Writing Program Administration

Symposium
Building a Twenty-First-Century Feminist Ethos: Three Dialogues for WPAs

Your Mission, Should You Choose to Accept It: A Survey on Writing Programs and Institutional Mission

How Developing a Network of Secondary School Writing Centers Can Enrich University Writing Programs

From Dialogue to Collaboration in Dual-Credit Programs

Meeting the Promise of Negotiation: Situating Negotiated Rubrics with Students' Prior Experiences

Transgressing Unstable Ground: Contradictions in Representations of Writing Program Administrative Work

Representing Pedagogical Change: Genre, Expertise, and the Modes of Discourse in Writing Program History

Journal of the Council of Writing Program Administrators

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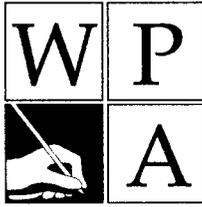
Writing Program Administration

Journal of the
Council of Writing Program Administrators

Council of Writing Program Administrators

Guide for Authors

WPA: Writing Program Administration publishes empirical and theoretical research on issues in writing program administration. We publish a wide range of research in various formats, research that not only helps both titled and untitled administrators of writing programs do their jobs, but also helps our discipline advance academically, institutionally, and nationally.

Possible topics of interest include:

- writing faculty professional development
- writing program creation and design
- uses for national learning outcomes and statements that impact writing programs
- classroom research studies
- labor conditions: material, practical, fiscal
- WAC/WID/WC/CAC (or other sites of communication/writing in academic settings)
- writing centers and writing center studies
- teaching writing with electronic texts (multimodality) and teaching in digital spaces
- theory, practice, and philosophy of writing program administration
- outreach and advocacy
- curriculum development
- writing program assessment
- WPA history and historical work
- national and regional trends in education and their impact on WPA work
- issues of professional advancement and writing program administration
- diversity and WPA work
- writing programs in a variety of educational locations (SLACs, HBCUs, two-year colleges, Hispanic schools, non-traditional schools, dual credit or concurrent enrollment programs, prison writing programs)
- interdisciplinary work that informs WPA practices

This list is meant to be suggestive, not exhaustive. Contributions must be appropriate to the interests and concerns of the journal and its readership. The editors welcome empirical research (quantitative as well as qualitative), historical research, and theoretical, essayistic, and practical pieces.

Submission Guidelines

Please check the *WPA* website for complete submissions guidelines and to download the required coversheet. In general, submissions should:

- be a maximum 7,500 words;
- be styled according to either the *MLA Handbook* (8th edition) or the Publication *Manual of the American Psychological Association* (6th edition), as appropriate to the nature of your research;

- include an abstract (maximum 200 words);
- contain no identifying information;
- be submitted as a .doc or .docx format file; and
- use tables, notes, figures, and appendices sparingly and judiciously.

Submissions that do not follow these guidelines or that are missing the cover page will be returned to authors before review.

Reviews

WPA:Writing Program Administration publishes both review essays of multiple books and reviews of individual books related to writing programs and their administration. If you are interested in reviewing texts or recommending books for possible review, please contact the book review editor at wpabookreviews@ gmail.com.

Announcements and Calls

Relevant announcements and calls for papers may be published as space permits. Announcements should not exceed 500 words, and calls for proposals or participation should not exceed 1,000 words. Submission deadlines in calls should be no sooner than January 1 for the fall issue and June 1 for the spring issue. Please email your calls and announcements to wpaeditors@gmail.com and include the text in both the body of the message and as a .doc or .docx attachment.

Correspondence

Correspondence relating to the journal, submissions, or editorial issues should be sent to wpaeditors@gmail.com.

Subscriptions

WPA: Writing Program Administration is published twice per year—fall and spring—by the Council of Writing Program Administrators. Members of the council receive a subscription to the journal and access to the *WPA* archives as part of their membership. Join the council at http://wpacouncil.org. Information about library subscriptions is available at http://wpacouncil.org/library-memberships.
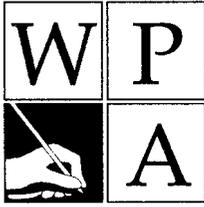
W P A

Writing Program Administration

Contents

Book Reviews

More Seats at the Table: Welcoming Diverse WPA Perspectives

Lori Ostergaard, Jim Nugent, and Jacob Babb

> When we look closer to home—in the colleges and universities at which many of us work—we also see a system that parses its participants into those who are at the table and those who are on the margins. Which students are college-ready? Whose languages are valued? Which faculty members have tenure and voting rights? Who serves on which committees, and why? Whose ideas tend to be heard? Asking these questions can help us see who is on the inside and who is out, and can spur us to ask how we might reshape our institutions to be more inclusive.
>
> —Mark Blaauw-Hara

As editors of *WPA*, we sometimes feel compelled to point out that CWPA is not now, nor ever has been, officially affiliated with the WPA-L listserv: the council does not own, moderate, or manage it in any way. That said, we acknowledge that subscribers to WPA-L and *WPA* share a common discipline and profession, and the fast-moving conversations of that digital forum frequently occur among—and reflect the values of—the readers of this journal. As Doug Hesse pointed out in the first issue of *WPA* under his editorship, the unhurried pace of our academic scholarship (relative to our various electronic forums) compels us to read—and write to be read—in more thoughtful, deliberate ways (7). This past fall, the conversation of WPA-L erupted in a particularly complex, heated, and quickly evolving exchange. For this issue of *WPA*, we invited some of that important conversation onto the pages of this journal to become part of the more deliberate and lasting scholarly discourse of our field. In the edited symposium "Building a Twenty-First-Century Feminist Ethos: Three Dialogues for WPAs," Michelle LaFrance and Elizabeth Wardle examine how we might enact intersectional feminist values and radical inclusion in our work as

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WPAs. The three dialogues comprising the symposium are structured according to the career stages of their diverse participants:

- later-career WPAs (Linda Adler-Kassner, Susan Miller-Cochran, Peggy O'Neill, Mya Poe, Annette Powell, and Shelley Reid);
- early-career WPAs (M. Melissa Elston, Genevieve García de Müeller, and Karen-Elizabeth Moroski); and
- graduate students (Anicca Cox, Ashanka Kumari, Vyshali Manivanna, Mandy Olejnik, and Sherita V. Roundtree).

During the composing process, these contributors provided commentary on one another's work from their diverse subject positions, and our associate editor Jim Nugent worked closely with the symposium editors to embody at least a portion of that multithreaded interaction within the layout of the symposium itself. The symposium contributors also agreed to make an archival version of their complete dialogue available online at http://wpa-council.org/wpa42n2. We are grateful to the symposium contributors and to Elizabeth Wardle and Michelle LaFrance, who responded with inspiring leadership to our request to assemble this timely and important work.

Also in This Issue

This issue also features six articles that explore issues from institutional mission and college/high school connections to ongoing efforts to revise pedagogical approaches and contradictory representations of our work. The first article, Megan Schoen's "Your Mission, Should You Choose to Accept It: A Survey on Writing Programs and Institutional Missions," shares results from a national study of WPAs' attitudes toward institutional missions and how those missions may shape our programs. Schoen calls on WPAs to develop an ecological understanding of how our writing programs work in our institutions and how we might align our programmatic goals with institutional missions. The next two articles encourage WPAs to work to strengthen connections between college and high school sites of literacy education. Thomas Deans and Jason Courtmanche's "How Developing a Network of Secondary School Writing Centers Can Enrich University Writing Programs" suggests that writing center directors develop a networked relationship with writing centers in middle and high schools rather than establishing a binary that prevents collaborative work with those centers. They call on institutions to light up new nodes in regional networks with secondary schools. In "From Dialogue to Collaboration in Dual-Credit Programs," Caroline Wilkinson interviews dual enrollment high school teachers and uses her findings to show that WPAs involved in the

professional development of dual enrollment teachers need to learn more about those teachers' experiences before and after they complete graduate training in composition pedagogy. Joe Cirio's "Meeting the Promise of Negotiation: Situating Negotiated Rubrics with Students' Prior Experiences" argues that students need to articulate what they value about writing before they can help to negotiate rubrics, ultimately concluding that the work of articulating those values could be more pedagogically beneficial than the rubrics that may emerge from such negotiations. In "Transgressing Unstable Ground: Contradictions in Representations of Writing Program Administrative Work," Kate Pantelides uses WPA job advertisements to demonstrate how WPA work is often invisible or managerial. She argues that to make our work visible and more valued by the institutions in which we serve, we must do more than just assert that WPA work is intellectual; we must also construct it as intellectual work. Finally, Annie S. Mendenhall's "Representing Pedagogical Change: Genre, Expertise, and the Modes of Discourse in Writing Program History" demonstrates how genre pedagogies can help WPAs both promote knowledge transfer and contend with inexperienced instructors' knowledge of the modes of discourse. Mendenhall suggests ways that genre theory can bridge gaps in expertise and assist WPAs in shifting programs toward pedagogical best practices.

We conclude this issue with three reviews of interest to WPAs. Lizzie Hutton's review of *Deep Reading* (edited by Patrick Sullivan, Howard Tinberg, and Sheridan Blau) discusses some of the contradictory ideas about reading in our field and calls on us to consider what a more coherent theory of college reading might offer writing programs and the students in them. In her review of Patrick Berry's *Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison,* Sherry Rankins-Robertson focuses on scholarship about prison writing programs and discusses the kairotic moment WPAs are currently in to engage in literacy education that moves outside of the college classroom and inside prison walls. Her review challenges us to consider what we can do to expand our engagement in teaching reading and writing to individuals who might not otherwise have these educational opportunities. And drawing attention to scholarship about the labor issues composition faces, Krista Speicher Sarraf's review of *Contingency, Exploitation, Solidarity: Labor and Action in English Composition* (edited by Seth Kahn, William Lalicker, and Amy Lynch-Biniek) offers an overview of the types of changes that can be made to address these concerns and asks what it might look like to develop a common terminology when speaking about labor across different contexts.

Future Directions for the Journal

When we began editing WPA two years ago, we recognized the value of including more, and more diverse, voices in writing program administration scholarship. Edited symposia have been used successfully by past editors of this journal to bring more seats to the table, and we hope to make these symposia a regular feature of the journal. In future spring issues, we plan to invite guest editors to work with contributors to produce provocative work that will advance crucial conversations in the scholarship of writing program administration. Future symposium editors will facilitate discussions at the intersections of WPA work and LGBTQ issues, race, and disability studies.

Additionally, we plan to publish several special issues. This summer, we will publish a special issue celebrating the fortieth anniversary of *WPA: Writing Program Administration* as a peer-reviewed journal. The issue will include bibliographic overviews, author retrospectives, and interviews with past editors and authors. We have been privileged to work with two dozen authors to produce this historical retrospective, and we look forward to sharing it with you this summer.

Cheri Lemieux Spiegel, Sarah Z. Johnson, and Darin Jensen have agreed to edit a special issue on writing program administration in two-year colleges, and we are excited to feature their work in summer 2020. This issue will focus on issues of visibility, sustainability, and resilience in two-year college writing programs, offering a sustained examination of what the WPA community at large might learn from the ways of knowing and creative innovation of "change agents" (McLeod) situated at two-year institutions. This issue hopes to frame and expand the field's understanding of program administration within access-intensive institutions.

We hope that each of these special issues and symposia will aid in creating the kind of radical inclusion that Mark Blaauw-Hara invoked in his conference call for proposals for the 2019 CWPA conference. If you have been a member of CWPA for any time at all, you know how valuable this professional community is and you know that we are stronger as a community when we include more voices and make room for more seats at the table. We look forward to seeing you in Baltimore this July.

