

WPA

Writing Program Administration

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The Editors of *WPA* invite contributions that are appropriate to the interests and concerns of those who administer writing programs in American and Canadian colleges and universities. Articles on teaching writing or research in composition are acceptable only if they deal with the relationship of these activities to program administration.

Article length (flexible), 2,000-4,000 words. Authors should submit two copies and retain a copy for their own files. Material should be suitably documented, using the *MLA Handbook*, although as much reference as possible should be included within the text. Annotated bibliographies accompanying articles are encouraged, as well as any other apparatus which might make material more conceptually and practically valuable to working writing program administrators. The editors reserve the right to edit manuscripts accepted for publication to conform with the style of the journal. Article deadlines: fall and winter issues, January 15; spring issue, September 15. Relevant announcements are also acceptable. Announcement deadlines: fall issue, August 1; winter issue, October 1; spring issue, January 5. Address contributions and editorial correspondence to Kenneth A. Bruffee, Editor, *WPA*, English Department, Brooklyn College, CUNY, Brooklyn, New York 11210.

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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, coordinators of writing labs and workshops, chairs 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.

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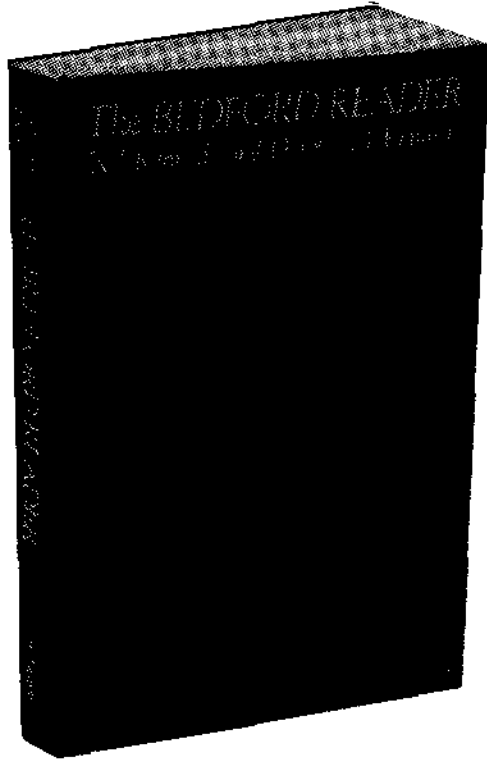
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President's Message

Dear Colleagues:

The job of the WPA on campuses all over the country continues to grow in complexity as issues of hiring, faculty development, testing, and cross-curricular writing programs all fall within the general responsibility of the person who directs the college program in written composition. To provide help in dealing with that changing and growing responsibility the Council of Writing Program Administrators has tried to offer a variety of services to its membership. I'd like to highlight our progress in this effort during the last year or so.

Our journal, *WPA*, edited by Kenneth A. Bruffee, identifies major issues that face the administrator. Our December, 1981, issue provided the first annual bibliography of current textbooks in writing with descriptive annotations provided by publishers. For the harried WPA who needs a quick overview of new texts at book-ordering time, the bibliography will be enormously useful. Joseph Trimmer's thoughtful work in organizing and gathering together the list of texts deserves special thanks from all of us.

Now in its third year, the consultant-evaluator program, sponsored in part by the Exxon Education Foundation, continues to provide on-site consultation by experienced WPAs to institutions seeking advice about their writing programs. WPA teams have visited more than 20 campuses in the United States and Canada, and I have now more than 50 new requests for applications.

As guest editors we produced for *Forum*, the publication of the Association of American Colleges, an issue describing varied comprehensive writing programs at colleges and universities throughout the country. This issue serves the useful function of identifying many program models for AAC's member institutions. Also, Elaine Maimon and I, representing WPA, gave a workshop on comprehensive writing programs at the AAC conference in Boston on January 10, 1982, for more than 70 college and university presidents, provosts, and deans.

For the year to come we are planning, with Northeastern University, a jointly sponsored 10-day summer workshop at Martha's Vineyard for writing program administrators. Here both experienced and inexperienced WPAs will gather to share problems and solutions that grow out of day-to-day program management. An announcement of this workshop appears in this issue and a flier announcing details will be available in the next few months.

To the newly elected members of the WPA Executive Committee—Ben W. McClelland, English Department chairperson at Rhode Island College, and Linda Peterson, WPA at Yale University—I offer congratulations and wishes for a productive term of office. To the outgoing board members—Elaine Maimon, associate dean of curriculum at Beaver College, and Harry Crosby, Rhetoric Department chairperson at Boston University's College of Basic Studies—I offer thanks on behalf of the entire organization for their hard work over the years.

Harvey S. Wiener

Notes of a freshman Freshman Comp director
or
Lasciate ogni speranza voi ch' entrate

Leon Coburn

In July, 1980, I began, with some trepidation, my new job as director of freshman composition at the University of Nevada, Las Vegas. At the time I had been at the university for 10 years as a specialist in eighteenth-century British literature. Although I had often taught composition, I avoided it whenever possible because I found it to be a frustrating and generally disagreeable experience. Nevertheless, I accepted the position and decided to keep a journal during my first year as director. From that journal I have selected the following remarks, which I would like to share with other WPAs. I should say at the beginning that the overall picture is one of frustration, anger, and defeat. But no matter how bleak the summary sounds, the day-to-day reality was much worse.

To begin, then, at the beginning.

Prelude. In December 1979, my chairperson asked me to take over as director of freshman composition the following July. The program itself is quite traditional. It consists of English A, a noncredit remedial course; English 101, Rhetoric and Composition; and English 102, Introduction to Literature with instruction in writing a research paper. In taking on the job, I would move from a nine-month contract to a 12-month contract and receive a 20 percent increase in salary. My decision was not an easy one to make for several reasons. But after several weeks of hesitating I agreed to take the job. My main reasons for taking it were these:

1. I had been a severe critic of the composition program for several years and felt that it was time to either put up or shut up.
2. Rightly or wrongly, I thought I could do a better job than the other candidates for the position.
3. I thought there might be more opportunities for significant research in composition than in my academic specialty.

The first thing I did was apply to the Council of Writing Program Administrators for a grant to bring two consultant-evaluators to our campus to provide an outside view of how our program was working as an administrative unit. The council awarded us \$300, and the department chairperson and dean provided an additional \$700 for expenses plus honoraria. The consultant-evaluators were appointed, and I spent a month collecting the materials they asked to review before arriving on campus the following November. I'll have more to say about that visit later.

