
Negotiated Independence: How a Canadian Writing Program Became a Centre

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Readers of *Writing Program Administration* will be acquainted with histories of new and emerging writing programs (Kirsch; Little) and with accounts of changes to existing programs (Bean and Ramage, Howard, Little and Rose, Rankin). Reading evaluations of program effectiveness (Olds; McMullen and Wellman) and more theoretical articles (Gale, Carson, Gunner), many of us have focused particular attention on the case studies used as illustrations. Each of these narratives gives WPA's an opportunity not merely to place our own experiences in a broader context but also to learn strategies for strengthening programs and improving their institutional status. As Carol Hartzog has pointed out, these accounts also make a formative contribution to the field as a whole, insofar as efforts to develop sound programs parallel the larger effort to consolidate the identity of composition as a field: "the form and coherence of individual writing programs bear on the nature and status of the discipline itself" (148). In a sense, then, histories of particular programs help to construct an emerging discipline.

The history we contribute in this essay is of a writing program at a small Canadian university—more specifically, of this program's transformation from a sub-division of the English Department, isolated from the University's Writing in the Disciplines initiatives, into a separate, interdisciplinary Centre for Academic Writing, with the potential to reinvigorate WID. After describing the origins of the program at the University of Winnipeg, we recount the processes of review and transition the program underwent on its way to becoming a new centre. Our account yokes curricular and administrative/structural revisions, since the two were closely connected throughout negotiations. In a concluding section, we speculate about the extent to which the transformation of the Writing Program is—or is not—a distinctly Canadian story.¹

The Origins of the University of Winnipeg's Writing Program

The University of Winnipeg is a small, undergraduate, liberal arts institution (7500 full- and part-time students) located in Winnipeg, Manitoba, a city which also contains a larger research university. Its Writing Program—as the current Centre for Academic Writing was then called—was formally instituted by the Senate in 1986, and began operations as a subdivision of the English Department in fall, 1987, with a full-time faculty of seven. The Program was to be reviewed after five years of operation.

As originally conceived, the Writing Program was overseen by a Director, who reported to the English Department on curriculum and to the Dean of Arts and Science on more general program matters; he alone of the Program's faculty members held a professorial rank (Associate Professor). That the others were instructors, a rank for which a PhD was not needed and which required neither scholarly research nor scholarly publication, says much about the attitude towards the program in its early years and, indeed, towards the teaching of writing. We were seen by many faculty as "remediators," hired not to do "real" academic work but to help students who should have been taught the fundamentals before arriving at university. And while the University of Winnipeg was in some ways unusually advanced in its thinking, hiring composition faculty into full-time positions which would allow them to apply for "continuing appointments" (the instructor level equivalent of tenure), the appointment of the Director to a permanent position (rather than the term position customarily given to department chairs) suggested the kind of relationship normally associated with GTAs and their directors, one which assumed that the instructors simply were not—and never would be—qualified to lead the Program. As an undergraduate institution, the University was never in a position to employ GTAs to teach writing, but the hierarchy initially established bore some resemblance to the inequitable treatment of composition faculty often described in the literature. Jeanne Gunner's account of "the myth of the novice" seems apt: those "outside the power system" may be "doomed to an unending apprenticeship" (12) regardless of their scholarly background or teaching experience—as long as their job title requires them to be seen as novices. In our case, fortunately, the apprenticeship did end. The University began hiring Writing Program faculty in the professorial ranks and has since converted the ranks of two instructors with PhDs to Assistant Professor. As things turned out, moreover, the Director's position was not permanent; within two years, he had been replaced by a three-person coordinating committee. But the difficulties created by the original structure were not easily resolved, as we will explain later.

With strong guidance from the Director, the Writing Program originally designed its own curriculum. Before the inception of the Program, it was the English Department, as in most Canadian universities, that had offered the few writing courses available at our University—courses that taught "the modes of discourse" and drew examples from traditional *belles lettres* anthologies. When the Writing Program took responsibility for the first-year composition courses, such anthologies were quickly dropped in favour of a process-oriented approach. The primary focus was on fulfilling the University's access mandate and meeting the needs of first-year students, a population which included a relatively high proportion of non-traditional students (ESL, aboriginal, mature, and so on). It offered only two courses. One was an ungraded preparatory course, Developmental Rhetoric, designed for "at-risk" students and intended, as the University of Winnipeg *Calendar* put it, to help them "work confidently and successfully at the university level." The other was a compulsory course, Rhetoric I, intended to strengthen the skills of graduates of Developmental Rhetoric and of all other

first-year students, with the exception of those who had achieved “honors” in high-school English. (This exemption policy for some students reinforced the attitude that instruction in writing is remedial, an attitude we—like many writing programs—continue to battle.)