Reviewers

We are indebted to our reviewers for their careful reading and constructive critiques of submitted manuscripts. It is little surprise that in a field dedicated to the teaching of writing, our external reviewers are generous with their time, energy, and advice, and we are grateful to these scholars for their

service to the journal: Courtney Adams Wooten, Kara Poe Alexander, Chris Anson, Kristin L. Arola, Anthony Atkins, Laura Aull, William P. Banks, Christopher Basgier, Heather Bastian, Mark Blaauw-Hara, Beth Brunk-Chavez, Russell Carpenter, Allison Carr, Nicole I. Caswell, Amy Dayton, William DeGenaro, Christine Denecker, Dànielle Nicole DeVoss, Suellynn Duffey, Catherine Gabor, Jane Greer, Heidi Skurat Harris, Heather Hill, Melissa Joan Ianetta, Sandra Jamieson, Joseph Janangelo, Joyce Kinkead, Sonya J. Lancaster, Carrie Leverenz, Rita Malenczyk, David Martins, Miles McCrimmon, Sharon McGee, Jackie Grutsch McKinney, Lilian Mina, Lee Nickoson, Kate L. Pantelides, Paula Patch, Sherry Rankins-Robertson, Brian Ray, Jessica Restaino, Kelly Ritter, Liane Robertson, Kevin Roozen, Shirley K Rose, Dan Royer, Megan Schoen, Trish Serviss, Jennifer Sheppard, Mary Soliday, Cheri Lemieux Spiegel, Megan Titus, Darci L. Thoune, Nicole B. Wallack, Scott Warnock, Sara Webb-Sunderhaus, Jennifer Wells, Caroline Wilkinson, and Kathleen Blake Yancey.

Announcements

The 2019 CWPA conference will be hosted by Goucher College with local arrangements coordinated by Phaye Poliakoff-Chen. The *WPA* travelogue highlighting Goucher College and the Baltimore area will be published online in early June. We are grateful to Shirley Rose for facilitating a discussion with Phaye and composing the travelogue.

We are also thrilled to announce that Christine Saidy's article "Inez in Transition: Using Case Study to Explore the Experiences of Underrepresented Students in First-Year Composition" (vol. 41, no. 2) has been selected for inclusion in the *Best of the Journals in Rhetoric and Composition 2019* (forthcoming from Parlor Press).

Works Cited

Blaauw-Hara, Mark. "2019 Conference Call for Proposals: More Seats at the Table: Radical Inclusion in Writing Programs." CWPA, wpacouncil.org/2019-conference-cfp. Call for proposals.

Hesse, Douglas. "The Function of *WPA* at the Present Time" *WPA: Writing Program Administration*, vol. 18, nos. 1–2, 1994, pp. 6–7.

McLeod, Susan. "Translating Enthusiasm into Curricular Change." *Strengthening Programs for Writing across the Curriculum*, edited by Susan H. McLeod, Jossey-Bass, 1998, pp. 5–12.

Extending an invitation to join the

Council of

Writing Program Administrators

The Council of Writing Program Administrators offers a national network of scholarship and support for leaders of college and university writing programs.

Membership benefits include the following:

- A subscription to *WPA: Writing Program Administration*, a semi-annual refereed journal
- Invitations to the annual WPA Summer Workshops and Conferences
- Invitations to submit papers for sessions that WPA sponsors at MLA and CCCC
- Participation in the WPA Research Grant Program, which distributes several awards, ranging from $1,000 to $2,000
- Invitations to the annual WPA breakfast at CCCC and the annual WPA party at MLA
- Information about the WPA Consultant-Evaluator Service

Annual Dues

Graduate Student Memberships: $20
Regular Membership for Non-Tenure Track Faculty: $20
Regular Membership for Tenure Track Faculty: $50
Sustaining Membership (voluntary): $100
Library: $80

To Join

Visit us online at http://wpacouncil.org/membership or send your name, address, email address, and institutional affiliation to

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Building a Twenty-First-Century Feminist Ethos: Three Dialogues for WPAs

Edited by Michelle LaFrance and Elizabeth Wardle

Linda Adler-Kassner, Anicca Cox, M. Melissa Elston, Genevieve García de Müeller, Ashanka Kumari, Vyshali Manivannan, Susan Miller-Cochran, Karen-Elizabeth Moroski, Mandy Olejnik, Peggy O'Neill, Mya Poe, Annette Powell, Shelley Reid, and Sherita V. Roundtree

Introduction

In late November 2018, at the request of the *WPA* editors, the two of us invited a number of feminists to be part of a symposium on building a twenty-first-century feminist ethos for WPA work. The journal editors envisioned this as the first of a series of spring symposia, with future installments devoted to race, LGBTQ issues, ability/disability, and so on.

This invitation to create an interactive symposium followed a conversation on the WPA-L listserv in which the two of us (editors) and many of the coauthors in this symposium participated; the listserv conversation quickly moved far beyond the listserv onto social media and other platforms, and came to acquire its own hashtag, #wpalistservfeministrevolution. We emphasized in our response to the invitation that we didn't want the symposium to be a rehash or continuation of the listserv discussion, but instead to push forward productive avenues for future work, with attention to two guiding questions:

1. How do we build an intersectional feminist ethos into WPA work?

2. What does "radical inclusion in WPA work" require, look like, inspire, or unfold?

* An archival version of the complete dialogues is available at http://wpacouncil.org/wpa42n2

The symposium invitation also coincided with the call for the 2019 CWPA conference, "More Seats at the Table: Radical Inclusion in Writing Programs."

We invited feminists from three groups to participate: graduate students interested in WPA work; current or former WPAs in their early careers; and current or former WPAs in their later careers. Those who agreed to participate represent a wide array of experiences, positionalities, and writing programs. Putting these voices and experiences into respectful conversation guided by feminist principles would, we hoped, result in a greater understanding of what it means to build a twenty-first-century feminist ethos for WPAs.

We asked each group to engage in dialogue, first within their own group, and then in response to the dialogues written by the other two groups. We provided the groups with potential prompts to spark conversation:

- What does a twenty-first-century feminism look like in the contexts of WPA work? What is the work of the feminist WPA?
- What principles underlie (or should underlie) feminist WPA work in a twenty-first-century context? What principles underlie your own work? Can you share a time when you were constrained in enacting those principles and how you navigated those constraints (or didn't, or couldn't)?
- What rhetorical, personal, and collective practices shape the feminist WPA? What does the "feminism" of this institutional location generate, disrupt, resist, critique, or enable?
- What stories, strategies, tactics, theories, practices, etc. are central to the work of the feminist WPA in the twenty-first-century? What tactics and strategies have been effective (or not effective) in your own experience?
- What are some issues, experiences, or concerns that newer members of the field would like their feminist WPAs and senior feminist scholars to take up?
- What is the work of allies, collaborators, advocates, and activists in the (quasi-) public spaces that support and surround WPA work?
- What synergies might feminist WPAs find in non-Western, cultural, and embodied rhetorics? How might these rhetorics inform, influence, or expend the practices of intersectionality central to feminist WPA work in the twenty-first-century?
- Which aspects of feminism need themselves to be disrupted or interrogated?

After the groups wrote their individual dialogues, we placed them side by side in a shared Google document and asked all participants to contrib-

ute dialogic responses to other participants. This happened via comment bubbles to encourage extended conversations.

What you will find printed in the journal is a tiny slice of the conversation that ensued. In the interest of readability we have excerpted some responses and do not demarcate partial responses from the original, lengthier text. For this reason, we encourage you to read the full conversation, which is available online at: http://wpacouncil.org/wpa42n2. In the slice of the full dialogue represented below, we attempt to highlight some of the pressing issues and framing ideas that arose and gained traction during the conversation, including:

- the concept of "shattering" (proposed by Heidi Estrem, who regretfully was unable to fully take part in this dialogue), which is defined below by Annette Powell as, "a dismantling of identity" with especially "unique and devastating consequences for women of color";
- erasure and power(lessness);
- empathy;
- the intersectionality of hierarchies;
- isolation;
- "coping culture";
- how to approach work that is "un-owed" but nonetheless needs to be done; and
- the concept of the body/embodiment.

Later-Career WPAs: Linda Adler-Kassner, Susan Miller-Cochran, Peggy O'Neill, Mya Poe, Annette Powell, and Shelley Reid

As longstanding WPAs, our work is rooted in the intellectual conversations of the WPA community, theory, research, and personal experience. We begin with three quotations. Our first quote comes from "Remodeling Shared Governance" by Kirsti Cole, Holly Hassel, and Eileen Schell:

> Applying the feminist label to the space of shared governance operates in the context of opening access, including diverse voices, building relationships, sharing knowledge, and achieving goals collectively. We can derive these principles by beginning with questions like the following:
>
> - How can we make the existing structures work?
> - How can we transform them to make them better, more inclusive, and accessible for all stakeholders?
> - How can we reach outside the structure/system and leverage other actors/agents to make it effective?

- What coalitions can we build and enact?
- What happens when the ideal of and goals for engagement . . . fail? What happens when shared governance [that's Cole, Hassel, and Schell's focus, though perhaps one could insert any kind of "shared" here . . .] doesn't work, and when our feminist ideals cannot be realized? How do we maintain hope and carry on? (15)

Our second quote comes from black feminist Appalachian author bell hooks. hooks' *Teaching to Transgress* was an important reading for many of us. In her 2012 *Writing Beyond Race: Living Theory and Practice*, hooks writes about the process of community building:

> Many of us found that it was easier to name the problem [of domination] and to deconstruct it, and yet it was hard to create theories that would help us build community, help us border cross with the intention of truly remaining connected in a space of difference long enough to be transformed. (2)

For hooks, "imperialist white supremacist capitalist patriarchy" is the covert ideology that is "the silent cause of harm and trauma" (*Writing* 4–5).

Finally, in discussing what feminist principles guide us, our colleague Heidi Estrem wrote (in an early stage of this draft, before time commitments constrained her continuing involvement), "I feel like my principles are regularly shattered by the actual human beings I work with." The notion of shattering resonated with us in different ways and became a useful metaphor to guide our response.

Peggy: The intersectional matrix in *Surviving Sexism in Academia* is helping me think through my experience as well as the way institutions are structured and how that positions me and others, especially women of color, and those who are nonheterosexual, non-Christian, etc. I wonder how we could create something like this matrix but with specific references to WPA work?

I was also thinking about how individual women's behaviors, sense of self, and embodiment are affected by institutional racism/sexism and individual racist/sexist behaviors, assumptions, values, and experiences. These can be benevolent as well as hostile—and often I think the benevolent is more difficult to confront because it isn't hostile. Fran Sepler's chapter in *Surviving Sexism* explains how women often respond to this kind of behavior through absenting and adaptation: "Common forms of attitudinal adaptation include becoming sullen and withdrawn, creating alliances with other unhappy persons in the workplace, and becoming combative or engaging in passive aggressive behavior" (300). This kind of adaptation is referred to as the death spiral, because the target "looks unstable, incom-

petent, or both" (300). While Sepler is speaking specifically about the bullying, which is hostile, this kind of adaptation is often seen via benevolent forms of sexism/racism. It makes me think about how I view a female colleague who doesn't show up for meetings or office hours, complains all the time, critiques others' ideas, or is sullen, all to her own detriment. It's really hard to work with someone like this even if you understand her response and where it is coming from. I know some of our faculty of color (and women faculty more generally) will complain—in safe spaces—about their peers. They understand why a colleague may be responding this way, but they also express concerns about the how this response is detrimental to all POC (or women) on the campus. I have been working with someone on campus to strategize on ways to help these faculty members reboot, so to speak, but it is HARD!