During the remainder of the spring, 1980, semester, I spent a lot of time seeing publishers' representatives and trying to pick a text, getting to know some of the teaching staff who would be under my supervision, and trying to catch the outgoing WPA, who had suddenly become an elusive shadow, for a few words of advice. I also convinced the department chairperson to pay half of the cost of my attendance at the Wyoming Conference on Freshman and Sophomore English, where I hoped to learn something about how to do my job.

On July 1, I took over officially. On July 5, I left for Laramie—perhaps the smartest thing I did all year. (One piece of advice: get away as often as you can.)

When I returned, I made the following list of projects and areas I felt I needed to develop expertise in to survive as director. Notice that the list does *not* include developing a theory of rhetoric on which to base the writing curriculum itself.

1. Learn the intricacies of placement and exemption tests and procedures.
2. Learn to staff composition courses effectively and fairly.
3. Develop a background in evaluating writing and the reliability of grading procedures.
4. Learn to use our Learning Resource Center—i.e., the writing lab.
5. Contact public school writing teachers.
6. Develop relationships with colleagues in other departments for a writing-across-the-curriculum program.
7. Develop relationships with other institutions in the state.
8. Improve the lot of the part-time instructors, who teach half of our composition sections.
9. Learn how to train and evaluate writing teachers effectively.
10. Learn grantsmanship.

First summer on the job. I had two days to contemplate this list in mid-July before reality reared its ugly head.

- A new teaching assistant told me she was getting married in October and would need three weeks off to take her honeymoon, and asked if that was all right.
- Forty-three students asked for individual appointments to discuss the results of their Advanced Placement and CLEP tests in English.
- One hundred and twenty-seven students who scored low enough on the ACT test to place in remedial English demanded the right to challenge their placement by writing an essay—most of which I graded.
- One student threatened to sue the university because she was placed in English 101 the preceding spring but attended English A the whole semester without being told she was in the wrong class. Now she still had to take 101.

Meanwhile, I had my first tangle with the university administration. I was designing a two-day writing workshop for teaching assistants and part-time in-

structors and asked the chairperson, dean, and university president to provide lunch money, since none of the participants would get paid for attending. This request was denied. In a pet, I sent a letter of indignation to the president, who complained to the dean, who complained to me. My relationship with the dean has been rather cool ever since.

My secretary said she was pregnant and would be quitting in January.

I began a mail survey of colleges and universities who staff their freshman composition classes with full-time instructors. I was interested in their recommendations should we decide to move in that direction.

The week of August 14 I spent preparing for the staff workshop and designing an English 101 syllabus. By the end of the week I felt overwhelmed by my ignorance. I vowed to design a program of self-education in theories of composition and rhetoric. I drafted a bibliography and went to the library only to discover that the collection included fewer than 25 percent of the books and articles I considered essential. As it turned out, it didn't matter. This proved to be the last opportunity I would have to pursue my vow.

The head of teacher training in the College of Education called and suggested we talk. I was delighted. We talked over many shared concerns about English teachers who were not trained to teach writing. This too proved to be a last opportunity. I was unable to pursue this contact the rest of the year, although I did go to several meetings of the local chapter of NCTE where I discovered that there was considerable animosity toward the English Department at the university. This was one of several areas that needed immediate attention—and didn't get it.

At the end of August, I held the two-day workshop. For most participants it boosted morale. I found this result gratifying because I thought they would resent the pressure I put on them to attend. In fact, they saw the workshop as a kind of acknowledgment of their contribution, and they began to feel a sense of community, which I subsequently attempted to develop.

The semester begins. The next week registration happened. That seems to be the only way to put it. The twin nightmares of placement and scheduling exhausted my reserve of patience. By the following Monday, I was quite willing to resign. Unfortunately, two colleagues came by separately to tell me they appreciated my willingness to take the job as director. I am easily seduced.

I spent the next couple of days trying to arrange for desks and office space for teaching staff and arguing with the university administration about getting a telephone for the teaching assistants. On the third day of classes a new teaching assistant, in a state of near panic, came in wide-eyed and breathless and wanted to know how to teach composition to a blind student who had showed up in his class.

Near the end of September, I met with the English Department's personnel committee. For the first time in five years the department had a vacancy because one faculty member was retiring. I argued that we should replace him with a composition specialist. We have two linguists in our department, and the rest are literary specialists. We have only 100 majors, but we teach 1,700 composition students each year. The committee wondered if I wasn't afraid a composition specialist might want my job eventually. When I could stop laughing, I told them I hoped, in fact I expected, him or her to take over within a year. The committee, in its decidedly finite wisdom, chose to hire a folklorist.

On September 23, two students came in to complain that their teacher wouldn't let them into class because they showed up three weeks late. One said he had been there every day but the door was always locked. The other said he had had illness in the family and had to carry 12 hours or lose his grant. This is a sample of the level of conflict and decision-making that was an almost daily occurrence for the rest of the year.

In another attempt to make headway with the university administration, I approached the academic vice-president about improving the lot of the part-time instructors. For teaching four sections of composition each semester, part-time instructors earned \$7,200. His position was that as long as they are willing to do it, we needn't worry too much. As it turned out, several improvements were approved during the next few months. During our discussion, the vice-president also mentioned that teaching assistants were not supposed to teach during their first semester as graduate students. I said I knew that. The subject was dropped and no further mention has been made of it. Teaching assistants still start their first semester of graduate school by teaching two classes of English 101 while they are taking their first graduate courses.

In October I began designing a writing-across-the-curriculum workshop for January. After polling the faculty to determine interest level, I convinced the academic vice-president to provide funds to bring in Richard Adler from the University of Montana to conduct the workshop.

On November 5, the consultant-evaluators from the Council of Writing Program Administrators arrived. They were William Smith of Utah State and Winifred Horner of the University of Missouri. I had scheduled meetings with a wide variety of individuals and groups, and for the next two days the visitors moved across the campus like a dust devil across a vacant lot. Many people were stirred up and talked about the experience for several days following their visit. It was an excellent morale booster for the composition staff and for me. The only people who were not affected were the majority of the English department faculty, only five of whom deigned to show up for the scheduled meeting. None of the members of the graduate committee were there—i.e., the people who ultimately must approve any substantive changes I might propose in staffing the composition courses.

In spite of this resounding show of indifference from my colleagues, I was reinvigorated by the evaluation and by the evaluators, who reminded me that I was not alone and who gave me a perspective that I tended to lose from time to time during the year. Their best advice to me was to find time for myself and to plan my escape. The first piece of advice I didn't always follow; the second I practiced daily.