Both courses depended heavily on what was called “the common curriculum.” All instructors used the same text, a book written by faculty with Writing Program students specifically in mind (*The University of Winnipeg Writing Program Coursebook*), and all depended on similar classroom lectures and activities, produced largely by committee. In many ways, the focus of this common curriculum was expressivist, designed, according to *Calendar* descriptions and the Program’s promotional material, to “reduce anxiety and stress about writing among new students” (De Long 10). On the other hand, the current-traditional paradigm always lurked beneath the surface, leaving students with a mixed message about what is important in writing.

The use of a common curriculum was as much an administrative convenience as a statement of educational and social principles. After being approved, a Program of some kind simply had to be up and running in a hurry; faculty had to be hired and courses designed, and since the Writing Program was unprecedented in Canada, there were no helpful models near at hand. The common curriculum was a means of implementing the program quickly and of minimizing the administrative problems likely to plague an endeavour of this sort. Moreover, in a country which at that time had virtually no PhD graduates in rhetoric or composition and whose immigration laws made American hirings difficult, the common curriculum seemed to be a way of bringing new, untrained, non-compositionist faculty on board with minimal disruption. Commonality seemed fool-proof; it would allow even those with MAs on *The Dunciad* or e.e. cummings to teach composition effectively—and thus transform insecure, marginalized students into competent university writers.

Or so went the theory. After three years of applying the common curriculum, however, several faculty members—among them our first, newly hired assistant professors—saw it as inadequate, if not stifling. Some avenues for creative differences had been permitted (in the form of “experimental” sections), but the curriculum enshrined in the *Coursebook* remained the standard. And it was, in any case, not this particular curriculum at which the dissatisfaction of some faculty was directed, but the very notion of a common curriculum.

The Self-Study

The nature of our disagreements about curricular issues of this sort and about other matters became clearer as the Writing Program entered a formal process of preparation for the five-year review. This self-study involved three main elements: a personal statement, in which each faculty member was to speak about his/her experiences in the Program, professional goals, and aims for the Program as a whole; subcommittee reports on the central curricular and administrative issues facing the Program, as well as on “Possible Futures” for the Program; and long weekly meetings, which were intended as planning sessions

for the Review that lay ahead but which in fact often became forums for undirected polemic and rancorous digressions. Although these meetings exposed how deep our differences were, we were unable to air our differences frankly. This may have had something to do with the bond we felt as marginalized faculty; for some of us, it may have been typically Canadian diffidence. Whatever the reasons for our reticence, we simply couldn't look our colleagues in the eye and say "you're wrong."

If this process of making personal statements, writing committee reports, and meeting weekly brought the fact of our difference more clearly into focus, it simultaneously revealed that our administrative structure gave us no means of breaking the stalemate. "[A] system of governance designed for flexibility [had], as our external reviewers were later to observe, "become rigid" (Pare and Segal 7). In a well-intentioned effort to facilitate democratic consensus, the Program had, since the departure of the original Director, avoided giving a single person the authority to make decisions, and had instead given this responsibility to the three-person coordinating committee, which was guided by and had to report regularly to the entire Program faculty.

Each member of the coordinating committee represented a subcommittee. This arrangement in itself favoured the status quo; it made change of any kind slow, and it offered no means of effecting changes recommended by a significant minority. But red tape was not the only problem. What exacerbated these difficulties was the nature of the committees the coordinators represented, whose functions were no longer appropriate for an evolving Program. The committees assumed a common curriculum and a faculty composed entirely of instructors, and so they dissipated the energy of assistant professors—and, it must be said, of a growing number of dissenting instructors—in what they felt to be peripheral activities (such as *Coursebook* revision, the preparation of curriculum material for the entire faculty, and grammar workshops). Moreover, the division of labour in these committees failed to take into account such mundane but essential administrative work as budget, staffing, and timetable—tasks which were instead "farmed out" to individual faculty members on an ad hoc basis and received little support or acknowledgement.