Annette: Shattering is an interesting way to frame intersectionality. It references a dismantling of identity that has unique and devastating consequences for women of color. Often purported allies help, but this assistance comes at a cost—this is the shattering for me. Unfortunately, I often feel that I can't be myself. Most significantly, whenever I do raise points of concerns, my self-proclaimed feminist colleagues are "hurt" or see themselves as victims. They are selective in how they receive the message and who they receive it from. There is nearly an exclusive focus on gender; thereby, obscuring the significance of race. A shattering of identity and a shattering of any integration between two complementary yet unique concepts—race and gender. It is also the shattering of the way issues are often framed. Specifically, because there is a splintering off (or neutralization of race), gender is emphasized as the only site of structural oppression so that race is ignored and patriarchy is maintained both intentionally and subconsciously by embracing the *status quo*. Here, intersectionality can explain how women are positioned in the academy.

How women of color, specifically black women, are positioned in the academy, and how they are perceived, inevitably limits what they may or may not be able to do. This is important, not just in terms of how it harms us, but how it harms the institution. By this I mean the failure to interrogate the way gender and race play out and how it reinforces inequality. From my perspective, the feminism discussion only gets us partially there, in terms of breaking down structural barriers. Ultimately, this is/should be what we're trying to do here. We don't want binary discussions, rather we want multidimensional ones that promote a comprehensive evaluation of structural inequality in writing programs. So, the failure to address these issues actually hurts the institution.

Mya: There is the work of running programs, but feminism for WPAs needs to include changing WPA culture through scholarship, as well as pushing the professional organization to recognize a broader range of leadership, develop innovative grant opportunities, and be more inclusive in the consultant-evaluator service. To do these things, we need to shatter bifurcations in WPA work. For example, white women can learn a lot through the experiences of women of color, especially working-class women of color, in leadership positions. Their experiences and expertise can reshape institutional structures in ways that white women may not see. And there is much beyond race alone here—whether it be intersectionality (Crenshaw) or super-diversity (Vertovec). There are also deep issues surrounding labor in relation to gender, race, and ableism. Let me offer a personal story. As an urban Appalachian white woman from a mixed-class background, I spent too much of my career working at an elite institution that positioned my non-tenure-track WPA work as support for mainly male, tenured colleagues. I was often frustrated how the benevolent face of international elitism hid its underpinnings in "imperialist white-supremacist capitalist patriarchy" (hooks, *Will to Change* 17). Two engineering faculty—a disabled, working-class white man and an Indian-American woman from an elite background—helped me work toward intersectional leadership and how not to withdraw, as Peggy noted at the beginning of this exchange. Instead, they helped me work within the existing structure so that I was able to publish my research, obtain grants, and work to create a more inclusive program (and keep my job so I could pay my rent). In return, I helped them innovate their classes and programs, which brought them and their students more recognition as well as more engagement with writing. That process of building a coalition, though, was stunningly slow. How can our professional organization help WPAs in the twenty-first-century context move more strategically and quickly to build such community?

Linda: I don't think of myself as operating from explicitly feminist principles. Principles, for sure . . . and I've written about where these come from (community organizing, including Saul Alinsky [who had his own issues with sexism, to be sure!], as well as Rinku Sen, Marshall Ganz, a little bit from Judaic principles like *tikkun olam*). Also, as a culturally Jewish person (but not even remotely religious!), I also think about Maimonides' ladder. The second-highest level of "giving" on that ladder is giving anonymously, so that neither giver nor receiver knows who one another is. The first is providing a sustaining gift in a dignified manner, so that people don't need to become dependent on others.

Do I point to Maimonides because it has influenced me, or because it justifies my own feelings? I'm not sure—that's a sort of chicken-and-

egg conundrum. I'll just say that it's there. It resonates for me because the "giver" is a facilitator, but not someone who is (a) in the middle of things or (b) is necessarily recognized for what they do in the midst of the activity being undertaken. I also am not a wilting lily when it comes to calling out, pointing to, and trying to change moments of sexism, classism, racism, and all else—but fundamentally, as a pragmatist, I still (sort of) believe that systematic change needs to be systematic—i.e., come from and through systems that have a logic and a flow to them, that don't depend on one person, and that reflect values shared by many and are enacted by many. In this way, the "assistance" is a mutually constructed activity. At the same time, I know that pragmatism itself is an ideology (and I think here of Cornel West's book, *The American Evasion of Philosophy: A Genealogy of Pragmatism*) that has been rightfully challenged because of its inherent racism. And I've sometimes been rightfully challenged by acting on these principles. Were some of those challenges tied to perceptions of my gender, though? I don't know. But thinking about all of these things: pragmatism, systems, whiteness, racism, gender . . . has my own thinking much in flux.

Shelley: As a field, we've been talking about the conflicting interests of our constituencies and identities, and thus of the "right vs. right" decisions that WPAs need to make, at least since Louise Wetherbee Phelps' 1993 essay, "A Constrained Vision of the Writing Classroom." For me, the daily conflicts in WPA work feel rooted in economic class, because that's so often an indicator of where systemic power lies. When I think about my program work, I've felt most strongly my identity as the sole tenured person in a large (60–70 person) community of contingent faculty. So there I draw on feminist principles primarily as they help me consider strategies for inclusivity and fairness, of attending to bias and power structures. When I'm looking inward, at my own survival, and . . . upward? . . . to the power structures in the university, I draw more explicitly on feminism. Being a feminist WPA as a woman puts me in odd positioning of power/not-power, depending on the room I'm in.

I'm thinking, too: what next? What do I do with my feminist understanding as I look out to other WPAs? If I can't assume my colleagues are acting feminists, much less assume they are acting antiracists, as Annette notes, even when they profess that goal, what then? How do we move on from "shattered"? How do we ethically use the power we have, as Carrie Leverenz and others have asked, to increase others' agency within these systems? I've been inspired by recent backchannel conversations in which women WPAs recommit themselves not just to thinking but to acting in ways that are more explicitly, overtly, deliberately feminist—reclaiming their time, reaching out to other women colleagues, telling men (and some-

times women) directly when they are disrespectful. That, and more asking and listening, because that's how you don't get caught by surprise, shattering yourself or someone else.

Susan: I completely empathize, Shelley. The only tenured faculty members in our program are the administrators, and they are all white women. This has disrupted many of the assumptions I had about feminist work in the academy, and it has caused me to think very carefully about how feminist principles inform my work and what strands of feminism I am drawing on. Feminist WPA work for me has meant collaborative work, being intentional and intersectional about inclusivity. It has meant working to be radically transparent. It's messy, and it's not always "efficient." And it means being willing to hear and acknowledge when I've made a mistake and need to learn from a new perspective. That's more often than I'd like, but I am trying to learn to live in the conflicts instead of seeking efficient resolution.

Feminism for WPAs needs to include **intentionally nominating women of color to positions of authority in our professional organizations as well.** I was stunned to learn, when I chaired the CWPA nominating committee, that we could not nominate any women of color for CWPA President because **none had ever served on the Executive Board. Not one.**

Genevieve: Susan, I remember when you said this in a meeting and it was the first time that I realized what being on the Executive Board meant. At the first CWPA conference I went to, someone confused me for a maid at the hotel. I have never said this publicly because at the time, I was a graduate student. I was put on the Diversity Task Force and tried as much as I could to make suggestions, but felt erased in the process. . . . Finally, when I asked the CWPA to make a statement in support for Ersula Ore, but was denied, I realized that I had to make a space where I could do explicit antiracist work within the CWPA community, which is why I created the People of Color Caucus.

Ashanka: Genevieve, I think you raise an important point: genuinely including our voices and listening to our ideas, rather than erasing us and simply including us to meet a quota . . . .

Early-Career WPAs: Genevieve García de Müeller,
Karen-Elizabeth Moroski, and M. Melissa Elston

As early-career WPAs, we are faced with doing the emotional, daily, and disciplinary labor (Caswell et al. 2016) of engaging a changing student body whose cultural, emotional, and educational needs are shifting. We integrate activist, intersectional, and intentional pedagogies that center the lives and identities of our students and engage in critical imagination(s) of ethical care (Kirsch and Royster 2010). The role of feminism in our work is to expand access to discourse in higher ed (and beyond it), while also creating space to challenge higher ed discourse. Further, our hope in expanding access is not to do so through assimilationist means or pedagogies, but rather by challenging the academy's practices and value judgements about language, style, genre, and content in both our coursework and our programmatic choices.

Karen-Elizabeth: As a writing center administrator (WCA), I'm responsible for administrative tasks in my writing center as well as the training of undergraduate peer tutors. Both tasks can be (and have been, by many people) carried out in straightforward ways that whitewash, straightwash, and classwash the experience of student writers under the guise of good-natured "students' rights to their own voices"—but I feel like this sort of affirmation, left without nuance, begins to reek of #AllLivesMatter. If WCAs are to be advocates for student empowerment, we must think and rethink our ideas of outreach, diversity, and representation. And to take a step beyond that: I find it insulting when writing centers and student support services are framed solely as bastions of retention—we should, as intentional shapers of campus discourse, see ourselves as bastions of advocacy and inclusion. The question shouldn't just be "How do we retain student writers from underrepresented communities?" but rather, "How do we encourage them to represent and celebrate themselves? How do we expand our welcome?"

We know from hooks that "A love ethic makes this expansion possible" (*Outlaw Culture* 290). But how are we identifying which students need our focused support? Genevieve's response below argues for incorporating activist genres and strategies into classroom practice (and, for me, tutorial practice). When we explore/empower the intersections of our own identities, we better equip ourselves to see those complexities in others and to value them.

In a writing tutorial, this practice of seeing and valuing is especially crucial. Current discourse in writing center studies pushes against past ideations of "good" English(es), and asks for more critical and reflective consideration of the ways in which domestic Englishes and transnational Englishes contribute value to writing and voice. Inspired by scholars like

Vershawn Ashanti Young, Aja Y. Martinez, and Romeo García who write on writing centers and race/ethnicity/language and Harry Denny's scholarship on class/family background and writing, our writing center's training curriculum and continuing education have evolved to encourage tutors to consider invisible differences such as class and educational background alongside realities of race, ethnicity, and visible difference.

Because so many writers on my large university campus are rural, first-generation college students, I am particularly concerned about tutors thinking of "diversity," without thought of class, location, or family background. How could I empower them to view their tutees differently? How could we come to see first-generation rural students—writers of Appalachian or Creole Englishes—for example, as in command of a rich and beautiful identity whose narrative content could be tutored, but whose voice should not immediately be erased in the service of Standard Academic Prose?

The crux of the tutor training course has become exploring identity, with essays and assignments focused upon parsing identities as writers: Did the students' parents go to college? Where did they grow up? What is the kindest thing anyone's ever said about their writing? The harshest? What identities or intricacies inform how they access or experience their educations?

Linda: Hearing from faculty colleagues has made me realize how central empathy is to all of this work.

Karen-Elizbeth: I think the hardest part . . . is trying to approach this type of framework/ideology/pedagogy in ways that really resonate with or empower undergraduate students. We want them to use these intersectional, feminist approaches in their lives and tutorials, but it's work we as professionals are still struggling to embody, too.

We continue to challenge ourselves to do the ongoing work of feminism in writing center studies, finding ways to thoughtfully empower and include writers in the fullness of their identities.

Genevieve: As Karen-Elizabeth and Melissa point out, calls for "diversity and inclusion" often erase difference in favor of strategies that assimilate students into the academy, especially within the context of rhetorical transference; however, there are equitable anti-assimilationist frameworks engaged in caring ethically for students and the differences they embody. Created at the University of New Mexico, WACommunities is a model of writing across

the curriculum embedded in antiracist strategies and focused on interrogating issues of race, ethnicity, and linguistic diversity in academic and community-writing contexts (Kells, Guerra). The model intersects theories of translanguaging, antiracist writing assessment strategies, critical race theory, cultural rhetorics, and policy studies to create writing strategies, build writing assignments, and form assessment models in the disciplines. As a graduate student, I was a cochair of the Writing Across Communities Alliance at the University of New Mexico. During my time with the Alliance, I helped to create and codirect the Albuquerque Community Writing Center as well as organize events that interrogated the intersections between race and language. Now as a director of a WAC program, I aim to integrate this work into my initiatives on campus and in the community, particularly with the immigrant and refugee population disproportionately affected by racist policies.