I have already offered one piece of advice in this reminiscence. Here's another. I strongly recommend outside evaluation. Off-campus experts are the baseball bat that can get the attention, and perhaps even the compliance, of at least some of your colleagues.

The first semester ended with a flurry of grade appeals, complaints from teachers about other teachers who were too easy, and complaints from teaching assistants that I hadn't given them enough attention. They were right.

In January my secretary quit to have her baby. I hired and trained a new secretary.

During the spring semester, I appeared on TV; spoke on the radio; was inter-

viewed by a newspaper reporter, who wanted to know why students couldn't write; conducted a writing-across-the-curriculum workshop; taught two freshman composition classes; continued to apply pressure for better treatment of our part-time instructors; observed 27 teachers in class; conducted a student evaluation of teachers; had two encounters with the registrar and one with the admissions office; and lost a lot of sleep nights as I lay in bed and worked out the perfect freshman composition program. I also listened to anybody and everybody who had complaints.

In April my new secretary announced she was pregnant, and I began getting strange looks from my friends and colleagues.

On May 31, I left Las Vegas to attend a two-week seminar at Purdue University on Modern Rhetoric Theory. While there, I was reminded once again that I am not alone and that I don't know nearly enough to do the job I'm trying to do.

Some conclusions. On evaluating my first semester in office, I discovered what is perhaps the central problem facing any writing program administrator: routine maintenance work on the program is so time-consuming and emotionally draining that program development and innovation are almost impossible. It's like jogging around a track and discovering the wind is always against you. The second biggest problem is the *inertia* of English department faculties. A mind in motion, like a body in motion, tends to remain in motion in the same direction unless affected by some outside force. Professors fail to come to meetings or respond to requests or approve changes because their inertia keeps them doing "it" the way they've always done "it." Their motto seems to be that of Tennyson's Lotus Eaters: "Leave us alone."

I can see only two ways to deal with this inertia. One is to assume despotic power, to make decisions and implement them without seeking approval. Your colleagues' inertia will thus become an asset to you. There may be grumbling and threats, but these will probably subside. If they don't, then at least you have forced your colleagues to do more than just say "no" to each of your proposals.

The second way to deal with this inertia is less drastic and ultimately more effective, if you have the patience and equanimity required. You must ignore the daily slippage and resistance to change and continue a steady, unrelenting pressure that bit by bit will, like a glacier moving down a mountain, effect the change you want. But to maintain this effort takes a farsightedness, a refusal to despair, and an ability to separate the significant from the insignificant that few of us have. The typical error here, I suspect, is the one I keep making—attempting too much too fast. Singleness of purpose is essential.

After a full year in office I have drawn four more conclusions from my experience, and can offer four more suggestions.

My conclusions are:

1. No job on campus is as thankless or as demanding as directing the writing program.
2. No other job offers a better opportunity to have a significant impact on students' education.
3. There is a potential rapport among writing teachers that can be mutually supporting and very satisfying.
4. What we do really matters.

My suggestions are:

1. Focus on a few goals—don't try to do everything at once.
2. Maintain a high profile and steady pressure.
3. Move beyond the department for recognition—use the media, publish, attend conferences and seminars. Get a job offer if you can.
4. Don't take any of it too seriously. As Walt Kelly (remember Pogo?) used to say, "It ain't nohow permanent."

On the positive side. Originally, my paper ended at this point. But after I read the final draft to my wife, she very rightly suggested that I was too negative; I had received more support than I have acknowledged here. So let me add this coda of good things that happened.

1. Three colleagues attended the workshop I held in August. Their good-humored participation added legitimacy to my efforts and raised the morale of the teaching staff.
2. The dean and chairperson came up with \$700 for outside evaluators.
3. The chairperson let me hire two people on hourly wages for a couple of weeks to help me out—with no questions asked.
4. Several faculty members in English and in other departments praised my efforts.
5. The academic vice-president gave me \$700 to pay for the writing-across-the-curriculum workshop and \$1,200 to attend the Purdue seminar.
6. I received \$200 to attend the Wyoming Conference.
7. The public relations office on campus has been very helpful, and the directors of both the ESL program and the Learning Resource Center have been most cooperative.
8. The graduate committee now gives credit toward an M.A. for two courses in rhetoric and composition.
9. Part-time instructors did not get a salary increase, but they are now permitted to park in the faculty lot.
10. My latest secretary has just completed her first six months and still isn't pregnant.

Getting a little help from our (literary) friends

Linda Peterson

Last year my department supplied its undergraduates with a list called "Faculty Fields of Interest." The list included the names of 56 full-time faculty members who had declared a total of 180 interests: 170 in traditional fields of literature or literary theory, six in creative writing, and four in rhetoric or expository writing. This fall these faculty members, with the help of four new full-time colleagues, some graduate students, and a few part-timers, offered undergraduate students over 100 courses or sections of English: 50 introductory sections in literature and 23 in expository writing; 35 upper-level lectures or seminars in literature and three in writing. To a typical member of the English department, these figures appear innocuous enough—and even encouraging: they suggest that, in these hard times, we have managed to attract and hold a substantial number of English majors. But to a writing program administrator (or anyone with a reliable pocket calculator), they suggest a common problem. Fewer than 10 percent of my colleagues list rhetoric or composition as a specialty, yet nearly 25 percent of what the department teaches is introductory expository writing. Of necessity, some specialists in literature must teach sections of expository writing.

When established faculty members or new Ph.D.s in literature are assigned to sections of expository writing, they frequently complain that they know nothing about teaching composition, except perhaps a few rules of grammar and punctuation, which composition specialists have told them are irrelevant anyway. With motives ranging from sincerity to self-protection, composition specialists have often concurred: teaching writing is not the same as teaching literature. And it's not. But at least one well-established area of literary studies—the study of manuscript drafts and revisions—connects directly with a new area of composition research—the study of the composing process. Scholars in both areas might strengthen that connection for the enrichment of their own research and writing. Certainly, writing program administrators might use the connection to encourage faculty members with traditional literary interests to transfer what they already know about literature to teaching writing.