This committee structure advanced the task of writing in the disciplines no better than it had addressed internal administrative tasks. Those of us who wanted to effect curricular change within the Writing Program were also interested in strengthening WID, and in fact, the University had originally intended the Writing Program to do so. But the University had not articulated the Program's role in WID clearly, and, having been driven from the beginning from predominantly expressivist assumptions, the Program itself had devised committees that were blind to WID. Moreover, an absence of both democratic means by which we might vote on priorities and administrative procedures for acting on such a vote left us powerless to grapple with WID. The low status of Program faculty again played a role in blocking our initiatives; for example, without a senior professor who knew the ins and outs of university politics, we found it difficult to consult with other departments to find out what they

considered important about teaching writing and how we might work together.

In short, the self-study revealed that an increasing number of us were ready to reinvent the Writing Program and prepared to compromise with colleagues who wanted less radical changes. However, without a strong administrative path for effecting such change, radical or otherwise, we could not proceed.

The Five-Year Review

Even if avenues had been available for consulting with other departments about WID, members of the Program were not sure of a warm reception. Insecurity was to some extent inevitable among faculty who, as we have said, knew that some members of other departments felt that we should be a "fix-it shop," if in fact we should be there at all. But these were not our only reasons for anxiety. After five years, resentment lingered over the way the Program had been funded and implemented, even among some who believed in the value of stressing writing at university. There was also fear that we might become a new department with its own majors, entitled to a slice of the financial pie or neglectful of our obligation to first-year students. Admittedly, support for the Writing Program was generally strong at the University. But the skeptics were a significant minority.

Given these differences of opinion, it was imperative that we be assessed from diverse perspectives. The Internal Review Committee was therefore comprised of faculty and non-academic staff from a wide range of departments: Chemistry, Classics, Geography, Sociology, the Dean's Office, and the Library. Their perspective was complemented by the perspective of external reviewers, who were not so familiar with the University but who, as compositionists, were better able to take our measure as a writing program and to make recommendations informed by knowledge of other, successful programs.

It was imperative, as well, that both review committees conduct an open process, to ensure that differences among Writing Program faculty could be aired and that critics as well as supporters of the Program could speak freely. Accordingly, between January and April of 1993, the Internal Review Committee, having studied the information already collected through the Writing Program's self-study, held meetings with a wide range of groups to gather further information and opinions; they met with all Deans concerned, with past and present Chairs of the English Department, with faculty and students, with support staff and academic advisors, with Writing Program faculty, and with Lillian Bridwell-Bowles (who led a Writing in the Disciplines workshop at the University of Winnipeg in March of that year). The external reviewers were on campus for a much briefer time, but they too consulted widely and examined the Writing Program's self-study documents; they also interviewed every member of the Program faculty.

The thoroughness of this process culminated in two extensive reports and sets of recommendations. Not surprisingly, the internal reviewers, lacking

knowledge of other writing programs and of current thinking in the field of rhetoric and composition, focused mainly on practical matters and issues distinct to this institution. They noted, for example, that some of the problems in the Writing Program could be rectified simply by improving the University's record-keeping and registration procedures, and that more sections of writing courses should be offered in evenings and during the summer. But the committee also made broader suggestions. Some of these were slightly disconcerting; in recommending linked sections, for instance, the committee seemed to relegate writing instructors to a subordinate status, suggesting that they "would focus on the expressive, stylistic and technical aspects of the writing while the disciplinary faculty would concentrate on the disciplinary content" (De Long 35). More often, these broad recommendations were insightful (and, as it would turn out, remarkably in accord with those made by the "expert" external reviewers). Recommending that we eliminate both the common curriculum and the exemption policy suggested not merely sympathy for our status as marginalized, "second class" academics, but an appreciation of how these unorthodox practices weakened the Program; apparently, the internal reviewers had come to understand that a lockstep curriculum which was stifling for faculty would undermine the teaching offered students and that exemptions sent the implicit message that writing courses are punitive.