Student migrant transnational, transcultural, and translinguistic practices in the U.S. are often in direct response to U.S. immigration policy and university systems bent on marginalizing ethnolinguistically diverse undocumented students and community members (Schmid, Jacobson, García de Müeller). Immigrant rights activists are experts at utilizing the kairotic moments generated by US immigration policies and its intersections with public discourse on migration. However, often these strategies appeal to neoliberal ideologies that gatekeep the most vulnerable persons. Although immigrant rights activists find points of entry in the conversations and legislative work around deterring and criminalizing migration, ultimately these rhetorics of meritocracy ensure that acceptance is always contingent (Chávez, Perez). A section of the immigrant rights activist movement instead draws on migrant activist genres that navigate through these linguistic points of entry and reshape the immigration landscape to oppose rhetorics of neoliberal meritocracy. This undocumented migrant agency cultivates linguistic ecologies that create new spaces for compositionists to conduct antiassimilationist work and for writing program and WAC administrators to make programmatic changes. Cultivating ways for students to use these migrant activist genres and strategies, focuses the classroom on ways to acknowledge, value, and integrate translingualism and transcultural citizenship. For this work to be valued at the university, writing program and WAC outcomes and assessments must account for migrant students to reposition their linguistic skills into an academic setting as they shift the linguistic landscape of the university.

WACommunities calls for programs to consider their local space and do work as it pertains to the community of the university. The goal here is to determine what is feminist and what is antiracist at the local level and to

ask administrators to do the work of building coalitions between students, community members, and faculty. This might manifest as a community writing center, pedagogy, and assessments focused on migrant activist genres, or other local practices. **The important thing here is that antiracist work is feminist work; approaches vary and must be locally responsive to the community of students.**

Vyshali: Genevieve, I found myself wondering how this antiracist and feminist work gets framed for students, tutors, and faculty who might be initially resistant to such ideas or hesitant to enact them because of their own positionality. How contingent on the community of tutors and faculty is this antiracist work? How do we counter such resistance or hesitancy when and where it appears in our own ranks?

Karen-Elizabeth: Vy, These are things I grapple with very much at the helm of a writing center—especially because we have to commodify/market our "brand" of pedagogy to the university and its writers. So when we're trying to frame this expansive, intersectional, feminist approach to student writers . . . we are forever trying to persuade faculty AND student writers alike that there's value in this approach.

Shelley: Karen-Elizabeth, I think this also ties back to your sense of how big and how new this kind of work feels: it can seem like we—whoever "we" are—don't have the expertise, bandwidth, charisma, standing, time to tackle such big hard local projects. But taking up Genevieve's point that we have to adapt feminist and antiracist strategies locally places us all as being learners while we're leaders, and thinking that way may help us step up and step in, informed and listening and creating spaces to imagine and begin to enact change.

Melissa: In addition to navigating local conditions, there's a broader tension that we collectively need to acknowledge, one that our discipline hands us from the outset: Even as we labor to meet students' shifting emotional, cultural, and educational needs, we labor within an academic field that is historically racist, ableist, and heteropatriarchal as far back as Aristotle. Rhetoric—at least the portion of Western tradition that claims this moniker—was formally conceptualized by thinkers who understood women as inherently subject to men, beings for whom silence was golden and obedience to a man's direction was natural (Aristotle). **We pretend this history away at our peril.** And we become its institutional standard-bearers unthinkingly when we reify the popular myth of rhet-comp as a neutral site of inquiry, when we fail to engage in the explicit antiracist and intersectional feminist action that Karen-Elizabeth and Genevieve describe.

My current institutional role, like that of many WPAs at teaching institutions and community colleges, means that I'm responsible for developing curriculum, assessing composition sequence outcomes, and running professional development for 40 colleagues in a given semester, many of whom are well educated in fields like literature, but do not have a rhet-comp background. This is where things get tricky for me: I am simultaneously charged with mentoring other instructors to become more engaged rhetoricians while at the same time disrupting the popular academic narratives surrounding rhetoric, many of them propagated by well-meaning current-traditionalist writers and thinkers in our own field. This often means "authorizing" folks to shift pedagogical norms in the composition classroom that they assume are inviolable—yet which continue the soft legitimization of white/Eurowestern supremacy and toxic masculine discursive patterns:

- Students can't write essays in first person. You can't be personal and scholarly at the same time.

- Rhetoric isn't about listening to other people. It's about compelling them to listen to (or read) you.
- Wait, you're saying everything's not an argument? Yes it is! The Greeks said so. The Romans said so. The title of this book over here says so.

The other challenge/question that an engaged intersectional feminism compels me to ask myself is this: Do my administrative and mentoring practices remove systemic barriers and inequities, or do they simply promote superficial, virtue signal-y engagement with concepts like feminism, decolonization, or antiracism? This is the difference between suggesting that colleagues namedrop Gloria Anzaldúa in their reading lists vs. encouraging them to actively support DREAMers and undocumented students via their syllabus policies—such as excusing absences due to deportation battles.

Mya: I agree, Melissa. Lately, I also have been curious in thinking about what the survival of Aristotle's texts means when we credit their survival to Abu'al-Walid Muhammad ibn Ahmad ibn Muhammad ibn Rushd, also known as Averroës or the Commentator. What if our field complicated the history of Western rhetoric a bit more?

Melissa: Mya, YES. Even the so-called Western tradition is indebted to the Muslim world and its thinkers. In other words, our field has relied on invisible intellectual labor from the start. I think there's a significant implication or two within that realization, both for rhetoric teacher-scholars and for us as WPAs.

Within the current #MeToo moment, we keep telling abusive and exploitative men that their #TimesUp. For these superficially liberatory pedagogical practices—the ones which build privileged colleagues' careers and buttress their reputations, but do nothing to challenge resurgent, Trump-era white supremacy or improve the material conditions of marginalized students' and instructors' lives—I think it's important to use our institutional roles to signal that #TimesUp on those, as well.

Graduate Students: Anicca Cox, Ashanka Kumari, Vyshali Manivannan, Mandy Olejnik, and Sherita V. Roundtree

As graduate students who are learning how to participate in writing program administration, we are subjects of existing administrative practices while we also help shape it and carry WPA work forward. Our vulnerability often limits the ways in which we can challenge or disrupt. We too encounter and perform emotional, daily, and administrative labor, and we recognize and embrace much-needed feminist and intersectional approaches. In this dialogue, we share our insights and our experiences to examine ideas of power and privilege, trauma, oppression, relationality, positionality, and the constraints and lack of agency WPA work can or does impose.

Mandy: . . . I feel very intimidated responding to early- and later-career faculty/WPAs in this . . . dialogue as a first-year PhD student. I know the point . . . is a respectful dialogue, [but] power dynamics are real and palpable—in this dialogue, on the WPA-L, and at our institutions.

Vyshali: It has felt intimidating to be the first two respondents in this dialogue . . . Even as a sanctioned activity for this journal, challenging the *status quo* means potentially discomfiting those who abide by and/or benefit from [it].

Peggy: I became a grad student at 31, and had no patience for the way it tried to infantilize me or

Mandy: As Catherine Latterell reminds us, **we cannot have discussions of graduate student and faculty WPAs without considering the power dynamics between them.**

I'd argue that this is also true when thinking about principle-based decision making in WPA work, for as ideal as our principles may be, we as graduate students exist in a complicated hierarchy that does not always allow us to act according to our principles.

For example: a faculty member came into our business WAC and writing center once complaining about how the international students "couldn't write" and were "so hard to work with," which is obviously problematic and directly conflicts

with one of my guiding principles, that every student brings valuable expertise into the classroom. I said nothing (despite what my principles would tell me) because I was a softspoken, female, MA-student, assistant director with limited power and a lot to lose if my confrontation caused trouble or created an issue.

We exist in systems of masculine hierarchy that may dictate how graduate students feel and what agency they think they have. In our administrative work, how can we truly embrace a principle like "every [graduate student administrator] brings valuable expertise into the [WPA program]," even (especially!) when they feel that they do not?

Ashanka: During my graduate teaching practicum, our 45th US president won the election. Days after, we discussed strategies for communicating our collective grief and frustration as primarily liberal teachers with students who might or might not feel the same. A white, male colleague reported directly asking students to share their emotions, which resulted in what he described as a productive postelection conversation. He recommended similar approaches for our classrooms. I pushed against this idea.

I am a brown, Indian-American woman with long, dark brown hair. Sometimes I wear glasses. A visible white patch of vitiligo occupies the right side of my face, which I do not attempt to cover up with makeup despite regularly wearing it.

undermine my confidence and experience. I understand how the system works, but I worked at trying not to give in to it. Yes, I know that is easier for me to say given my privilege. ([A professor] told me that I had to jump through hoops if I wanted a PhD, and I retorted loudly that I resented being treated like a circus animal). I felt obligated to call out things to the WPA.

Mya: It has taken me a very long time to write responses on this forum. . . . [W]e point to disability, but then it falls away. We point to class, but then it falls away. While racism and sexism [are] very much part of the conversation today, our professional organizations continue to put abusers in positions of power. Until our professional organizations address these issues, none of us will have a safe community.

Annette: Right from the beginning [of my time in the graduate program that Peggy and I were enrolled in] I felt marginalized. I noticed how Peggy navigated the space, [but] as the only student of color I did not feel authorized to voice my disapproval. It was clear that men in the program were given much more latitude. . . . I . . . very much felt that even the women had a privilege that allowed them to be whoever they were. I was/am black in a very structurally white environment. Intersectionality

further complicates how I had to navigate the space as a graduate student, and even now as a tenured professor. My experience was also isolating, as I was the second African-American to earn a PhD in the history of the department. [People had] a level of professional and personal discomfort [with me] because there had been limited interaction with people of color in the department.

My teacher wardrobe consists of colored cardigans paired with sleeveless blouses and dress pants or dresses. Laura Bolin Carroll describes these visual characteristics as the first impressions students use to analyze and make assumptions "about what kind of teacher [we] will be" (45). Like many teachers, especially those of us from underrepresented backgrounds, who identify as woman or "other" in primarily white institutions, I remain highly aware of my body in the classroom.

I cannot imagine speaking to students about the political climate in spaces where voices and bodies like mine are often under attack. As we enact intersectional feminist WPA work, we must remain cognizant and develop strategies that meet the diverse bodies and needs of teachers and students. What might seem a "best practice" may not apply for all teachers.

Vyshali: I entered the field in crisis. I was a graduate student at a school I couldn't afford, teaching in exchange for tuition remission, discovering I had fibromyalgia, and watching from afar as Sri Lanka's ethnic conflict intensified. I missed required teaching workshops. I disclosed to my feminist director, who sympathized, reminded me of the profession's demanding nature, and I understood. I was disposable. I could cope or resign. This was

Karen-Elizabeth: Vyshali, "coping culture" is so widespread and deeply seated amongst underrepresented folx everywhere but especially in higher ed. There's an unseen, but deeply felt culture of quiet shouldering and enduring that I see so often in early-career academics and especially in those of us whose intersections expose us to a longer litany of challenges or ignorances. When I try to imagine a

my introduction to WPA work and composition pedagogy, and the message was clear: your (chronically ill) body and (non-Western, traumatic) experiences are unwelcome (Price; Dolmage). The edict of academia is endure and conform. I was ashamed that I couldn't, ashamed of the field for theorizing about identity politics but normalizing academic ableism, linguistic sexism, the racialization of cognition. Disaffected, fearing repercussion, I coped.

