Martin's Press. Introduces ESL students to American culture by reinforcing the reading, writing, discussion, and grammar skills relevant to each story.

Rodgers. *English for International Negotiations: A Cross-Cultural Case Study Approach*. St. Martin's Press. Lets students practice communication skills, the art of negotiation, and the cross-cultural aspects of negotiation.

Singleton. *Writers at Work: A Guide to Basic Writing*. St. Martin's Press. Provides intensive practice at academic writing. Gives students step-by-step instruction for becoming independent writers at the paragraph and sentence-level.

Spaventa and Spaventa. *Writing to Learn: From Paragraph to Essay*. St. Martin's Press. Written with community college students in mind. Makes the process approach to writing accessible to students who may not have experience with academic writing in their native language.

Strauch. *Bridges to Academic Writing*. St. Martin's Press. Blends an in-depth process approach to writing short compositions with common organizational patterns. Includes both student models and a variety of readings.

VII. Business and Technical Writing Texts

Brereton, John C., and Margaret A. Mansfield. *Writing on the Job: A Norton Pocket Guide.* Norton. Focuses on common professional documents and teaches essential formats. Also offers rhetorical strategies for clear, effective business writing and includes 54 sample documents. A disk version for Windows is available.

Brusaw et al. *The Business Writer's Handbook,* 5th ed. St. Martin's Press. An alphabetically-arranged handbook. Provides complete information for all types of business writing. Includes models of sales letters, memos, Web pages, and new information on the Internet.

—. *Handbook of Technical Writing,* 5th ed. St. Martin's Press. An alphabetically-arranged handbook. Provides complete information for all types of technical writing. Includes models of lab reports and instructions plus coverage of online research and technical graphics.

Gerson, Sharon J., and Steven M. Gerson. *Technical Writing: Process and Product,* 2nd ed. Prentice Hall. The reader-friendly technical writing core covers ethics, audience identification, electronic communication, and the role of technical writing in both academic and professional life.

Lannon, John M. *Technical Writing,* 7th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. The only text to include coverage of the ACW documentation style. Also includes a version of *Writer's Workshop.* Instructor's Manual.

Pearsall, Thomas E. *The Elements of Technical Writing.* Allyn and Bacon. A concise introduction to technical writing. Covers seven principles of technical writing, the importance of format, and presents four sample reports.

Perelman, Leslie C., Edmund Barrett, and James Paradis. *The Mayfield Handbook of Technical and Scientific Writing.* Mayfield. A concise reference handbook for courses in technical and scientific writing. Also available in an electronic form for Windows and Macintosh.

Reep, Diana. *Technical Writing: Principles, Strategies, and Readings,* 3rd ed. Allyn and Bacon. Features numerous models and class-tested exercises that, when coupled with the 27 readings, offer instructors a wealth of resources for classroom and homework applications.

VIII. Software and Computer-Assisted Instruction

Branscomb, H. Eric. *Casting Your Net: A Student's Guide to Research on the Internet.* Allyn and Bacon. A comprehensive guide to conducting research on the

Internet. Analyzes the Internet as a source of information, contains a complete guide to constructing word searches, compares search engines, and includes documentation guidelines.

Buscemi, Santi V., and Publishing Innovations. *ALLWRITE! The McGraw-Hill Writing Program*. Computer Software. The McGraw-Hill Companies. Windows-based tutorial software. Includes an on-line handbook, provides numerous exercises ranging in difficulty, and evaluates strengths and weaknesses with diagnostic pre-tests and post-tests.

Clark, Carol Lea. *Working the Web: A Student's Guide*. Harcourt Brace. This guide explains the basics of the World Wide Web, its relationship to the Internet, how to navigate during research, and how to create personal web pages.

Condon, William, and Wayne Butler. *Writing the Information Superhighway*. Allyn and Bacon. Teaches cyberliteracy *and* the writing process. Writing projects focus on activities that predominate in cyberspace such as using on-line resources, communicating on-line, etc.

Dodds, Jack. *The Ready Reference Handbook: Writing, Revising, Editing On-line Edition for Windows*. Computer Software. Allyn and Bacon. An on-line version of Dodds' *The Ready Reference Handbook*. (See I.C.: Freshman Writing Texts—Handbooks for a description of the print version.)

Drott, Carl, and Eva Thury. *GrammarCoach*. Computer Software. Allyn and Bacon. An interactive tutorial featuring 10 modules designed to assist basic writers. Each module contains three practice sets with explanations and examples, exercises with answers, and a sample paragraph to be corrected.