The external reviewers agreed with both of these recommendations. But they were also able to notice and suggest remedies for problems which are not merely local but endemic to writing programs and which are discussed in the scholarly literature. Readers of *WPA*, familiar with our discipline's long history of marginalization, will not be surprised to hear that an issue of particular concern to the external reviewers was autonomy. While both committees recommended that the Program become autonomous—a step that would help us play a greater role in WID, streamline administration, and boost the morale of Writing Program faculty—it is telling that the Internal Committee proposed a Centre, and the External Committee, a Department. The Internal Committee echoed concerns about empire-building and proliferating upper-level courses in rhetoric: "It is . . . possible that some elements of the present WP which serve broad university goals . . . might be neglected or even abandoned within a separate departmental structure" (De Long 43).² The External Committee did not dwell on such fears; indeed, rather than weighing the relative merits of making the Writing Program a department or a centre, they seemed to assume that departmental status was appropriate. We believe that this assumption was rooted in their sense of rhetoric and composition as an emerging discipline, that could ill afford to be treated differently from other disciplines. As Little and Brown argue, in speaking of the writing program at San Diego State University—a program, incidentally, to which our reviewers referred—"departmental status acknowledges a disciplinary identity for composition studies" and "institutionalizes that identity in a familiar organization structure" (197). This may be why the external reviewers strongly recommended elimination of the two-tiered system,

the hiring of only PhDs in rhetoric and composition, the development of more upper-level courses, and university support for research and publication in the field.

The Transition

Anticipating that its formal restructuring would involve a lengthy process, the Writing Program took steps towards an interim restructuring immediately after receiving the reports of the two review committees. Late in the spring of 1993, faculty members voted to replace the Coordinating Committee with a Transition Committee charged, as its name implies, with the responsibility for guiding the Program until its new status was determined. Omitting curriculum, assumed to be a concern of all, faculty members elected a representative for each of five important areas: ESL students, the Writing Centres, administrative concerns, linked and upper-level writing courses, and WID. Electing a representative to look at our WID connection would, for the first time, allow us to define more clearly the role of the Writing Program in the University's WID initiative, and perhaps even reinvigorate that initiative. The election of an ESL representative, in turn, acknowledged the risk posed for second-language students by the process of transforming our curriculum; such questions as the impact of ESL students on classroom activities and the relative merits of integrated or segregated classes had been matters of concern since the early days of the Program. A third member of the Transition Committee spoke to the concerns of those who administered the Program's two Writing Centres and argued strongly for the common curriculum, believing it essential to an efficient peer tutorial system.

This was not a happy time for the Writing Program. Those of us who advocated radical changes had to push hard for the Transition Committee; indeed, it was created only through the tenacious efforts of one faculty member, who, importantly, had been with the Program almost since its beginning but had come to disagree with the status quo. Despite the use of a democratic vote (the first in our history) to make the Committee represent all points of view, the factiousness that had come to characterize the Program only intensified. Somehow, though, the Committee managed not only to conduct the Program's regular business, but also to play a leading role in the larger meetings we soon began with the Dean. These biweekly meetings, often lasting several hours and extending over a year, were initiated to discuss the observations and recommendations of the review reports. Regular participants included all members of the Writing Program, the English Department Chair, the Dean, and the Associate Dean in charge of curriculum; other faculty members and administrators joined as demanded. It was agreed that, rather than simply accept or reject each recommendation, we would focus on the critical perspectives offered by the two reports, and, in the light of their insights, debate specific, practical means of improving the Program. In theory, this process was to offer time to debate alternative visions of the Program and to provide an open forum to compare the merits of different positions, in the expectation that some sort of consensus might emerge. As things turned out, the process was not consensus-building in the way

we expected. The continuing reluctance of faculty members to speak frankly left the Deans with an incomplete picture of the issues. When one or two faculty members committed their understanding of the issues to paper in order to inform the Deans and expedite the debate, opposed positions became entrenched, deepening divisions.