Maybe my director's reaction was a well-intentioned lesson, but it felt

like an inoculation. As in toxic femininity, which positions "women of color feminists as the disruptive bodies that transgress fictive, ideal feminist spaces" (Risam), my disclosure threatened this idyllic space, bringing disability to bear on feminist frameworks seeking to focus solely on patriarchal privilege, ignoring other axes of oppression. Nonwhite, disabled, I was contagion getting over the silo wall.

> world in which I—or you, or anyone else struggling under systemic erasure or insensitivity—could thrive, rather than cope . . . I have to admit I can't imagine it. It's so far removed from my experience as a nonbinary person with a disability.

I tell this story now for what it taught me then: that the embodied, nonwhite, nonnormative knowledges that make us vulnerable also make us valuable. We must make space for this in composition pedagogy and WPA work.

Sherita: My first encounter with WPA work started in theory before it manifested in practice. Through the lens of "troubling the boundaries" within the context of writing programs, Craig and Perryman-Clark introduced me to conversations about how WPA experiences do not fall into a one-size-fits-all narrative, especially for Black writing program administrators and teachers of writing (38–40).

As a Black woman WPA and a graduate student, at times, I have had to disrupt preconceived notions of my right to belong and bolster my credentials in order to move equitable representations of teacher experience from theory into practice. Because of my subject positions, I often have to negotiate how I bring up discussions about race, gender, age, and class in WPA work so that my contributions are not deemed a personal issue instead of a programmatic issue. **Part of the constraint is figuring out how much energy I have to defend my identities alongside the responsibilities associated with my work as a graduate student WPA.**

> **Karen-Elizabeth (one, if not the only, out nonbinary persons in all of undergraduate education at a large university):** Sherita, YES! We don't concretely owe anybody else the immense amount of emotional, psychological, and even physical labor that goes into the defense or explanation of our experiences/identities. At the same time, there's constant pressure to vocalize needs or perspectives so that others will (hopefully)

Intersectional frameworks account for how structures of power do or do not account for the precarious identities of marginalized communities (Crenshaw 140) and offer a

listen or consider those needs/perspectives. . . . it's exhausting.

Shelley: Given a field so overtly committed to the principles of access and diversity, one might think we'd be better at recognizing how individual stories and bodies and experiences are not "merely" personal but also fundamental to righteous programmatic action. I think Karen-Elizabeth's point above is really important here: "It takes courage, and is WORK. . . . At the same time, leaving that work undone because it is un-owed doesn't create the opportunity for others to know and listen." That final question—what to do with the work that is un-owed but which, if left undone, makes other important work more difficult—resonates strongly with me.

guide for WPA work to foster spaces of belonging. These spaces of belonging encourage critical pedagogies that allow WPAs, teachers of writing, and writing students to enter into classrooms with their whole selves and unpack the moments when they cannot. It is in these productive spaces between disruption and troubling boundaries where I envision feminist WPA work at this moment and for the future.

Anicca: As the assistant director of a first-year English program, I was fortunate to be mentored into WPA work by a thoughtful director. We learned together: she about leadership, me about being a professional in a discipline. We also made mistakes together, many of them. Our relationship taught me the importance of feminist principles in WPA work, centered on mentorship, accountability and an "ethics of care" (Leverenz 2010).

However, we were, nonetheless, mired in constraints beyond our control that would serve to push back on and complicate these ways of knowing. Situated in an English department fairly hostile to rhetoric and composition, where senior "feminist" colleagues repeatedly made excuses for older, white male faculty who made inappropriate sexual comments and devalued our work, we were constrained by budgets and non-tenure-track labor conditions that undid any high-minded notions of fairness we might have clung to. As a graduate student now "studying" WPA work, I understand this negativity as typical. I also carry those lessons: to respond to unfair conditions with clear acknowledgment and a commitment to change them; to solve problems *with*—not *for*—others; and to advocate vertically, work laterally, and act creatively. And yet, even as I garnered useful practices from that experience, I emerged years later, not unscathed. I carry that too.

Conclusion: Where do we go from here?

As Mya Poe expresses so eloquently in one of her replies, our moments of conversational concern tend to ebb and flow—opening up and dropping off. In these moments of disruption and engagement, feminist WPA work appears as always interventional—but therein lies the rub. As interventional, our work as feminists may also appear limited. Temporary. Isolated. And yet as M. Melissa Elston also notes, something in our national political climate has shifted—a series of silences have given way. We are talking about our experiences in ways we have not before.

It would be easy to conclude this symposium on a glib note, congratulating ourselves for having a dialogue. Instead, we'd like to recognize the challenges and imperfections of this attempt at dialogue and intersectionality. One visible inequity, for example: The words of senior scholars and early-career WPAs have taken more space in the symposium than those of graduate students. The graduate students' initial symposium submission garnered a great deal of commentary and subsequent dialogue, but that is less evident here than in the complete web version. Despite our best efforts, this dialogue unfolded toward a re-centering of established power, unintentionally granting weight to more senior and professionally "established" voices in the field. The graduate students commented on their anxieties about the power inequities, but commenting and changing are two different matters; some inequities will persist.

Those who have experienced racism, sexism, and/or punishment for speaking out or simply existing in their bodies cannot just "put those experiences aside" when well-meaning but more powerful interlocutors invite them to have a conversation. The work of "rethinking and remapping each other" (as Anicca Cox described her experience in an email) models twenty-first-century feminism as a series of interventions that are, at times, unavoidably unsettling and inequitable. The act of dialogue itself may lead those involved to feel vulnerable and unheard all over again. This symposium provides an opportunity, then, to ask those with more power and privilege in our field (including ourselves) to be aware of the consequences of people's positionalities and the emotional work that real dialogue requires.

We end with a call to continue these conversations with vulnerability, bravery, and a willingness to stay with the discomforts of the process. There are more experiences to be shared in our programs, our online spaces, and the venues where we gather face-to-face. We look forward to learning together as the work toward greater equity and inclusion continues and gains visibility.

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Your Mission, Should You Choose to Accept It: A Survey on Writing Programs and Institutional Mission

Megan Schoen

This article reports on findings from a survey distributed to writing program administrators to gather data about WPAs' perceived relationships between their writing programs (broadly defined) and institutional missions. The survey results suggest that WPAs hold a diverse array of attitudes about mission statements and other articulations of institutional mission. The results also raise significant questions and challenges for WPAs about the relationship between writing programs and institutional mission.

Introduction

Before I started my PhD program, I taught as a visiting instructor for several years at a small, faith-based, liberal arts institution in the Midwest United States. The university's mission was widely known and deeply felt in the daily rhythms of campus life: it included a commitment to pacifism, social justice, and understanding oneself as a global citizen. During my time there, I witnessed many activities that demonstrated the embodied ethos of those commitments: guest speakers who addressed peace and conflict issues, service opportunities to promote social equity, and travel study to better understand the world beyond our immediate contexts. Yet on a campus where the institutional mission spoke so loudly and echoed so widely, I barely heard it whispered in the introductory and advanced composition courses I taught. For example, in the required first-year composition course, the reading anthology required for new instructors was Sonia Maasik and Jack Solomon's *Signs of Life in the USA*—a popular and perfectly fine choice at the time. However, an anthology of essays on popular culture through the lens of semiotics did not seem a particularly strong fit, given our institutional identity. Additionally, there were no course themes or activities in first-year writing that aligned with our mission, such as opportunities

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for service learning or community engagement. When I left to pursue my PhD and began taking coursework in writing program administration, this incongruence became even more apparent as I reflected back on that first job. I began to wonder how common this situation might be.

That question became the "motivating dissatisfaction" (Lauer and Asher, 1988, p. 4) that impelled me to understand better the relationship between institutional missions and writing programs. While my interest in mission-alignment was piqued at a private, religious institution, I believe the topic has implications for all institutions of higher learning. Kristine Johnson (2014) explained that "mission-driven institutions" are usually defined as private and religious, but she contended that "all institutions are guided by a mission" (p. 69). Missions are evident in guiding documents such as mission statements, vision statements, strategic plans, and other explicit articulations of an institution's core values, identity, and aspirations. If all universities are to some extent mission-informed, then writing program administrators can benefit by thinking critically about how their own programs relate to that institutional mission. On one hand, some WPAs might find chances to strengthen their positions on campus and better serve students if they are able to articulate connections between institutional mission and program development. For example, they might locate opportunities for funding or raising the profile of their department if they link writing program activities to mission-driven initiatives. On the other hand, some WPAs might find their own programmatic values and goals in stark conflict with university mission. For instance, a strong mission focus on STEM might exert pressure on WPAs to shape curricula in ways less beneficial for non-STEM majors; similarly, an institutional initiative to graduate students more quickly might result in reducing general education courses such as first-year writing. In short, institutional mission offers the possibility for both opportunities and challenges to writing programs. By investigating the relationships between writing programs and institutional mission, WPAs can better position themselves to maximize opportunities or mitigate challenges in proactive ways.

Mission statements can be a critical ground of investigation because seeing writing programs in relation to the institution's mission is one means of understanding writing programs as part of a rhetorical ecology—a constellation of people, programs, initiatives, opportunities, constraints, and cultures that emerge and interact within a specific university context. Understanding a writing program as part of an ecology helps us realize how we fit within the system, the relationship of the part to the whole. Mission statements can help us to see that relationship because their purpose is ostensibly to communicate the core identity of the university as a whole. Kathleen

J. Ryan's development of rhetorical ecological feminist agency is useful for conceptualizing why a writing program's relationship to the university mission might be important to WPAs. Ryan's "Thinking Ecologically: Rhetorical Ecological Feminist Agency and Writing Program Administration" (2012) drew on ecological thinking in feminist theory to develop a theory specific to WPA work. She called for WPAs to bring ecological epistemologies of location and rootedness to bear on the work they do at their respective colleges and universities (p. 75). Through theories of feminist epistemology, Ryan advanced a framework of rhetorical ecological feminist agency to empower WPAs to become "ecological knowers [who] are situated, embodied, interconnected persons whose recognition of the limits of perspectives positions them to be accountable for what they know and do because they are cognizant of politics of location and relation" (pp. 77–78). Ryan put forward a number of concrete strategies for enacting such agency, such as conducting mapping activities to chart the places WPAs most and least often travel on campus (pp. 87–88). This framework compels WPAs to think beyond best practices in the field to enact strategies attuned to the particular work places and spaces they inhabit. The degree to which WPAs think about the particular institutional mission is one specific means to gauge our sense of space and place.

The study I describe below is a direct attempt to understand more thoroughly how WPAs view their institutional missions, including the extent to which writing programs draw on institutional mission to shape curricula, or the extent to which WPAs see their programs at odds with the university's mission. Essentially, I sought to learn how often WPAs enact the rhetorical ecological feminist agency that Ryan espoused by rooting writing programs in the local mission of their own places of work. I report on the findings from a survey I designed that invited respondents to provide information about institutional mission and writing programs. My findings suggest that WPAs hold a wide variety of attitudes about and engagement with institutional mission—from conscious and thorough program alignment with the mission to outright dismissal of the mission as a valuable guiding tool for writing program development. Further, the survey results offer specific insights about how WPAs at a variety of institutions do or do not think about their mission in creating or sustaining writing programs. The data offer significant questions for WPAs to consider about the relationship of writing programs to institutional mission, and they suggest that WPAs might benefit from training to help them understand the opportunities, challenges, and complexities of their schools' missions.