Ebest, Sally Barr, Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. *Writing from A to Z: The Easy-to-Use Reference Handbook*, 2nd ed. Mayfield. A hypertext handbook which is organized alphabetically and offers a "fail-safe" index. Windows and Macintosh versions available. (See I.C.: Freshman Writing Texts—Handbooks for a description of the print version.)

Hairston, Maxine, John Ruszkkiewicz, and Dan Seward. *CoreText OnLine*. Longman Publishing of Addison Wesley Longman Educational Publishers. A handbook that works in conjunction with *CoreText*. (See I.C.: Freshman Writing Texts—Handbooks.) Offers a sophisticated, interactive writing environment. Available in PC and Mac versions.

Harnack and Kleppinger. *Online! A Reference Guide to Using Internet Sources*. St. Martin's Press. Provides up-to-date lists of Internet sources in the major disciplines. Includes guidelines for evaluating and citing them.

Irvine, Martin. *Web Works: A Norton Pocket Guide*. Norton. Helps writers navigate and use the WWW. Includes tips for using online libraries and saving valuable information. Spiral-bound.

Miller, Susan, and Kyle Knowles. *New Ways of Writing: A Handbook for Writing*

with Computers. Prentice Hall/Blair Press. This brief, spiralbound reference helps both computer expert and novice craft better writing. Fosters awareness of choices (from content to punctuation) in various writing situations at the computer.

Rosa, Alfred, and Paul Eschholz. *The Electronic Version of The Writer's Brief Handbook for Windows*. Computer Software. Allyn and Bacon. An on-line version of *The Writer's Brief Handbook*, 2nd edition. Facilitates students' access to information on grammar, punctuation, and mechanics as they draft, edit, and revise papers on the computer.

Rosen, Leonard. *Quick Notes*. Computer Software. Allyn and Bacon. Designed to assist internet users, this stand-alone note taking environment works with any web browser and helps solve the problem of taking notes by hand.

Rosen, Leonard J., and Laurence Behrens. *The Allyn and Bacon Handbook, 3rd ed., Online Edition for Windows*. Computer Software. Allyn and Bacon. Offers students an easy way to access information about grammar, punctuation, and mechanics. Includes exercises, hyperlinks to related sections, and a connection to the Internet. (See I.C.: Freshman Writing Texts—Handbooks for a description of the print version.)

Thury, Eva, and Carl Drott. *GrammarTeacher 2.0*. Computer Software. Allyn and Bacon. An interactive tutorial program that helps students learn and practice grammar. Offers ten modules that cover different grammatical principles. Includes explanations, examples, and exercises with answers.

Troyka, Lynn Quitman, and OverDrive Systems, Inc. *Simon and Schuster Multimedia Handbook for Writers*. Computer Software. Prentice Hall. This CD-ROM offers the full version of the *Simon and Schuster Handbook for Writers*, 4th ed. It includes additional exercises, video clips, full-text searching, and hyperlinked cross-references.

Tuman, Myron C., and Ann Arbor Software. *Norton Textra Connect for Windows Word Processors*. Computer Software. Norton. Combines a simple menu of options for sharing work over a local area network or the Internet with a Windows Word Processor. Ideal for distance learning environments.

Vitanza, Victor. *Writing for the World Wide Web*. Allyn and Bacon. A text for college students who are developing websites in conjunction with their course of study.

IX. Research Paper Texts

Chiseri-Strater, Elizabeth, and Bonnie S. Sunstein. *Fieldworking: Reading and Writing Research*. Prentice Hall/Blair Press. Designed to fill the gap between reading about fieldwork and "writing up" the results. Presents specific methods, models, and hands-on practice in all phases of field-

based research.

Clines, Raymond, and Elizabeth Cobb. *Research Writing Simplified: A Documentation Guide*, 2nd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Designed for any course requiring a research paper. Offers a set of activities and exercises that give students sequences to practice in the conventions of documentation.

Coyle, William. *Research Papers*, 10th ed. Allyn and Bacon. The first college text on research, this spiral-bound guide features the newest information on documenting sources in MLA, APA, and other styles.

Dees, Robert. *Writing the Modern Research Paper*, 2nd ed. Allyn and Bacon. The contemporary guide to researching and writing the research paper with extensive coverage of on-line research, collaborative activities, and a unique emphasis on critical thinking.

Rodrigues, Dawn. *The Research Paper and the World Wide Web: A Writer's Guide*. Prentice Hall. Offers two books in one: a guide to writing research papers and an introduction to the Web. Discusses strategies for conducting Internet research and provides many practical assignments.

Slade, Carol. *Form and Style: Research Papers, Reports, Theses*. Houghton Mifflin. Combines a review of the basic research process with a rigorous investigation of issues such as evidence, quotation, and citation of sources.