One way to encourage such a transfer is with a short bibliography of scholarly or critical studies that discuss the drafting and revising procedures of literary writers—a bibliography that colleagues can supply. I posed the problem to several of my colleagues in this form: "I'm looking for articles or books that discuss the way authors write or revise their manuscripts. Can you recommend an important one—or a favorite—in your field?" If anyone looked puzzled by my question, I added that I was studying the composing process in my writing class and needed some examples. (Only later did I confess to some that I had set them up, that my motives were as much polemical as pedagogical.) The bibliography I assembled was as varied as the list of faculty interests—everything from Hayford and Sealts's discussion of the genesis of *Billy Budd* to the chapter in Brooks and War-

ren's *Understanding Poetry*, "How Poems Come About"; from the "Quarry for *Middlemarch*" reprinted in the Norton Critical edition of that novel to Jon Stallworthy's *Between the Lines* and *Vision and Revision*, two studies of Yeats's poetry; from an *ELH* essay called "Joyce and the Building of Ithaca" to one on revisions in "Lycidas," which everyone knew was a classic but no one knew where to find.¹

The composing process and textual analysis. All of these books and articles contain material descriptive of, or relevant to, the composing process. Some include material immediately useful in the writing classroom. Most important, however, these scholarly studies introduce, by means of familiar literature, three crucial aspects of the composing process: prewriting, drafting, and revising. And because they use familiar literature and are respected literary studies, they can allow us, as writing program administrators, to explore with a staff of literature-cum-composition teachers the strategies that professional writers use to avoid, or evade, the blocks that stop our less skilled student writers.

A work like Anna Kitchel's "Quarry for *Middlemarch*" might remind such a staff of the various techniques that Eliot used before she actually began composing: keeping a journal, describing scenes, recording isolated incidents, and constructing outlines and flow charts. These techniques might lead to a discussion of other formal and informal strategies for invention and discovery and then to a survey of the theories of such linguists and rhetoricians as Kenneth Pike, Richard Young, Ross Winterowd, Peter Elbow, and Ken Macrorie.² Another sort of manuscript study—Stallworthy's analyses of Yeats's working methods—might show in contrast a writer who composed almost without prewriting activities, using early drafts instead to record impressions, retrieve information, and hence discover his subject.

In *Between the Lines*, for example, Stallworthy notes that a consistent feature of Yeats's method was "to cut the material with which he began: seldom to add to it."³ The manuscripts of "Sailing to Byzantium" begin with an almost illegible fragment, no part of which survives in the published poem:

Now the day has come I will speak on of those
Loves have I had in play (—————)
~~I will now~~
~~I will go now~~
~~Loves have had in play, ()~~
That my soul loved ()

The fragment seems to be a preliminary thinking on paper, and its concerns are assertively personal—with no mention of the sages, emperors, or golden birds that appear in the final version of the poem, indeed, with no mention of Byzantium. Yet as Stallworthy explains, the draft contrasts those the speaker loved with his soul and those he loved only with his body, and this contrast leads to another: "but now I will take off my body." The opposition of body and soul, of being in the body and taking off the body, foreshadows the opposition of Ireland and Byzantium, which becomes the concern of the poem. Yeats has, in other words, talked himself into the poem in this preliminary draft, a draft that allowed him to use an uninhibited (and what Piaget would call an *egocentric*) mode as a means of discovering his theme.

One advantage that a composition director gains by using drafts is that the emphasis falls, automatically and effortlessly, upon the composing process rather than upon the literary product: far better to make this point to one's colleagues by studying the manuscripts of literary writers they know and respect than by railing against literature, or collections of literature like the *Norton Reader*. Further, by placing the drafts of two writers side by side, the manuscripts themselves will dispel any presumptions that a single method of composing is correct: George Eliot may have constructed a chapter outline for *Middlemarch*, but after studying Yeats's manuscripts, no composition instructor is likely to assert that the only path to polished writing is the formal outline. Manuscript studies perform more than polemical functions, however. All contribute to our knowledge of the composing processes of skilled writers, and some demonstrate specific strategies for drafting and revising.

In the "Conclusion" to *Between the Lines*, for instance, Stallworthy notes several characteristics of Yeats's manuscripts which would interest composition specialists: that the initial impulse for many of the poems was a personal emotion; that Yeats sometimes began composing by brooding on a pleasing word or phrase; that Yeats usually began composing in the first person, removing the direct personal statement and generalizing the experience as he revised.⁴ Some of these characteristics—and especially the last—correlate with research on composing such as Andrea Lunsford's study of the cognitive development of unskilled writers and Linda Flower's discussion of writer-based prose.⁵ Adapting Piaget's concept of egocentric speech, Flower describes writer-based prose as a form that uses a rudimentary narrative or survey framework as a substitute for analytic thinking; a form that includes words "saturated with meaning" that only the writer can understand, complexes of ideas assembled without apparent logical or causal connections, and highly elliptical language that leaves the reader without an interpretive context. Flower speculates that egocentric speech—and its written analogue, writer-based prose—may represent a stage in the composing process through which many professional writers pass on their way to a final product. Although Yeats's poetry is not in all features comparable to expository prose, his manuscripts and those of other literary writers begin to confirm Flower's speculation.

An example of revision: Richard Wright. Because literary writers duplicate some of the stages we associate with less skilled writers, we can use literary manuscripts—many of which include more details, more draft stages, than those of student writers—to study strategies for drafting and revising. At a staff meeting or faculty development seminar, two or three of these manuscripts might initiate a discussion of approaches to revision and specific tactics for transforming writer-based into audience-conscious prose. Were I to choose, I would select several drafts of an interview statement (one handwritten outline and six typescripts) composed by Richard Wright about the genesis of his autobiography, *Black Boy*, and about the influence of novels and other autobiographies upon his work. I would choose this text because it is a nonfictional narrative familiar to and sometimes taught by my colleagues, its manuscripts and many related documents are available in our library, and most important, it is an interview statement and hence a piece of expository prose, immediately applicable to the sort of revision that instructors of writing must teach.⁶

Wright's outline and early drafts contain almost classic examples of writer-based prose. In the first half of the initial draft, Wright follows a simple narrative arrangement, quite literally talking to himself, not so much about circumstances in the past that led him to compose *Black Boy*, but about the specific writing assignment—the interview statement—that confronts him now. The focus is egocentric, on the “I” who must compose; the narrative serves as a self-starter, as a reminder of what he wants to include in the statement. In the second half of the draft, Wright merely lists, in survey form, four books he remembers as influential and a few points he wants to make about them. As one might expect, the points are vague and undeveloped, causal connections are virtually absent, and the language is highly elliptical, its meaning often unavailable to anyone but Wright.

Even if they have read little research on composing, a staff of literature and composition instructors will recognize these characteristics of egocentric writing—and several others. Unfortunately, some may also want to discuss them as errors, confusing a purposeful draft with a piece of error-filled prose. By studying a series of drafts, however, they can discover the different functions of an early draft and a final product. Like outlines and flow charts, early drafts function as what Flower calls a “medium for thinking,” allowing the writer to manipulate stored information into a possible pattern of meaning. They are intended, after all, for the writer's eyes only.