Institutional Mission and Writing Programs: Some Background

Institutional missions, as articulated in mission statements and other public documents, are widespread throughout most colleges and universities. As a genre, institutional mission statements "have the strategic objective of creating allegiance and inspiring commitment within and to a constructed discourse community" (Swales & Rogers, 1995, p. 237). Morphew and Hartley (2006) explained that mission statements became wildly popular in corporate America around thirty years ago and then captured the interest of academia (p. 457). Morphew and Hartley further noted that, despite the ubiquity of mission statements in higher education, there remains much debate about the purpose and efficacy of such documents; while some people perceive them as "strategic expressions of institutional distinctiveness," others see them as "organizational window dressings that are normative necessities" (p. 459). The authors acknowledged that their study "examined only the surface level of institutional purpose" and conceded, "We do not know to what degree various elements in the statements are expressed programmatically or operationally" (p. 470). In other words, there remains much work to be done in understanding how universities, colleges, and departments attempt to put into practice these stated values and commitments.

Scholars of writing program administration have recently explored the relationships between writing programs and institutional mission, and many have addressed the possible positive connections between the two. Johnson (2014) encouraged writing program administrators to be attentive to institutional mission in designing and implementing writing program assessments. Vander Lei and Pugh (2013) argued that WPAs' understanding of institutional mission could strengthen writing programs and empower writing programs to shape the ever-evolving institutional mission itself. They offered suggestions for a WPA trying to achieve these goals "by investigating how her or his institution articulates its mission, how it has enacted that mission, and how that WPA can build on an institution's mission" (p. 106). Janangelo (2016) cited a 2013 blog post from *The Chronicle of Education* advising chairs to be mindful of institutional mission's importance to both accreditation agencies and boards of trustees (p. xi). Janangelo explained that

> mission tells us *why* we do what we do. As the biggest why, mission can guide institutional action by asking everyone to work together for a shared purpose. Mission is also something of a "universal adapter." It is designed to work comprehensively . . . to direct and serve every unit at the school. (p. xii)

He asserted that institutional mission "can set an institution apart from others, giving it a distinctive identity and competitive edge for recruiting and retaining high-caliber and dedicated students, faculty, and staff" (p. xii), which becomes particularly important in a time when institutions are regularly competing for students' current enrollment dollars and future alumni donations (p. xii). DelliCarpini (2016) developed a physics metaphor for mission: "Mission, as centripetal force, pulls those individual acts into the orbit of the overall intended ethos of the institution" (p. 5). These scholars endeavor to explain why mission statements can be important grounds for inquiry, and they theorize meaningful connections between writing programs and university missions.

While many writing program administrators have explored the purpose of mission statement and the potential benefits of integrating writing programs with institutional missions, the relationships between writing programs and institutional missions are not without challenges and conflicts. Larger institutional missions and the very nature of current higher education might at times run counter to what we see as the mission of our writing programs. For example, Klausman (2016) claimed that two-year colleges once had an apparent mission to democratize education by increasing access for nontraditional populations. By contrast, contemporary two-year colleges "have now a new mission, whether that is articulated in mission statements or not . . . to serve a neoliberal vision of an economic order in which ideas like democracy and transformation and enrichment have no value . . ." (p. 80). Malenczyk and Rosenberg (2016) detailed the difficulties of administering writing programs in a public comprehensive institution where "the specter of efficiency is always present, in apparent contradiction to the values of the liberal arts implied by our institution's current vision statement" (p. 151). Similarly, Poblete (2014) explained, "As composition scholars our focus is on items traditionally seen as 'higher order,' such as rhetorical situations, revision strategies, and writing processes." She went on to assert that institutions of higher education "are more often oriented towards goals that are more easily assessed," such as particular skill sets rather than habits of mind. Moreover, Adler-Kassner (2008) laid out principles and strategies for addressing the institutional and public perceptions of writing that run counter to what we see as our own real charge as teachers of writing. Together, these scholars have explored ways in which stated or implicit institutional missions—and the very nature of academia more broadly—may pose challenges, contradictions, and direct dangers to our work as writing program administrators.

In addition to such tensions between the disciplinary concerns of the department and the institutional mission's focus on what should be taught

and how, writing programs may also find a wide disparity between their concern for promoting critical social consciousness in students and the unethical conditions that institutions create for those teaching in the writing program, such as those described by Kahn (2013). While institutions generally do not put forth an overt agenda to exploit instructors, the ongoing corporatization of higher education as a whole results in such exploitation becoming a tacit aspect of the mission in order to maximize cost-effectiveness and prioritize, above all else, the bottom line. In a variety of ways, then, writing program administrators might find their own mission for writing instruction at odds with both stated and unstated missions of the university.

Collectively, existing literature in writing program administration scholarship attempts to theorize and provide concrete examples of how WPAs and composition teachers can bring institutional mission to bear in shaping writing programs, as well as how institutional missions can pose challenges for writing program administrators and teachers. While there is a burgeoning body of scholarship on writing programs and institutional mission, I have yet to find cross-institutional empirical studies on the relationships between writing programs and institutional mission. In addition to individual theorizations and program profiles, I became interested in gaining statistical data about writing program administrators' attitudes about and uses for the missions of their universities and colleges. That is, I sought information from WPAs beyond the small percentage who perform scholarship about institutional mission and its relationship to writing programs. Specifically, I wondered to what extent WPAs in programs across the spectrum envision their writing programs as imbricated with the institutional mission in a rhetorical ecology of place.

Methods

In order to better understand how WPAs feel that their writing programs both fit within and, at times, exist in tension with institutional missions, I distributed a survey to WPAs at a variety of institutions. For this study, I designed an IRB-approved, 17-question Qualtrics survey to gather data from practicing WPAs about their perceptions of the relationship between writing programs and institutional mission at their respective universities.[1] I chose a survey instrument to gather data as broadly as possible from writing programs of various kinds at accredited colleges and universities throughout the country. I defined "writing programs" capaciously to include introductory composition, writing centers, WAC/WID programs, professional and technical communication programs, basic/developmental writing, and

writing majors. I also created an "other" category so that respondents could write in categories of writing programs I might have overlooked in creating possible responses. I distributed the survey link and informed consent information to several listservs, including WPA-L, the Philadelphia WPA Affiliate listserv, WAC-L, the Writing Center Listserv, and the ATTW listserv to solicit a broad range of respondents. Respondents were given approximately one month to reply, with three emails sent to each listserv to initially inform and then remind potential respondents about the survey deadline.

In total, 109 respondents began the survey; however, after the first question, which asked if respondents were current writing program administrators (broadly defined) at a higher-education institution, the number of respondents dropped to 80. (Those who answered "no" to question one were directed out of the survey and could not answer additional questions, as I sought data only from current program administrators.) The 80 respondents who continued to question two completed all 17 questions. Once all data were collected at the end of the month-long collection period (April–May 2016), the survey was closed.

Results and Discussion

Of all respondents (*n* = 80), 38% self-identified as writing center directors or coordinators; 16% self-identified as introductory or first-year writing program directors or coordinators; 16% identified as writing-across-the-curriculum directors or coordinators; and 10% identified as directors of university writing (a position that often oversees a number of writing programs throughout an institution). Altogether, then, the majority of respondents were from writing centers, introductory composition programs, and WAC programs. In total, 44% of respondents work at doctorate-granting institutions, 25% work at a master's college or university, 20% come from baccalaureate colleges, 1% are at baccalaureate/associate's colleges, 8% from associate's colleges, 2% from special focus institutions, and 0% from tribal colleges. Nearly half of respondents (49%) placed their program in an English department, followed by some kind of academic support services division or academic affairs (21%). Only 5% identified as being part of a writing and/or rhetoric department.

When asked if their university has a mission statement, an overwhelming majority (96%) said yes, while 1% said no and 2% were unsure. Respondents were also asked about the specific characteristics or goals referenced in their mission statements or other articulations of their institutional mission. Respondents could choose multiple selections from a list of

possible words or phrases appearing in their mission statement (see table 1). To develop this list, I used the most prevalent categories found and coded by Morphew and Hartley (2006). Respondents were also given the option to select "other" and write in salient words or phrases from their mission statements if they felt they were not represented in the list I provided. The results show a wide variety of institutional goals and commitments:

Table 1
Reported Content of Mission Statements

Characteristic or goal	Respondents reporting (n = 80)
Student development	64%
Academic excellence/rigor	61%
Preparation for world	60%
Civic duty/service	55%
Commitment to diversity	49%
Global citizenship	49%
Leadership	46%
Liberal Arts	44%
Serves local area	44%
Preparation for career	39%
Values	39%
Research	36%
Teaching centered	33%
Campus community	29%
Access (to faculty, resources, etc.)	28%
Public	26%
Religious affiliation	16%
Private	16%
Other	28%

In analyzing the responses to the questions about WPAs' relationships to the institutional mission, I found six relevant themes emerging from the data: (1) divergent perceptions about institutional mission, (2) perceived conflicts between institutional mission and writing program mission, (3) main uses of the institutional mission, (4) reasons for not using the institutional mission, (5) challenges to attempts at mission alignment, and (6) knowledge about mission use throughout the institution. I explain each of these results in greater detail in the sections that follow.

Theme 1: Divergent Perceptions about Institutional Mission

One obvious theme that emerges in responses to several of the questions is the deep divide between those writing program/center administrators who feel institutional mission statements are a valuable and meaningful document that they use explicitly and those who do not rely on them at all. Significantly, 54% of respondents believe they do utilize the mission in decision-making, while 41% of respondents said they do not incorporate the mission, and 5% of respondents replied they are unsure. These data point to a deep fissure between those who do and do not incorporate the mission. While many WPAs who took the survey reported a strong identification with the institutional mission and a sense of duty to coordinate their writing programs with that mission, a high percentage indicated that they do not consciously incorporate the mission or consider the mission when making decisions about their writing programs.

Answers to the final open-ended question ("Is there anything else about the relationship between your institutional mission and the writing program you administer that you believe is important to explain?") support the quantitative data reported above: there exists a wide gulf between how WPAs perceive and draw upon institutional mission. The following four answers from different respondents convey quite positive attitudes about institutional mission and alignment of WPAs' writing program goals with that mission:

> Our program has developed mission, vision, and values statements to align with institutional and divisional mission, vision, and values statements. All are published on our course proposals/programmatic syllabi, and all are disseminated to and discussed with writing faculty at program meetings.

> The relationship is a direct one for two different reasons: (1) I believe in the mission of the university and am not only obligated to but enthusiastic about incorporating the university mission into the first-year writing program; and (2) aligning program goals and practices with the mission statement ensures that my program will be well respected and valued.

> I have completed explicit "formation" related to the institutional mission (both on-campus and as part of the international network of which our university is a part), which has both helped me envision the ways in which the university mission connects to my program

AND has helped me develop mission-aligned curricular and peda-gogical insights and innovations that we have used to shape the pro-gram over the past five years.

I teach at a faith-based institution, but I am not a faith-based per-son or professional. As a result, I am always looking for ways I can teach at the intersection of our discipline and my institution's mis-sion in order to ensure everyone can engage genuinely in teaching and learning.

In contrast with the previous answers, the following answer illustrates the polar opposite perspective on mission statements and mission alignment:

The idea that a mission statement is anything other than a statement of an institutional cliché for outside consumption seems naive. Mis-sion statements are designed to be general statements that no one could disagree with. They provide no guidance whatever unless it's a revelation to you that students should be encouraged to learn.

This response is openly dismissive of mission statements due to the respon-dent's belief that they are never meaningful documents.

Another respondent took a more moderate position than the previous answers, stating that certain aspects of the mission are useful and impor-tant while others are not:

Some of our institutional mission seems to me a genuine engagement with the faith-based tradition of the university, drawing explicitly on the long histories of both that tradition and the university itself; some of it seems like the worst, most vacuous Eduspeak and Eng-fish . . . imaginable . . . .