Walker, Melissa. *Writing Research Papers: A Norton Guide*, 4th ed. Norton. A process-oriented guide that follows real students through the writing process. Includes tips for searching and evaluating Internet and other electronic sources. Spiral-bound for easy reference. Instructor's Guide.

Ward, Russ. *Logical Argument in the Research Paper*. Harcourt Brace. This text combines the technicalities of writing a research paper with a thorough discussion of the three major forms of argumentative reasoning.

Weidenborner and Caruso. *Writing Research Papers: A Guide to the Process*, 5th ed. St. Martin's Press. Popular at two-year colleges. Guides students in the basics of research and writing. Includes a new section on using and evaluating Internet sources.

Wilhoit, Stephen. *A Brief Guide to Writing From Readings*. Allyn and Bacon. Teaches students how to read critically, summarize, critique, and synthesize readings. Also explains how to quote and paraphrase, document essays, and keep a writing journal.

Woodward, Jeannette A. *Writing Research Papers: Investigating Resources in Cyberspace*. NTC Publishing Group. A traditional research paper guide that includes discussion of cyberspace resources. Helps students maximize their time on the Internet and assess the validity of material. Includes MLA and APA guidelines and sample papers.

X. Reading and Study Skills Texts

Chaffee, John. *Thinking Critically*, 5th ed. Houghton Mifflin. Begins with personal experience and progresses to the more sophisticated reasoning skills required for abstract, academic texts. Exercises, discussion topics, and writing activities encourage active student participation.

Laskey, Marcia L., and Paula W. Gibson. *College Study Strategies: Thinking and Learning*. Allyn and Bacon. Emphasizing critical thinking and metacognition, this text teaches practical study skills such as time management and note- and test-taking strategies. Includes exercises and a unique Learning Styles Inventory.

McWhorter, Kathleen. *Guide to College Reading*, 4th ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Emphasizes metacognition. Now includes a unique supplement, *A Manual for Adjunct Faculty*.

Quinn, Shirley, and Susan Irvings. *Active Reading in the Arts and Sciences*, 3rd ed. Allyn and Bacon. Aimed at students with reading abilities ranging from 8th to 10th grade proficiency, this text develops students' critical thinking skills and prepares them for college-level work.

Rubin, Dorothy. *Gaining Word Power*, 4th ed. Allyn and Bacon. Helps students build college-level vocabularies with a variety of exercises and writing assignments. Includes answers to many of the exercises, making it suitable for self-study.

Seyler, Dorothy. *The Reading Context: Developing College Reading Skills*. Allyn and Bacon. Explains reading as a three-step process (prepare—read—respond) and focuses on the reading context. Longer selections in each chapter include extensive pre- and post-reading apparatus.

XI. Professional Texts

Alred. *The St. Martin's Bibliography of Business and Technical Communication: A Resource for Professionals*. St. Martin's Press. Provides over 400 fully annotated resources specific to the field.

Harris, Joseph. *A Teaching Subject: Composition Since 1966*. Prentice Hall. This highly regarded monograph discusses the growth of composition studies as an academic field. For new teachers and experienced theorists and historians of composition studies.

XII. Additional Texts

Cuba, Lee. *A Short Guide to Writing About Social Science*, 3rd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. A text for writing intensive courses in the Social Sciences. Features updated APA guidelines, computer/www/Internet coverage, and strategies on using the library.

Pechenik, Jan. *A Short Guide to Writing About Biology*, 3rd ed. Longman Publishing of Addison Wesley Longman Educational Publishers. Written by a biologist, this text features extensive coverage of visuals from understanding charts and graphs to preparing poster presentations.

Penrose and Katz. *Writing in the Sciences*. St. Martin's Press. Covers the major genres of scientific communication including research proposals, literature reviews, reports, and conference papers.

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 suggest a $1,500 honorarium to each consultant-evaluator, client institutions agree on a 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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Diane Christian Boehm has been Director of the University Writing Program at Saginaw Valley State University in Michigan since 1995. She is an active member of the National Writing Project, the Epiphany Project, the Well Connected Educator Project (linking writers with on-line writing coaches), and the Michigan Writing Centers Board. She opened a new Writing Center this past year and developed a new course, Writing in Cyberspace.

Suellyn Duffy has directed writing programs since 1985 and currently coordinates writing across the curriculum at Ohio University. Her scholarly publications and presentations focus on basic writing, literacy, and ethical issues in writing program administration.

Theresa Enos is the current president of WPA; she directs the graduate program in rhetoric and composition at the University of Arizona. Her most recent publications are *Gender Roles and Faculty Lives in Rhetoric and Composition* and *The Encylopedia of Rhetoric and Composition: Communication from Ancient Times to the Information Age*.

