

Letter from the Editors

We are excited to bring to you this issue of *WPA: Writing Program Administration*. It was wonderful to see so many of you at CCCC in Tampa and to have so many productive discussions about the journal. We look forward to seeing many of you and continuing our conversations in Boise at the 2015 CWPA Conference.

We have had a number of changes to our editorial team. Jarod Daily, our excellent assistant editor, has graduated. Our sadness at his leaving has been tempered by the addition of Sarah Ricard and Alora D. Crooms on our team. Like Jarod, they have brought expertise and energy. We deeply appreciate their willingness to work with us and their commitment to the journal. In addition, we are thrilled that Lisa Mastrangelo has joined our editorial team. She brings with her tremendous experience as an editor; her experience includes two edited collections and four years on the *Peitho* editorial staff. She has recently become the director of composition at Centenary College of New Jersey. We look forward to working with her.

As promised, our new book editors, Norbert Elliott and Jacob Babb, have offered an overview of the types of reviews that will be showcased in the journal. We think these reviews will be both exciting and helpful to you in your work as a WPA.

This issue of the journal includes a variety of texts. The journal opens with a tribute to the late Linda Bergmann titled “Singing Wonderfully.” She was a kind friend and wonderful colleague to many, and her sudden loss resounded throughout our field. Lisa and Barb had the honor of working with her and were witnesses to her careful thinking and writing. We all are grateful to Lauren Fitzgerald, Rita Malenczyk, and Kelly Ritter for the warm memories and scholarly attributions to a giant in our field.

In the first feature article “Disabling Writing Program Administration,” Amy Vidali writes about “disabling” writing program administration—bringing the insights of disabled people and perspectives in order to innovate, include, and transgress expected and exclusionary norms in writing program administration. Such disabling asks us to re-think our disciplinary narratives and our professional identities and working conditions.

“How Do Dual Credit Students Perform on College Writing Tasks After They Arrive on Campus? Empirical Data from a Large-Scale Study” investigates how the writing of DC/CE students compares to the writing of students who had no first-year writing credit yet or who earned FYW credit another way. Authors Kristine Hansen, Brian Jackson, Brett C. McInelly, and Dennis Eggett call for more complex and layered studies of student experience with previous writing instructions.

In “Making the Most of Networked Communication in Writing Program Assessment,” Sonya Lancaster, Heather Bastian, Justin Ross Sevenker, and E.A. Williams provide methods for a “fuller theoretical framework from which rhetorical strategies outlined in the CWPA Communication Strategies document and other assessment scholarship can be implemented and developed.” The authors offer a three-step strategy for communications using network theory.

Tom Sura’s “Making Space for Service Learning in First-Year Composition” describes the use of four keys of postmodern planning—context, travel, connection, and scale—as a means to implement and create “healthy spaces for service learning in . . . programs.” Sura offers his own course as an example of how WPAs might use the four keys to understand and plan service learning differently.

In this issue, we are also happy to continue the tradition of publishing the plenaries from the CWPA conference, “WPA as Worker.” We’ve labeled and published them in the order presented at the conference. In the opening plenary, Doug Hesse wrestles with the ideas of “*worker* which conjures . . . *laborer*” in considering the intentionality of the work we do as WPAs. Melissa Ianetta’s Saturday Plenary—an interesting counterpoint to Doug Hesse’s—explores ongoing problems in the representation and reception of our work as WPAs and how we can advocate for ourselves individually and for our work collectively by making ourselves visible institutionally. Duane Roen closed the conference with “Writing Program Faculty and Administrators as Public Intellectuals: Opportunities and Challenges.” He reminds us that “none of us need celebrity status to make a difference in the world, and that is the most important reason for serving as a public intellectual.” Roen asks us to consider how engagement with the public transforms “fence-sitters, skeptics, and even harsh critics into supporters, allies, and partners” of higher education.

Finally, we continue the tradition of showcasing the conference site. “Imperative as a River: Interview with Heidi Estrem” offers contextual information about the geographical and institutional location of the 2015 CWPA conference. Estrem offers an analogy to Boise State University’s first-year writing program as symbolic to the Boise River: “constant and yet

constantly changing. We're restless: Our instructors are consistently excellent, and they want to get better. We teach writing in ways that are rooted in our field—and we also work to unsettle our curriculum.” Many thanks to Shirley K Rose for doing these wonderful interviews.

We close this issue of the journal with four stellar book reviews. They begin with Asao Inoue's "Looking at Language to Learn about Race and Racism" which focuses on Robert Eddy and Victor Villanevua's *A Language and Power Reader: Representations of Race in a "Post-Racist" Era*. Inoue summarizes the "solid and unique collection" as "the dialogue around differences in interpretations, in assumptions about language, and in the ways each text represents various identities and cultures that makes the collection worth considering as a reader in a writing classroom." Inoue asserts the collection is "what we can do about understanding race and racism in language practices in the writing classroom while still holding our commitments to the study of rhetoric and writing."

Irv Peckham reviews Rita Malenczyk's *A Rhetoric for Writing Program Administrators* in "Stone Walls Do Not a Prison Make." Peckham states, "The collection is aptly named because, as most of the authors make clear, directing writing programs is a rhetorical act." The book, Peckham reflects, offers "important information and resources" for even the most seasoned of WPAs. The collective voices of scholars from the field offer both scholarship and practical application.

Deborah Coxwell-Teague and Ronald F. Lunsford's *First-Year Composition: From Theory to Practice* is reviewed by Jessica Nastal-Dema who says "[this] is the book I searched for as a new writing instructor and graduate student contemplating the leap from literature to rhetoric and composition studies." Nastal-Dema notes that this is a "foundational text to help novice instructors go beyond instinct and personal experience" and "[r]eaders will be impressed with the range of ideas, theoretical dispositions, pedagogies, policies, activities, and assignments contained in the volume."

The final book review, by Mary Jo Reiff, examines *Writing across Contexts: Transfer, Composition, and Sites of Writing* by Kathleen Blake Yancey, Laine Robertson, and Kara Taczak. Reiff states the text is a "useful reflection, particularly regarding the content of first-year composition and the role of reflective assignments—such as the innovative final assignment to develop a theory of writing—in fostering transfer." This text, Reiff states, is "a hybrid project that comprises both a comprehensive synthesis of transfer research and an innovative study of teaching for transfer."

It is our pleasure to bring you such a robust issue, just in time for your summer reading (or your "traveling to the CWPA conference" reading

time). We hope you enjoy reading the issue as much as we enjoyed editing it.

As always, please don't hesitate to contact us with ideas or concerns. Our email is journal@wpacouncil.org. We encourage you to respond to the call for articles, and we hope you enjoy this issue.

Barb, Lisa, and Sherry