This respondent demonstrates that WPAs may be able to draw on the aspects of the mission they find to be most meaningful, but still acknowl-edge that other aspects may be irrelevant.

The disparity between these responses empirically demonstrates that there is a wide variation in WPAs' beliefs about the importance of institu-tional mission and mission statements, a finding that supports Morphew and Hartley's (2006) assertion that academic perceptions about mission statements run the gamut from emphatically positive to blatantly disparag-ing. It appears that WPAs, like others in academia, have widely divergent attitudes toward mission statements and institutional mission. The survey results show that many WPAs find the mission statement integral to their program administration "by asking everyone to work together for a shared purpose" (Janangelo xii). However, many WPAs give it barely a thought; others still are openly disdainful of it. As such, many WPAs might not con-

sciously accept Ryan's (2012) notion that "knowing our place and developing a responsibility to it" can be an instrumental aspect of WPA work (p. 89). This finding suggests that WPAs might benefit from more opportunities to learn about differing relationships to the mission, including graduate courses and workshops for new WPAs to understand the variety of relationships to mission that they may face in future positions.

Theme 2: Perceived Conflicts between Institutional Mission and Writing Program Mission

Another finding was that very few respondents reported that their institutional mission hindered or was in direct opposition to the work that they do in the writing program. When asked, "Are there ways that you feel the institutional mission is in opposition to the work that you do in your writing program?" 86% of respondents said no, which is an indication that few WPAs find stated goals of the institutional mission to impede their program goals or initiatives. A small proportion of respondents (5%) were unsure, while 9% wrote that the mission is in opposition to the work of their writing programs.

These findings suggest that most WPAs do not believe their programs are constrained or thwarted by the institutional mission—at least the mission as overtly mentioned in documents such as mission statements. That so few people saw an explicit conflict between their institutional mission and writing program is a positive sign, indicating that many WPAs do not feel embattled by the stated college or university mission. If the mission statement is not in direct contradiction with most writing programs, then WPAs who do not currently draw on the mission might be willing to consider how they could begin to work toward mission integration. These WPAs might be open to the kind of attunement to place that Ryan (2012) advocated, but might not know how to undertake that attunement or why it could be beneficial. However, it is still possible that some WPAs find unstated and implicit aspects of the mission to be problematic, such as those expressed above by Adler-Kassner (2008), Kahn (2013) and Poblete (2014).

Theme 3: Main Uses of the Institutional Mission

Of those WPAs who believe they do use the university mission to make decisions about their writing programs (*n* = 47), the survey asked participants to respond to a multiple-choice question, "In what ways do you explicitly incorporate the mission into the writing programs you administer?" The most common responses were "Pedagogical methods that instructors or tutors are expected to use in the teaching or tutoring of writing"

(81%), followed by "Particular skills, knowledge, competencies students are expected to learn and demonstrate in writing courses" (77%), "Assessment methods of program success" (66%), "Faculty development topics for teachers or tutors" (60%), "Use of service learning and/or community engagement opportunities" (51%), and "Course topics, themes, and/or concepts that students are required to read and write about" (49%). Altogether, the responses show a wide array of ways that WPAs use the mission and plan to use the mission to inform decisions, initiatives, and activities for their writing programs. Table 2 shows the complete range of responses to the question about WPAs' specific uses of the mission.

Table 2
Responses to the Question "In What Ways Do You Explicitly Incorporate the Mission Into the Writing Programs You Administer?" (*n* = 47)

Pedagogical methods that instructors or tutors are expected to use in the teaching or tutoring of writing	81%
Particular skills, knowledge, competencies students are expected to learn and demonstrate in writing courses	77%
Assessment methods of program success	66%
Faculty development topics and/or format for teachers or tutors	60%
Use of service learning and/or community engagement opportunities	51%
Course topics, themes, and/or concepts that students are required to read and write about	49%
Hiring decisions for new instructors or tutors	45%
Genres of texts that students are required to write/compose	36%
Types of guest speakers or presenters invited	34%
Assessment methods of individual student achievement	32%
Selection of curriculum materials such as particular textbooks or course packs assigned to students	26%
Types of internships, co-ops, or field placements offered	19%
Budgetary decisions	19%
Other	13%
None of the above—I realized I don't incorporate the university mission into the writing program I administer	2%

Given that pedagogical methods, skills/competencies of students, and assessment practices were the most often cited applications of the mission, WPAs could potentially learn much from others who have successfully used the mission to shape their instruction, curricula, and assessment strategies, such as the contributors to Janangelo's 2016 edited collection. Workshops offered at regional and national conferences about how to bring the mission to bear on pedagogy, student learning, and assessment practices might prove extremely beneficial for WPAs. Beyond these most common uses of the mission, we might ask ourselves what other ways we could integrate our programs with the mission to the mutual benefit of our program goals and the mission itself. This question could be answered through activities such as the campus pathways mapping exercises that Ryan (2012) discussed as a means to become more aware of our institutional ecology and the place of our programs within that ecology.

Theme 4: Reasons for Not Using the Institutional Mission

In addition to collecting data on how WPAs use institutional mission to shape writing programs, the survey also collected data from WPAs who do not believe they explicitly utilize the mission to ascertain why they do not draw on institutional mission. In response to the multiple-choice question "If the university's mission is not incorporated explicitly into your writing program, please explain why," the highest portion of respondents (49%) selected "Not applicable: The writing program is aligned with the mission." Among those who answered that the program is not aligned with the mission, the largest response (18%) was that they had never thought about how to incorporate the mission into their writing program, indicating that a significant number of WPAs do not give mission alignment much conscious thought when designing, implementing, and revising writing programs.

An open-ended option of this question offered respondents the opportunity to write in other categories in addition to those I had supplied as possible reasons for why the university mission is not incorporated explicitly into writing programs. Many respondents' answers coalesced around a sense that the institutional mission is too capacious to mean much, noting that the mission statement is "extremely broad," "so vague," "filled with bland jargon," and that "the language of the mission has very little practical purpose." In fact, the word "broad" appeared in four different responses to the open-ended question option and the word "vague" appeared in six. Due to this perceived breadth and vagueness of their mission statements, several respondents conveyed that there was alignment between their writing programs and institutional mission, but only by chance rather than by

choice. That is, because the mission statement could be interpreted to mean so many things, these WPAs felt like they could say their programs aligned with the mission if pressed to do so, but not because they pursued specific measures to foster that alignment. For example, one respondent noted, "The writing program is aligned with some of [the mission], but only coincidentally, like throwing a baseball to try to hit the side of a barn." Another respondent said about the mission, "I can make it mean anything I want to . . . And so can everyone else." Thus, the perceived vagueness of the mission rendered it useless, or at least useful in only a very superficial sense, for these WPAs.

Respondents offered a few additional reasons for lack of program-mission statement alignment. Several people stated that other articulations or demonstrations of the institutional mission, besides the mission statement itself, were more important in shaping their writing programs—such as university strategic plans, vision statements, values statements, particular policies, and specific university initiatives. Respondents often saw these as more concrete and operational embodiments of their universities' missions. For these respondents, institutional mission is important and visible on campus, but the mission statement itself is not the only or most important representation of that mission. Still others stated that they deem it more important to align their writing programs with missions either more local (e.g., their specific writing center's mission statement, or their specific college's mission statement within the university) or more global (e.g., position statements and best practices in the field of writing studies) than their university's mission.

One person wrote that their program's initiatives aligned with aspects of the mission that seemed implicit rather than explicit:

> Something NOT included in the institution's mission statement is the valuing of diversity, which is surprising for a Hispanic-Serviing [sic] Institution. Perhaps this is addressed more indirectly when the emphasis is placed on "actively support social, cultural, and economic development in our communities to enhance the quality of life for all New Mexicans." While valuing diversity is not stated explicitly in our university's mission, it is a central tenet that guides our design and implementation of the Stretch/Studio Composition Program and how we prepare our English TAs to teach in the program.

In reflecting on the mission, this WPA found it strange that one of the guiding values of the university (diversity) was not explicitly referenced in the mission statement, suggesting that sometimes the most important perceived aspects of mission do not show up in the mission statement itself.

Mission statements ostensibly encapsulate the major values of a university, but this response indicates how such statements sometimes fail to account for significant aspects of an institution's lived ethos.

In sum, the survey indicates that many WPAs who eschew the mission do so primarily because they do not give institutional mission much thought. Others believe that the mission is essentially meaningless, while some find the most meaningful aspects of the university mission outside of the mission statement itself. Survey respondents who expressed that they have not given much thought to the mission might be missing opportunities to pull "those individual acts [of the writing program] into the orbit of the overall intended ethos of the institution" (DelliCarpini, 2016, p. 5). Those WPAs who do not rely on the mission statement because of its perceived vagueness might find opportunities to align the writing program mission with other articulations of the institution's purpose and distinctive characteristics. We can ask ourselves questions such as, "Where do we state who and what we are as an institution?," "Where do these core identity characteristic show up on campus?," and "How does the institution bespeak and enact our particular ethos?." Such questions might allow us to identify clearer, more explicit statements of the actual, lived mission of the college or university on which to map our program goals. In this way, WPAs can be "embracing rootedness and location as epistemic" (Ryan, 2012, p. 92) in order to learn about effective writing program development.

Theme 5: Challenges to Attempts at Mission Alignment

While some respondents said they did not use the institutional mission for a variety of reasons, others claimed that they did attempt to use the mission, but they identified challenges and conflicts in the process of doing so. Some respondents noted that their university mission statements themselves are sites of fierce debate on campus about the roles and directions of these universities. For example, one person wrote:

> We are currently in the midst of some deep disagreements about the nature of our mission statement—particularly its language pertaining to the balance of the liberal arts and professional education. I see writing as a bridge between these two frameworks for understanding our mission, and as such, see the program as well positioned in this regard. At the same time, the kinds of arguments and fissures created by these discussions must be carefully navigated for the sake of the writing program. At times, this can be a challenge.

This WPA identifies writing and the writing program as a means of connecting two seemingly competing aspects of the institutional mission,

while also acknowledging the potential political perils for the writing program in attempting to facilitate this connection. Thus, WPAs who try to integrate the writing program with institutional mission might find themselves embroiled in controversies surrounding the very nature of the mission itself.

While some responses cited institutional disagreements about the mission as a challenge to mission integration, others cited the inherent complexity of the mission statement and the campus community as impediments to connecting the writing program to the mission. One person noted the challenge of addressing the many stated goals of the university mission: "there are so many commitments that it is hard to attend to everything in the FYW course." Another answered, "We could do more to develop the service to the region component that is a part of the institutional mission, but we've been directed to focus our efforts to the campus community." As this respondent notes, institutions sometimes give explicit directions about which aspects of the institutional mission administrators should attend to at the expense of other aspects. One person offered, "There's a specific clause about training students for health-related service professions, which doesn't extensively concern students at my immediate campus but is the driving concern at some of the satellite campuses." This comment highlights a challenge faced by WPAs and other faculty working at branch campuses where the mission of the main campus might be quite different from local goals and concerns. In all, these responses indicate that even when there is general institutional agreement about the mission, and even when WPAs are willing to integrate their writing programs with the mission, the very complexity of missions and institutions can sometimes produce great difficulty with mission alignment.

Other respondents noted challenges of mission integration based on changing relationships between the universities and their various stakeholders. Specifically, one respondent noted an important disconnection between their university mission statement's commitment to serve the state and the state's reciprocal obligation to the university:

> I think it's kind of important that the state has all but stopped investing in higher education. The mission statement, last revised in 2009, seems to reflect a relationship between the state and the university that no longer exists. That's not to say that we shouldn't still focus on serving the public, just that that social contract is not there in the same way it once was. We should feel more autonomy to define our mission as a result.