The strategies for transforming early drafts into final copy may take a staff a bit longer to discover, if only because it is easy to confuse actual strategies for revision with mere editorial emendations. Wright, for instance, is a systematic editor, a model for undergraduate writers: he cuts superfluous words, he replaces passive constructions with active verbs, he combines simple sentences into more effective complex ones. But many of these changes only improve the surface appearance of his prose without altering its egocentric basis. Two seemingly simple tactics, however, accomplish significant changes throughout the manuscripts and work as catalysts for a major transformation in the fourth draft.

The first tactic—eliminating or altering first-person constructions—involves a shift in Wright's mode of expression from writer-based narrative to audience-conscious exposition. Apparently, as Wright edited his manuscript, he realized that he was only narrating or listing events, not explaining their significance. As a corrective, in the middle and late drafts, Wright shifted away from the narrative “I,” signaling a shift from the action itself to the meaning of the action. Such a strategy is not equivalent to the old textbook dictum, *Avoid the first person pronoun*. Rather, it supports the research of Lee Odell on intellectual processes related to growth in writing and Andrea Lunsford on the cognitive development of student writers. Odell and Lunsford argue that a shift in the grammatical subject of a sentence often accompanies a shift in thinking or perceiving and that we can measure growth in writing, at least in part, by following these shifts.⁷ Wright's manuscripts further suggest that a writer can self-consciously encourage these shifts in order to clarify his thoughts or discover his meaning—a point worth making to skeptical staff members who doubt that anyone can really teach writing.

The second strategy—eliminating repetitious phrases and sentences—once again resembles a textbook dictum, *Be concise*, but for Wright it is as much a method of revision as it is a rule of style. By first recording and then acknowledging repetitions, Wright discovers the common significance of the events he nar-

rates and the books he surveys. In early drafts he repeatedly mentions that the autobiographies that he read were true, and he also repeatedly comments that they allowed him to see things anew. As Wright removes these validating, but vague, comments, he must focus instead on *why* the books were true and *what* they allowed him to see, in the process discovering his thesis that autobiographical literature supplies other readers with new perspectives from which to view and interpret their own experience.

Coordinated faculty development: literature and composition. It seems likely that the revision strategies Wright uses in these manuscripts might differ from those that other writers practice—or even from those Wright himself uses in other manuscripts. Ideally, a staff of composition instructors would examine several series of manuscripts in order to accumulate and test a variety of strategies. A staff director would want to use these manuscript studies polemically but persuasively, to stress the acts of composing and revising as the core of composition instruction, rather than the more common substitutes—analyzing literary products and grading student essays.

In the best of all possible worlds, ideals, polemics, and persuasion would unite to produce a staff of instructors—graduate students, junior faculty, and senior faculty—interested in, and qualified to teach, composition. But most of us live in no such world. For reasons that Richard Marius has described in all his pessimistic clarity in a recent issue of *WPA*, the senior faculty at most colleges and universities will not volunteer to teach composition, and the linking of their scholarly interests with current research on composing, however persuasively it may be done, will have little effect on that decision.⁸ But among junior faculty members and graduate students, the possibilities are different, I think. Most of them have been hired and assigned (or want to be hired and assigned) to teach sections of expository writing; most of them want to teach those sections effectively; many of them also want to find a link between what they teach in the classroom and what they must publish for professional survival. Where desire and necessity meet, we have the grounds for developing a faculty skilled in both teaching literature and teaching composition.

The development of such a faculty would improve more than courses in expository writing. Earlier in this essay, I failed to calculate one of the important statistics: that while 25 percent of my department's offerings are courses in introductory expository writing, some 45 percent are introductory courses in literature. This percentage suggests that here, as at many other universities, the first and only English course that many undergraduates take is a course in literature. Although the writing in advanced placement sections of literature courses is consistently good, most instructors admit that in the general “Literary Interpretation: Close Reading in Fiction, Drama, and Poetry” it is sadly inadequate. The students in these courses could benefit from instructors who not only can teach literature but also understand the composing process and can teach strategies for effective writing. Even better would be a staff able to link literature and composition: for example, by teaching a short story in its preliminary stages as well as its final form in order to explore both the composing process and the literary product.

The alternative is a staff of literature instructors and a separate staff of composition instructors. I hope, however, that English departments can avoid this

separation, soon to become an institutional divorce, between literature and composition. The grounds for divorce may seem clear: I can almost hear the literature faculty citing "incompatibility" and composition teachers charging their literary colleagues with "extreme and repeated acts of professional cruelty." But this separation leaves no winners. Composition specialists need the knowledge that traditional literary scholars can offer about the composing processes of literary writers; literary scholars and critics need the new perspectives that composition specialists bring to the analysis of drafts and texts.

Notes

¹ Harrison Hayford and Merton M. Sealts, Jr., *Billy Budd Sailor (An Inside Narrative)* (Chicago: University of Chicago Press, 1962); Cleanth Brooks and Robert Penn Warren, *Understanding Poetry*, 3rd ed. (New York: Holt, Rinehart and Winston, 1960); Anna T. Kitchel, "Quarry for *Middlemarch*," in *Middlemarch: An Authoritative Text, Backgrounds, Reviews, and Criticism*, ed. Bert G. Hornback (New York: W. W. Norton, 1977); Jon Stallworthy, *Between the Lines: Yeats's Poetry in the Making* (Oxford: Clarendon Press, 1963) and *Vision and Revision in Yeats's Last Poems* (Oxford: Clarendon Press, 1969); R. E. Madtes, "Joyce and the Building of Ithaca," *ELH*, 31 (1964), 443-59. I still have not found the article on "Lycidas."

² These theories and methods are usefully surveyed by David V. Harrington, Philip M. Keith, Charles W. Kneupper, Janice A. Tripp, and William F. Woods in "A Critical Survey of Resources for Teaching Rhetorical Invention: A Review-Essay," in *The Writing Teacher's Sourcebook*, ed. Gary Tate and Edward P. J. Corbett (New York: Oxford University Press, 1981), pp. 187-207.

³ Stallworthy, p. 251. All quotations and discussions of Yeats's "Sailing to Byzantium" are based upon Stallworthy's chapter on that poem.

⁴ Stallworthy, pp. 245-48.

⁵ Andrea A. Lunsford, "Cognitive Development and the Basic Writer," *College English*, 41 (1979), 38-46, and Linda Flower, "Writer-Based Prose: A Cognitive Basis for Problems in Writing," *College English*, 41 (1979), 19-37. Both studies are reprinted in Tate and Corbett, pp. 257-92.