Yet what seemed at first like a wrong turn soon led to more efficient discussion. For one thing, the demanding process of committing positions to paper was epistemic; it helped members of each faction see more clearly what kind of Program they wanted and why, and it helped the Deans see more clearly the options that lay ahead. For another, it helped Program faculty recognize their true audience. It was the Deans who had to be persuaded. If this realization was temporarily unsettling, our uneasiness was quickly dispelled by remembering who our Deans were—a remarkably open-minded pair, who would never impose reform unilaterally, and who were not predisposed to a particular kind of curriculum or status. Their presence ensured that advocacy would not turn into self-promotion or, even worse, the pursuit of political victory at the expense of the best future for the Program. For the Deans, neither time nor money was the issue. The issue was the future of the Writing Program. Whether it came from one member or from the Writing Program as a whole, they were looking for a proposal that could accommodate differing philosophies, and that would better serve the writing instructors, the students, and the university at large.

In the end, what the Deans accepted was a radically revised series of course offerings, which defined the goals of courses but left instructors to pursue those goals as they saw fit. Only then did discussions turn to the question of institutional status. There were good arguments for remaining under the “protection” of the English Department, not the least of which was the full support of many English faculty and especially of the Chair (who, as good luck would have it, had taught and even written about composition for many years). Nevertheless, the reasons for becoming a separate unit were stronger. As the Dean repeatedly said, “Curriculum decisions should drive administrative decisions,” and, certainly, autonomy would better suit our new course offerings. What Little and Rose say about San Diego might well apply to the University of Winnipeg:

Although a separate writing program might indeed be more vulnerable, the SDSU composition program’s former position within the English Department isolated it from the university and limited its opportunities to explore the interdisciplinary nature of composition studies. . . . [O]ur centralized program will develop relationships with other disciplines that ensure a more general awareness and appreciation of writing as an integral part of all disciplines. (21)

Just as our new curriculum focuses on writing in the disciplines, so our independence from the English Department sends the message that writing is everyone’s business at university.

Rather than making the Writing Program a Department, however, the Dean announced that we would become a Centre, with a Director appointed on a

three- or five-year term. (To avoid confusion, the original Writing Centres were re-named the Tutoring Centre and the Computer Writing Lab.) Administratively, the Centre has been modeled on a traditional Department: its Director, like the Chair of a Department, has a limited-term appointment, is responsible for budget and faculty/staff evaluation, and reports directly to the Dean. We differ from a Department in two crucial respects: we do not offer a major (although our upper-level Rhetoric courses can be applied to a major in English) and our allocation of resources to first-year and upper-level courses will be more carefully scrutinized by the Dean than is the case elsewhere in the University. With these provisos, Senate approved our independence as the Centre for Academic Writing on 9 February 1995.

The Centre for Academic Writing

Our new Centre operates on the assumption that university writing courses can't be all things to all people. We haven't rejected the expressivist paradigm so completely that we force students to suppress their own voices; however, we do agree with WID theorists such as Charles Bazerman that a voice which ignores the language and culture of its auditors is a voice without influence. We now concentrate on writing for the university, recognizing that in some cases this means writing for "the" academic community, and in others writing for more specialized, disciplinary communities.

The Centre's new curriculum package offers both students and faculty much greater variety than the old, two-course sequence. We teach mainly three kinds of first-year writing courses. In *Academic Writing: Multidisciplinary*, a student who has not yet planned his major or who is unsure about university expectations may compare one disciplinary rhetoric with another, distinguish academic writing from other kinds of writing, or learn what it is to write as a member of a disciplinary community by working on a common subject area, such as advertising, gender, or language. In *Academic Writing: Linked*, a student who has already anticipated her major area of study has an opportunity to write about it and, to some extent, to think like a member of that disciplinary community; we have in the last two years offered seven different links of this sort (some in multiple sections)—with Biology, Business, Classics, Environmental Studies, History, Philosophy, and Sociology. Finally, in our *Academic Writing* courses that focus on the Humanities, the Social Sciences, or the Natural Sciences, a student who has not decided on a major but does recognize his academic inclinations has a chance to study the topics, genres, and methods of research in a discipline area; we have already found *Academic Writing: The Natural Sciences* to be an especially popular new addition. A fourth first-year course, *Academic Writing: Extended*, runs for two terms rather than one, and is offered to at-risk students in place of the former *Developmental Rhetoric*. As much as they have provided options for students, these new courses have provided creative outlets for faculty desperate for change and challenge. So, too, have our upper-level courses; three have now been taught (*Professional Style and Editing* and *Rhetoric in the Disciplines* several times, and *Rhetorical Criticism* once), and

two more will be delivered next year (Orality and Literacy, and Rhetorical Theory). All have been so popular with students that they are usually oversubscribed.