Jane Frick is professor and chair of the Department of English, Foreign Languages, and Journalism at Missouri Western State College. She is a member of the executive Board and newsletter editor for the Missouri Colloquium on Writing Assessment. She has conducted and compiled Missouri's annual Writing Survey since 1988, a listing of the state's writing assessment, writing cirriculum, and writing staffing practices; the 1996097 survey results are posted on the CWA Web site (http://www.mwsc.edu/~cwa). Frick is a member of the Executive Committee of MLA's Association of Departments of English (ADE).

Richard Gebhardt, professor and English chair at Bowling Green State University, served previously as writing director, humanities chair, and assistant dean at Findlay College. From 1987 to 1994, Rick was the Editor of *College Composition and Communication*. His articles have appeared in *ADE Bulletin, CCC, College English, Rhetoric Review, Teaching English in the Two-Year College, WPA,* and other journals. With Barbara Genelle Smith Gebhardt, he recently edited *Academic Advancement in Composition Studies: Scholarship, Publication, Promotion, Tenure* (Lawrence Erlbaum, 1997). Rick's electronic addresses are richgeb@bgnet.bgsu.edu, and www.bgsu.edu/~richgeb.

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Eric Miraglia works as a program administrator and learning technologies specialist for Washington State University's Freshman Seminars; he also designs virtual learning spaces for interactive writing pedagogies in academic programs throughout the university. Miraglia has published articles in *InLand* and the *Journal of Basic Writing*; "Resistance and the Writing Teacher," a study of composition's response to student resistance, will appear in the *Journal of Advanced Composition* this fall. His current work focuses on the imbrication of technological literacies and academic, textual literacies.

Susan McLeod chairs the English Department at Washington State, and co-leads WSU's writing across the curriculum faculty seminars. She has published articles about writing program administration, issues of writing and affect, and writing across the curriculum. Her books include *Strengthening Programs for Writing Across the Curriculum* (1988), *Writing Across the Curriculum: A Guide to Developing Programs* (co-edited with Margot Soven, 1992), and *Notes on the Heart: Affective Issues in the Writing Classroom* (1997).

Jeff Sommers is Director of Part Time Faculty in the English Department at Miami University—Middletown. He has published books and articles on portfolio assessment and other composition-related topics, along with three composition readers and textbooks. He is former Secretary-Treasurer of WPA.

Ellen Strenski is Assistant Writing Director in the Department of English and Comparative Literature at the University of California, Irvine. She has coauthored *The Research Paper Workbook* (New York: Longman, 3rd ed., 1992), *Making Connections across the Curriculum: Readings for Analysis* (Boston: Bedford, 1986), and *A Guide to Writing Sociology Papers* (New York: St. Martin's, 4th ed., 1997). Most recently, she has been writing about the impact of computer technology on teaching composition. <http://eee.uci.edu/faculty/strenski>.

Pauline Uchmanowicz's essays appear in *College English, Literature and Psychology, Z Magazine,* and elsewhere. She is an assistant professor of English at the State University of New York, New Paltz, where she teaches writing and cultural studies. The author wishes to thank members of the research consortium at Wayne State University for their advice on an earlier version of this paper, which she presented at the 1995 MLA conference in Chicago.

Kathleen Blake Yancey is Associate Professor of English at UNC Charlotte, where she teaches courses ranging from first-year composition to graduate courses in rhetorical theory. With Brian Huot, she founded and edits the journal *Assessing Writing*; with Irwin Weiser, she edited the recently released collection of essays *Situating Portfolios: Four Perspectives.* Her current projects include a book-length volume on reflective practice, tentatively titled *A Rhetoric of Reflection,* due out in 1998 from Utah State University Press.

Ray Zimmerman is Course Director of Basic Writing in UC Irvine's Composition Program and Web Supervisor for its Advanced Composition web page <http://www.hnet.uci.edu/English/Courses/WR139>. He has written on using mock placement exams for high-school/college community-building and is currently working on the issue of language anxiety in the basic writing classroom. He also works on gender and violence in 20th century American literature.

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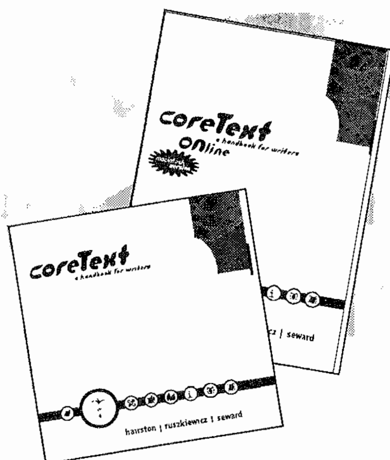

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