⁶ All descriptions of Richard Wright's composing process are based upon my studies of manuscripts housed in the Beinecke Rare Book Library, Yale University. Later this year, I hope to publish parts of these manuscripts and a discussion of Wright's composing process.

⁷ Lee Odell, "Measuring Changes in Intellectual Processes as One Dimension of Growth in Writing," in *Evaluating Writing: Describing, Measuring, Judging*, ed. Charles R. Cooper and Lee Odell (Urbana, Illinois: NCTE, 1977), pp. 107-32; Lunsford, *op. cit.*

⁸ "Faculty indifference to writing: A pessimistic view," *WPA*, 4 No. 2 (1980), 7-11.

Directing freshman English: The role of administration in freshman English programs

William J. Gracie, Jr.

Articles defining the role of department chairpersons have become so numerous in the pages of the *ADE Bulletin* that they are referred to routinely, and accurately, as a "subgenre." While an occasional comment or two by a WPA on the role, or roles, a program director must necessarily play are not exactly hard to find in the pages of *WPA*, papers that focus exclusively on the subject are virtually nonexistent. But if neglect of the role of WPAs in *WPA* itself is serious enough, neglect in the annual meetings of the Conference of College Composition and Communication is perhaps more significant, if only because that organization brings together so many writing program directors.

In the 545 panels and workshops comprising the last three years' meetings of the CCCC in Minneapolis, Washington, and Dallas, not a single paper addressed the subject of the WPA's role in department administration. More importantly, these CCCC meetings were awash with new ideas on curriculum development and program innovation, yet not a single paper addressed the WPA's capacity to bring home those ideas effectively to the local campus.

Because the capacity to translate ideas into action is the key to a WPA's success, I will attempt here to define the institutional roles WPAs should properly play. I do so for two reasons. First, some public discussion of the subject is clearly overdue. Second, I believe that the profession's recent and astonishing growth in composition research will count for very little if WPAs cannot translate theory into practice.

A department chairperson at Miami University once compared his role to a street corner fire hydrant: the chairperson is to the department, he said, as the hydrant to the dog. Those of us who have directed writing programs must appreciate the analogy, but with this difference: the chairperson, like the hydrant, at least has a perceptible and clear function, while the WPA on too many campuses has a role that is only vaguely defined and vaguely perceived. The 1978 CEA National Survey of the Teaching of College Writing, reveals that the typical director of freshman English holds a doctorate and is in a tenure-track position. What the CEA study does not reveal—but can be fairly concluded from it—is that what the typical WPA does not have is a job description. I am no exception. As the current director of a writing program founded by a past chairperson of the CCCC, I should be embarrassed to report that I have no job description other than a clear understanding that the job allows a reduced teaching load. Yet save for that important detail, there is no other description of what I must do in overseeing a staff of 100 on three campuses in 270 sections offered each year. Still, this absence of specifics, this very lack of a clear definition, in fact helps define the job. To me it underlines an important point all WPAs must know and believe deeply: that we are not managers whose tasks can be somehow set apart,

outlined, and prescribed. We are faculty members like our colleagues, engaged in what we must see as a common enterprise. WPAs must therefore see themselves and the roles they necessarily play as, above all, substantive and only secondarily administrative. From this initial assumption, I will argue three broad themes as I attempt to define the role WPAs should play in the decade ahead. Working as a faculty member, the WPA should seek to implement *change*; should foster, as much as possible, *collegiality*; and should *build upon already existing strengths* as the faculty perceives these strengths in itself and in the identity of the institution as a whole.

WPAs as agents of change. First: WPAs should try to implement change. In emphasizing the role of change in course direction or content I do not mean to endorse change for the sake of change, nor do I mean that change is necessarily or inevitably good. Rather it seems to me that the WPA at a typical university finds himself or herself at the head of a sometimes moribund, often complacent, writing faculty largely unaware of the theoretical and pedagogical ferment regarding composition that has characterized the profession during the past decade. With the conspicuous exception of writing programs designed to accommodate a specialized student body—Carnegie-Mellon’s, for example—or dominated by a comprehensive composition philosophy—Van Nostrand’s program at Brown comes to mind—the large majority of the faculty of most writing programs does not attend the CCCC or other professional conferences devoted to composition; does not agree on a set of coherent course objectives; and does not yet believe that the composition teacher’s calling is as honorable as the literature teacher’s. In fact, one of our profession’s long-running ironies is that as articles on pedagogy and theory seem to increase exponentially, there are teachers across the country still assigning papers—due next Thursday at 10 a.m.—on such stimulating topics as “compare and contrast a small town with a big city” or “classify instruments of the orchestra or fraternity men and sorority women”; and are still dealing with those papers exclusively by marking errors in red and assigning a grade. Let me darken this portrait a bit more. As the number of composition sections has grown, the number of literature sections has declined, thereby largely contributing to the unhappy situation wherein literature specialists find themselves back in those freshman English sections they thought they had forever escaped. It should scarcely surprise us that resentment, hostility, or simply boredom may affect especially senior faculty, nor should it surprise us that the WPA, even more so than the department chairperson, should be called upon to make the best of this unsettled and unsettling academic environment.

If we can agree for the sake of discussion that the environment I describe is fairly typical, then it would seem to follow that the people most responsible for correcting it must be program directors. If they do not wish merely to preside over a program of regulated chaos, WPAs should move, I suggest, in two ways. First, they should not underestimate the existing strengths of the faculty—its personnel as well as its even dimly perceived pedagogy—and surely should not try to undertake change single-handedly. If programs are to change in fundamental ways, WPAs will need the assent of as many faculty members as possible, and such assent, I believe, cannot be gained if WPAs present a program fashioned of cloth cut solely by themselves. WPAs should seek the best minds in the composition faculty, perhaps especially those who attend professional conferences, and should

seek their collective wisdom when proposing changes of an essentially curricular or substantive—as opposed to personal or administrative—nature.

WPAs should be pedagogically agnostic. WPAs who identify themselves exclusively with a single theory of composition or a single pedagogy, and claim that that theory or pedagogy is demonstrably and finally superior to all others, court failure. The truth in any case, is that composition pedagogy is a no more black and white proposition than life itself, and WPAs who have minds receptive to new ideas and new teaching methods will find ways to incorporate effectively the best and most appropriate of these ideas into an existing program, even if that incorporation means discarding old methods or repudiating long-held assumptions. These WPAs will seek to implement change then, but will do so only with the combined efforts of as great a number of faculty as possible and only with the idea firmly in mind that today’s program for change may itself be replaced next year.