These curricular changes have encouraged faculty in the new Centre to think more clearly about our relationship with other disciplines. Indeed, even during the meetings with the Deans, as it became evident that the Centre would concentrate on academic/disciplinary writing, some faculty began to open channels with other departments by means of an interdisciplinary newsletter and a Rhetoric of Inquiry research project. At this point, we have done little to advance WID at the University, but channels for consultation and discussion remain open, and we are confident we will be able to take advantage of them in the near future.

We don't want to paint too rosy a picture, however. Problems of the kind the External Reviewers seemed to anticipate have, in fact, materialized, especially in personnel matters. Some of the faculty who played a large part in creating the original common curriculum and who opposed change in the Program are still reluctant to teach the new courses. More important, our first applicants for tenure were successful only after overcoming many obstacles, obstacles of the sort that will be familiar to those in rhetoric and composition. It would have been nice if, as Charles Shuster recommends, a senior scholar in the field, someone capable of assessing the special conditions faced by writing teachers, had been hired into the Program.³ It might have helped, too, if we had been made a full department rather than a centre, since such a designation would have institutionally verified that we were entitled to the same academic status as colleagues from other disciplines; indeed, it would have acknowledged that composition and rhetoric were a discipline. Without such a person and without such status, our tenure applicants were more vulnerable to the misunderstandings of the University Personnel Committee, whose members knew little about the teaching of writing, and who may have been somewhat scornful about the kind of research that compositionists do.

The Canadian Context

When we began this account of the University of Winnipeg's Centre for Academic Writing, we anticipated telling *WPA* readers that ours was a Canadian story, rooted in Canadian educational traditions and reflecting a current situation that bears little resemblance to the American one. Our conclusion was to run through a list of contrasting circumstances: America's long-standing fascination with oratory and its development of Speech Communication Departments, neither of which has any counterpart in Canada; its early and continued stream of commitment to practical writing instruction for the professions and for business, compared with sporadic interest of this sort in Canadian universities (Berlin 58-60; Graves 25-26); and, perhaps most important, the twenty-year history of support for WAC in the U.S. (Russell 282-92), where (according to recent estimates by McLeod and Soven) 50% of post-secondary institutions have WAC programs, compared with Canada's 8% (Graves 48). In short, we had

expected to compare the rather meagre support for writing instruction in Canadian universities with the support at American universities, which—however marginalized American composition teachers have at times felt—seems to us enviably strong and deeply-rooted.

Yet as the article took shape, as we read accounts of other writing programs and thought more closely about our own, it became apparent to us that the Centre's history was remarkably similar to histories of American programs. American influences no doubt explain some of this similarity: the Dean who first promoted a writing program here and who pushed for its funding is an American (trained in psycholinguistics at American universities), as was the first Director; and at various stages of research and planning—indeed, all through the processes of forming and transforming the Program—the many people involved necessarily looked to American examples, since so few were available here.

But it seems to us that the similarities between our program history and the histories of American writing programs are better accounted for by factors that have little to do with national boundaries and backgrounds. As Carol Hartzog explains, the success of any writing program depends on a range of conditions. It may succeed because of support from one's colleagues—from the administration, from the Chair of an English Department, from English Department faculty, and from other departments. At the University of Winnipeg, we can say, without much qualification, that we enjoyed all of these. It may succeed because of "the character" of the university in which it operates; at our University, size, commitment to access, and a tradition of liberal education played key roles. Finally, success may be the result of timing and circumstances—good luck, in other words. In our case, the Program came about partly because new funding was available at a time when administrators saw the need for writing instruction, and it has gathered increasing support, we believe, not only because the provincial government encourages initiatives that distinguish one post-secondary institution from another, but also because, having distinguished ourselves nationally with this Program, we have attracted favourable public attention.