WPAs and collegiality. My second theme is the encouragement of collegiality, and I hope it is clear why that theme is important. It has been said more than once that all of us are smarter than any one of us, and—chestnut though it is—the advice should be felt continually in the WPA’s very pulse. The WPA who seeks to implement change must do so with the assent of the group, but widespread assent is not possible without some sense among the faculty of group identity, of collegiality. At a time when the rigors of research and writing—or on a less sublime level, the grading of freshman papers—all too often isolate us from our colleagues, it may not be possible to encourage collegiality in even the friendliest departments. But the WPA may help by showing a willingness to share authority and especially a willingness to engage faculty at various times and for various purposes in group work. By *sharing authority* I mean presiding over the composition policy committee, but choosing not to vote except in the case of a standoff. I mean appointing an assistant director, if the program is large enough, whose term is fixed and rotated among members of the department. I mean circulating position papers and syllabus proposals among several faculty members before accepting or rejecting those proposals. And all this is not mere diplomacy or politic stroking. WPAs who actually respond and follow through when their colleagues offer advice will be perceived as colleagues whose authority stems from their active example of collegiality.

There are several ways collegiality may be fostered still more by engaging faculty occasionally in group work, and I am definitely not thinking of the old ploy of setting up ad hoc committees. Obviously a WPA should not create committees whose sole function is to rubberstamp the WPA’s decisions or take over the WPA’s role as bureaucrat. Such committees tend to separate director from colleagues, precisely what I argued earlier can be a real danger, and they may provoke only well-deserved scorn. Although committees have an important function, I am not thinking primarily of committee work when I speak of group work. Among the possibilities open to the WPA are team teaching; cross grading, faculty grading each other’s papers in pairs; and team grading, in which faculty “norm” their values in practice sessions, ETS-style, and then grade papers anonymously in lots. These activities may be undertaken among the teachers of a few sections, or, if successfully received, across the entire department. The rewards to ourselves of such enterprises are obvious.

WPAs as sources of information. My final theme is at once the most challenging and, perhaps, the most difficult for the WPA. As already mentioned, many of the ideas and programs presented at professional meetings may never reach the local campus if WPAs cannot translate the ideas from learned paper to daily practice. But if both spirit and flesh are willing enough to try to make that translation, to succeed in the attempt it is terribly important that WPAs know the strengths of their own departments as well as the perceived identity of the institution as a whole.

Of course, we all feel a sense of the perceived identity of our own institution in relation to other educational institutions. This intuition is often the result of long and sensitive involvement in the institution's affairs at many levels—department, college, university, even town and region. What WPAs are in a position to do for their colleagues is to make this intuition explicit and concrete. WPAs are much more likely than their colleagues to talk with their counterparts at other colleges in the region, to high school and grammar school teachers, to WPAs and professionally active composition teachers throughout the nation. WPAs are more likely to have access to, and familiarity with, their institution's entrance requirements and the statistical breakdown of its registration. And WPAs are more likely to perceive the role of composition in the institution's curriculum as a whole.

It is by making this knowledge available and real to their colleagues as they attempt to explain the newest work in the field that WPAs are most likely to make an impact on their institutions. However pure and theoretical their own research and that of the authors they read and the speakers they hear at conferences, WPAs have to be engineers. They have to make their own thought, and the thought of others, practical, applicable, efficient, and effective at home, in conditions under which they and their colleagues live and work. If WPAs can maintain their familiarity with the best work being done in the profession and at the same time maintain their familiarity with the realities of the local world, they will have a good deal of success, I believe, in guiding their colleagues into exciting and as yet unexplored new territory.

Survival kit for part-time faculty*

Paula J. Gaus

Note: The following article appeared in the October 21, 1981, issue of *The Chronicle of Higher Education* under the title "Six rules for survival for adjunct professors." The editors of *WPA* sought permission to reprint it for two reasons. First, as a follow-up to *WPA*'s Fall, 1981, issue devoted to the plight of part-time faculty, Professor Gaus's essay reminds us that we face a long-term, chronic problem, one that cannot be solved overnight. And second, the editors felt that the article could help WPAs, and others responsible for hiring adjunct faculty, to help part-timers help themselves.

According to articles in various newspapers recently, the number of jobs available for college and university professors will decrease by something like 14 percent during the coming decade. Nevertheless, more doctoral degrees are being awarded than ever before, and many new Ph.D.s are already having a hard time finding work. Some of them have chosen the security of a job—any job—but many others are choosing to teach part time as adjunct professors.

The situation in many institutions of higher education today demands the use of large numbers of adjuncts. Time was when the hiring of more than three or four would have been the cause of united faculty protest; but times change. Colleges and universities are no longer in a position to take on more tenure-track faculty members—many are fighting for their very existence, many can barely cover current expenses, many are waiting for the trends in budgets and enrollments to become more firmly established.

So adjunct positions exist for those who want them, and there are growing numbers of qualified Ph.D.s available to fill them. Many adjuncts are taking advantage of this limited opportunity for one or more of the following reasons:

- They have important information and a unique perspective to impart to students and faculty members.
- They would rather do what they spent years preparing to do, even on the fringe of academe.
- The only route to a full-time, tenure-track position runs through institutions of higher education.
- They can survive on an adjunct's salary.

For any or all of these reasons, and others unique to individual cases, adjunct professors are, and will continue to be, available to serve the needs of colleges and

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universities. In order to maximize the benefits and minimize the frustrations involved in this partnership, the following rules for adjuncts are offered. They are not offered satirically, but are based on the practical realities of the situation—or at least on my own rather extensive experience. They may appear to be a matter of common sense, but to the graduate-student-turned-adjunct, the intricacies of survival may not be readily apparent.

The post of adjunct is an ambiguous one—a place on the faculty without the security, the rights, or the responsibilities of such a position—by definition temporary and insecure. But rights and responsibilities can often be defined by the jobholder. Where this is impossible, it is important to find out where the boundaries are. There are six specific rules for survival:

- 1. Get everything to which your position entitles you** is the master rule, to which the next five—in no particular order—are subordinate.
- 2. Don't count your courses until registration is completed.** As a new semester approaches, deans and department chairpersons find out that they cannot cover all scheduled desirable sections without adjunct—specifically, your—assistance. Accept all offers! Make sure, of course, that none overlap, but accept up to five or six if you get the chance. Adjuncts are often scheduled for sections with doubtful enrollments, and sometimes full-time faculty are assigned “your” course when theirs turns out at the last minute to be under-enrolled.
- 3. Make yours the best course in the institution.** An adjunct doesn't have committee or advising responsibilities, and the time saved should be used to develop the best possible course. Deans will only write excellent recommendations if they have excellent reports about your teaching, and one source is a class of enthusiastic students.
- 4. Establish salary and method and date of payment.** Professionals often feel it is undignified to discuss such matters. The fact is, there is a fine line for the adjunct between dignity and stupidity. Some institutions pay only salary—so much per three-credit course. It is possible, however, that negotiation will produce expense money as well, especially if the adjunct is teaching at an off-campus location. Often, checks must be picked up at the payroll office on certain days at certain hours. Payday for the adjunct who is uninformed on such matters may never arrive.
- 5. Establish your benefits (if any) before beginning the term.** A secretary is often assigned to type and duplicate materials for adjuncts. Find out—there's no point hovering over a hot copying machine if someone is being paid to do it for you. It is useful to know if mailboxes are assigned to adjuncts, where they are, and whether institutional letterhead is available for your use. But more important than just a mailing address is a *reliable* mailing address, one where there is someone to forward material or at least report its arrival. Temporary office space may be available to the adjunct brave enough to request it. Also, it is sometimes possible to participate in a retirement plan if you are prepared to make payments into it.
- 6. Be prepared for frustration.** Secretaries will unwittingly tell you that under no circumstances will they type anything for you because you aren't a “real” faculty

member. Bills will outstrip income. Nondeductible gasoline prices will rise while your salary will not. Your classes will be held late in the evening, on Fridays, and on weekends—and some will be canceled after you have spent hours preparing for them. No one will care about, much less support, your research efforts. You will see precious little of your family.

But the adjunct who can successfully maneuver that obstacle course, by getting and giving the maximum, can legitimately feel proud of the accomplishment, and will have nothing to fear from the politics involved in a full-time position.

Notes on contributors

Leon Coburn received his Ph.D. from the University of California, Davis, in 1969. Since then he has taught courses in eighteenth-century British literature and in composition at the University of Nevada, Las Vegas. He assumed the position of freshman composition director in 1980.

Paula Gaus teaches a wide range of graduate courses in the area of reading education. She has taught as an adjunct instructor under a variety of circumstances during the past 10 years and now works regularly for four different institutions in New York and Connecticut. Recently appointed to the NCTE Committee on the Underemployment of College Teachers of English, she will be involved in a study of adjuncts' views of solutions to the problems faced by part-time faculty. She recently presented papers at the National Reading Conference and the International Reading Association Conference and has served as consultant in reading to secondary schools in Arizona, Illinois, and Connecticut and to the Rhode Island State Department of Education.

William Gracie teaches at Miami University, Oxford, Ohio, where he has directed the freshman English program for the past eight years. A Victorian specialist with a Ph.D. from Northwestern, he has published articles on nineteenth-century autobiography in the *Journal of Narrative Technique* and *Victorians Institute Journal* and on composition program evaluation in *College Composition and Communication*. He has presented three papers to the CCCC and has recently completed a term as chairperson of the Composition Section of the Rocky Mountain Modern Language Association.

Linda Peterson teaches both writing and literature at Yale University, where she is assistant professor of English and faculty administrator for the Committee on Expository Writing. This year, however, she is neither teaching nor administering, but instead is on leave writing a book about six Victorian autobiographers.

Announcements

Maryland Composition Conference/1982

On Friday, April 16, 1982, the University of Maryland, Prince George's Community College, Strayer College, and the Council of Writing Program Administrators will sponsor Maryland Composition Conference/1982 on the College Park campus of the University of Maryland. The conference will bring together teachers and representatives of the business community to address three issues of concern to those involved in teaching writing or administering writing programs: new developments in evaluating growth in writing; faculty integration (part-time, cross-disciplinary, and full-time staff); and a definition of preprofessional writing.

In addition to individual presentations, guest speakers will include Marcia Farr of the National Institute of Education, Richard Marius of Harvard University, Lee Odell of Rensselaer Polytechnic Institute, and Dwight Stevenson of the University of Michigan. For registration information write to: Susan Kleimann, Conference Chairperson, Department of English, University of Maryland, College Park, MD 20742.

New editors

We announce with pleasure that the WPA executive committee, at its December meeting, appointed three new members to the *WPA* editorial board. They are Alice G. Brand, University of Missouri, St. Louis; Douglas Howard, St. John Fisher College, Rochester, NY; and John Presley, Augusta College, Augusta, GA. These new editors replace three whose terms expired at the end of 1980: Dee Brock, David Rankin, and Nancy Sommers. We regret losing these members of the board and thank them for their critical acumen, hard work, and encouragement. We hope they will allow us to call upon their valuable experience and expertise from time to time in the years ahead.

We are also pleased to announce the appointment of two guest editors for the 1982-83 issues of *WPA*. They are Ben W. McClelland, Rhode Island College, guest editor, and Bill Smith, University of Utah, associate guest editor.

Writing workshop

The Great Lakes Colleges Association (GLCA) is offering its second cross-disciplinary writing workshop at Albion College, Albion, Michigan, June 20 to 23, 1982. Faculty members from any discipline, with or without experience in cross-disciplinary writing, are welcome. The GLCA workshop staff emphasizes

individual consultation and strives for a balance of the theoretical and practical. For further information, contact Catherine Lamb, Department of English, Albion College, Albion, Michigan 49224. Application deadline is May 1, 1982.

Regional meetings

The Kentucky Council of Writing Program Administrators held its fall meeting November 14, 1981, at Elizabethtown Community College. The topic of the conference was "Cross-Discipline Approaches to Writing." Dr. Stephen Manning of the University of Kentucky spoke on approaches to interdisciplinary writing programs and the problems inherent in developing such programs. Dr. Manning suggested three interdisciplinary alternatives to the traditional composition program: a special-interest composition course as a follow-up to a basic expository composition course; a composition course paired with a course in another discipline; and a "theme course" using a multi-disciplinary issue or topic as a focus for writing.

Dr. Manning's presentation was followed by comments by Sarah Dye of Jefferson Community College and Bob Darrell from Kentucky Wesleyan College. Ms. Dye discussed ways of developing inter-institutional cooperation for cross-discipline writing. Dr. Darrell voiced his concern that interdisciplinary writing programs change the course content from writing to another discipline.

Summer workshops for WPAs

The first annual Martha's Vineyard workshop for writing program administrators, sponsored by Northeastern University and the Council of Writing Program Administrators, will be held August 7 to 15, 1982. The workshop fee will be approximately \$295. Lodging will be available in private houses for \$200, double occupancy, for nine days. Graduate credit is available. For information write to Dean Timothy Perkins, College of Arts and Sciences, Northeastern University, Boston, MA 02115.

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