It goes without saying that unsuccessful writing programs are the result of local fortuities as well. But in closing, we would suggest that they are also victims of deeply rooted attitudes towards language, attitudes against which all of us in composition and rhetoric continue to struggle. That rhetoric is a substitute for real thought, that knowing must precede writing about one's subject, are long-standing notions in our culture, reaching all the way back to Plato. They urge us to think of words not as epistemic and formative but as the price to pay for communicating. "An unfortunate necessity," is the way Richard Rorty describes the western world's stance towards language (Culler 90). The same phrase might be used to describe the academy's prevailing attitude towards writing programs. As long as most academics, heedless of the "rhetorical turn," believe that "content" is primary and "expression" secondary, such programs will be seen as a refuge for second-class professors and a service for the "real" disciplines.

Notes

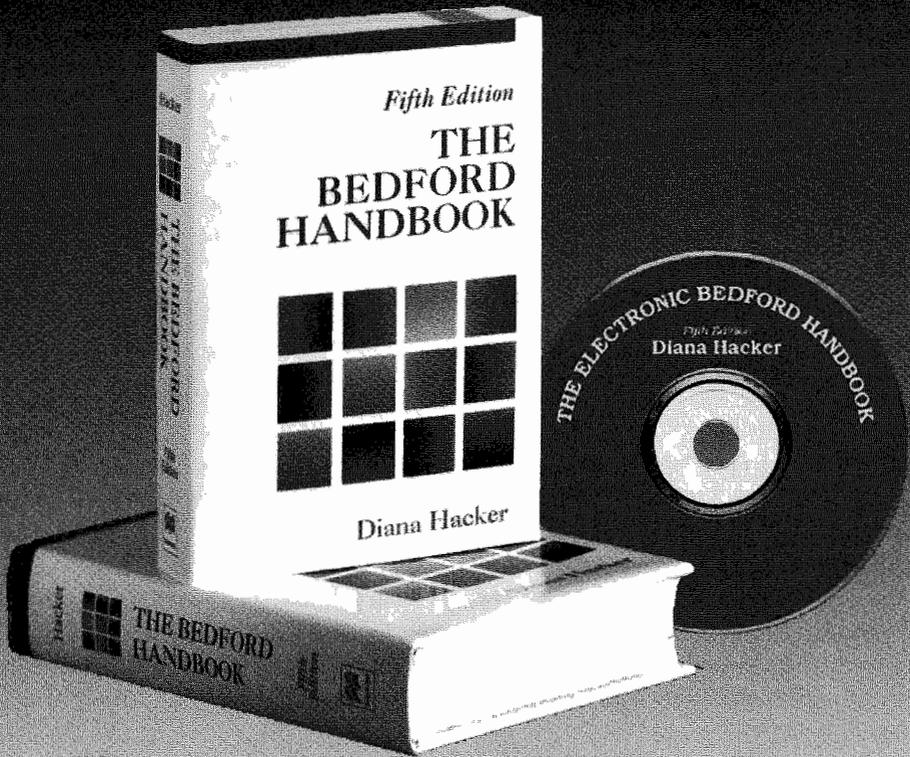
1. What follows is not, of course, an official program history. We offer the perspective shared by two faculty members who strongly advocated revision of the Program's curriculum and administration. We would note as well that limits on space have kept us from discussing features of the Program that, while important, were not at the heart of our debates—for instance, its Writing Centres and the needs of its ESL students.
2. Similar fears are described by Rebecca Howard, as she speculates about the reasons for changes to the name that Colgate's Department of Interdisciplinary Writing had originally proposed for itself, the "Interdisciplinary Rhetoric Department" . . . "rhetoric" seems also to have been considered a dangerous term that would open the floodgates for the department to teach an expanded range of theoretical courses while avoiding our true mission—fixing comma splices (43-44).
3. In "The Politics of Promotion," Schuster argues that "Departments need to hire at a senior level so that a representative of the writing interest will be free to speak, to serve, to vote, to support the growth and development of writing within the department and the university, and to protect assistant professors" (94).

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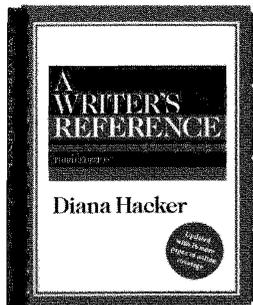
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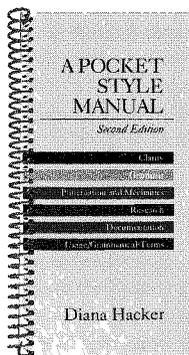
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