This survey response raises an important question: If state funding continues to dry up for public institutions, how will that affect the obligation of those institutions charged in their mission statements to serve the state? The respondent's answer suggests that future iterations of public universities' mission statements might include less language about serving the state, since many states are showing less financial commitment to public institutions of higher learning.

Another noteworthy response related to university stakeholders was a perceived difference between full-time and adjunct faculty commitment to the mission. One respondent said:

> At my institution, the mission is referenced often by administrators and highly regarded among staff . . . my understanding is that the mission is also highly regarded among full-time faculty but less so (understandably) among adjunct faculty, which I see as a pretty significant problem of alignment, cohesion, and investment.

Here, the respondent reflects on what they see as a reasonable but unfortunate lack of commitment to and understanding of the institutional commitment by part-time faculty. WPAs know well that adjunct faculty members are often employed by multiple universities; these part-time faculty cobble together a number of classes and scramble between campuses to make ends meet. Not only do they have commitments to multiple universities, but also they may quite legitimately feel exploited by the low pay and lack of benefits extended to them by many of these universities (Kahn, 2013), which might further erode a sense of commitment to the institution or its mission. So, a salient question lurking behind such an observation is this: how will the ever-increasing use of part-time labor to staff writing classes and writing programs affect our understanding of and commitment to institutional mission?

Taken together, many WPA respondents expressed that disagreements surrounding the mission statement itself, the complexity of the mission statement, and differing relationships of various campus constituents to that mission statement all challenged mission alignment. The survey results indicate that some WPAs who attempt to integrate writing programs and mission might have to navigate dissension about the mission itself. Others might need to make difficult choices about what aspects of a complex mission they should emphasize. Responses to the survey also offer tough questions about the future relationships between writing programs and institutional mission in light of the trends toward decreased public funding and increased reliance on contingent labor. Moreover, these challenges affect not just writing programs, but institutions as a whole. Becoming more

aware of these challenges and where they come from might help WPAs address them more effectively. As Ryan (2012) asserted, "Sharing a life place can help people who disagree over campus issues uncover some mutual values . . . to aid dialogue and campus work" (p. 89). By seeing ourselves as imbricated in an ecology of institutional place, WPAs can work toward proactive discussions of these difficulties with others throughout the university.

Theme 6: Knowledge about Mission Use throughout the Institution

A final notable finding of my study is that a significant percentage of survey respondents believe the mission is not often utilized across the institution or else these respondents are not certain how their mission statement gets used on campus outside of their own department or program. While most respondents (93%) replied that the university's mission statement is posted on the university website, there was little consensus about how or if mission statements are used beyond the university website. For example, when asked if the mission statement is used in student recruitment, 10% said no and 39% were unsure. When asked if mission is referenced in new faculty orientation, 21% said no and 41% were unsure. When asked if the mission is referenced in ongoing faculty professional development workshops, 25% said no while 35% were unsure. When asked if the mission is invoked regularly during faculty/staff meetings, 36% said no and 23% were unsure. When asked if instructors throughout the institution were expected to incorporate aspects of the mission in their instruction of students, 40% said no while 14% were unsure. For each of these questions, around half of respondents said either that the mission was not integrated into these institutional activities or that they were unsure, indicating that many WPAs believe either that their institutions are not promoting the mission or else they do not know how the mission is used on campus.

This finding suggests that many WPAs could benefit from a more conscious and concentrated effort at understanding how mission becomes or does not become articulated throughout the university in order to enact the rhetorical ecological feminist agency that Ryan (2012) advocated. By learning more about how mission is or is not publicized on and around campus, WPAs could better realize how the mission shows up for various stakeholders, or how it could be brought to light in cases where it is hidden. Such understanding could enable some WPAs to map onto existing or potential mission-driven initiatives in meaningful ways. On the other hand, WPAs who find conflict between their writing program and the mission might find allies with similar struggles on campus if they better understood the use of mission across the institution.

Conclusion

In this study, I have sought to show the perceptions WPAs have about the relationships between their writing programs and institutional missions. A few respondents mentioned in the final open-ended survey question that the act of taking the survey helped them to reflect on this relationship. One respondent wrote, "I want to use this relationship as part of the rationale for the writing program at my institution to have a budget. This survey has reinvigorated my efforts to do so. Thanks!" Another said, "This survey actually gave me an opportunity to realize just how thoroughly the university's mission is part of all our decision making." Thus, it was clear that the survey served to prompt understanding for at least a few respondents about connections between their writing programs and their institutional missions, including how they could use or how they already use the mission.

This study was limited by certain factors. For one, the survey questions focused mostly on mission statements themselves as articulations of institutional mission. Because the data revealed that WPAs often rely on other documents or sources of understanding the mission, future research might investigate these documents and how WPAs use them. Moreover, these findings could have been augmented with interviews to get more detailed qualitative data about individual WPAs' relationships to their specific institutional mission. Future studies into mission statements and writing programs might seek to incorporate this additional data collection method.

The survey data show the wide range of WPA attitudes toward institutional mission. Once they are hired into faculty positions, graduate students on the job market who hope to do WPA work should be aware that institutional mission could be essential, peripheral, or antithetical to their writing programs, depending on their particular institutional context. Knowledge of this reality might assist these graduate students as they prepare for interviews and as they make decisions about which positions to accept if multiple job offers are on the table. The results further suggest that some WPAs might need or want more resources for determining how best to forge connections between their writing programs and institutional missions. Moreover, other WPAs could be aided by training that helps them navigate instances when the mission, whether explicit or implicit, might run counter to the work they do in their writing programs. Graduate programs as well as national and regional organizations like CWPA and its affiliates might productively offer courses and workshops in these areas.

A more place-based understanding of the system in which our writing programs exist can help WPAs see how the writing program and the university's mission intersect or where they might be at odds; such under-

standing can enable WPAs to bring forth the rhetorical ecological feminist agency that Ryan (2012) has challenged us to perform. In doing so, perhaps we can make introductory writing programs, writing centers, WAC/WID programs, professional and technical writing programs, writing majors, and other programs into sites of mission embodiment where even a "window dressing" mission statement can transform into a purposeful and essential part of our institutional structures. It is my hope that writing instructors and WPAs do not find themselves—as I once did—with textbooks, curricula, and approaches that seem ill-suited to the important and distinctive missions of their institutions. Rather, I hope they find themselves within programs that connect, when possible, to meaningful guiding visions of the universities and colleges where they are rooted.

Note

1. This study was approved by La Salle University's Institutional Review Board on February 1, 2016, under protocol #16-01-001x.

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How Developing a Network of Secondary School Writing Centers Can Enrich University Writing Programs

Thomas Deans and Jason Courtmanche

This article describes how a university writing center developed a network that encourages middle and high schools to start and sustain peer writing centers. The benefits of this regional infrastructure can flow not only to the secondary schools but also to university writing programs, enhancing dual-enrollment initiatives, incoming student attitudes toward writing, preservice teacher education, graduate programs in writing studies, and recruitment of both writing tutors and adjunct faculty.

Many writing programs engage with their local communities through service-learning and community literacy initiatives (Amare and Grettano; Deans et al.; Long), concurrent or dual-enrollment programs (Hansen and Farris), high school-college articulation projects (Cox and Gimbel; Sullivan and Tinberg), and many other ways of going public (Rose and Weisser). One largely untapped potential is for university writing centers to take the lead in building, slowly and incrementally, regional infrastructures for starting and sustaining middle and high school peer writing centers. While this may seem an admirable project for writing centers to take up on their own in a spirit of public engagement, this approach has, we have found, implications for a range of ongoing and emerging writing priorities across our campus. In this article, we describe how, over the course of ten years, our public university has developed a network that encourages middle and high schools to found peer writing centers; why we frame this as a regional network rather than as a set of binary partnerships; and how we see our network contributing an array of complementary benefits for university writing programs that include enhancing the quality of dual-enrollment programs, shaping student attitudes about writing, cultivating a more qualified pool of local adjunct faculty, and enriching a rhetoric

and composition graduate program. Ultimately, we propose that other colleges and universities consider replicating or adapting our model. Even a relatively modest investment in regional infrastructure can provide just the right nudge for secondary schools to start and sustain peer writing centers, which in turn can influence the ecology of writing instruction at the sponsoring university.

The idea of writing centers in secondary schools is not new. Some high schools have been engaged in that enterprise for more than twenty-five years (Farrell), although the idea has benefited from renewed energy over the last five years. Middle and high schools have been founding more centers. We have recently seen the national, teacher-led Secondary School Writing Center Association emerge. High schools are likewise growing more visible in professional organizations such as the International Writing Center Association (IWCA) and its regional affiliates. The idea of universities collaborating with schools to start and sustain peer writing centers through binary partnerships is also more than twenty-five years old (Luce), and we can find several contemporary exemplars (Hansen et al.; Smith; "Skyline-Sweetland"; "U of A"). Anecdotal evidence suggests that this kind of cooperation is on the upswing; however, such partnerships—when viewed in the larger national context of writing centers across higher education—are still fairly rare, mainly because college and university writing centers have their hands full serving their immediate campus constituencies.

The model we present is a variation on the grassroots and binary partnership approaches, one keyed to cultivating a regional network with a university as its main node (we use "regional" here to mean an area within about a fifty-mile radius of a sponsoring university). Our initiative in northeast Connecticut includes three signature university activities: hosting an annual conference on secondary school writing centers; collaborating intensively with one new secondary school each year; and offering teachers involved in writing centers ongoing (though mostly informal) support. Our efforts have now touched more than fifty schools—many through thin, one-time encounters at our annual conference, although several through thick, ongoing relationships. We see success in the crackling energy of the annual conference, which has grown in popularity each year and now fills to capacity on the first day we open registration. We see success as well in the trajectories of individual students, particularly those who, having tutored in high school centers that we helped found, later enroll at our university and earn positions at our university writing center (some have even gone on, after graduating, to become teachers who direct their own middle or high school writing centers). The whole system works because we leverage the affordances of a university writing center, a National Writing

Project site, and local schools, all connected through a web of overlapping relationships that vary in strength and kind. To be sure, this model requires commitments from all involved, and some startup costs, but it is designed to begin small and grow.

What we will not do here is argue for the efficacy of middle or high school writing centers, deliver advice on launching them, nor detail methods for training precollege peer tutors. On all those topics, others have published excellent books (Farrell; Fels and Wells; Kent, *Guide to Creating*), articles (Childers, "Designing"; Childers, "Getting Beyond"; Childers, et al., "Secondary"; Childers, et al., "Developing"; Childers and Upton; Feltenberger; Greer and Trofimoff; Hansen et al.; Hodgdon; Hughes; Silva; Turner; Upton) and web resources ("High School Writing Centers"; "Creating a Student-Staffed Writing Center"; SSWA; "Writing Center Resources"). Instead, we chronicle how we have incrementally constructed a flexible regional infrastructure that invites schools with varying degrees of commitment to peer centers to explore, start, and sustain them.

Institutional Context and Origin Story

While the model we propose can be adapted to work in many different institutional circumstances, we should note a number of rather fortuitous factors that were part of our origin story. Our work at a flagship, land-grant state university with a large writing center and a vibrant National Writing Project (NWP) site presents an ideal context for public school-university initiatives that hinge on writing. A number of other factors also put wind in our sails: a cluster of faculty in rhetoric and composition who lend intellectual and practical support; colleagues in the school of education who run degree programs in teacher education that create a pipeline of preservice teachers interested in writing pedagogy; and an ambitious concurrent/dual-enrollment program that has long collaborated with high schools across the state to deliver college courses, including first-year writing. While this context has accelerated our progress, we think other writing centers can do what we did without these factors present.

The core drivers of this project are the University of Connecticut (UConn) Writing Center, the Connecticut Writing Project (a National Writing Project site housed in the UConn English department), and local schools.
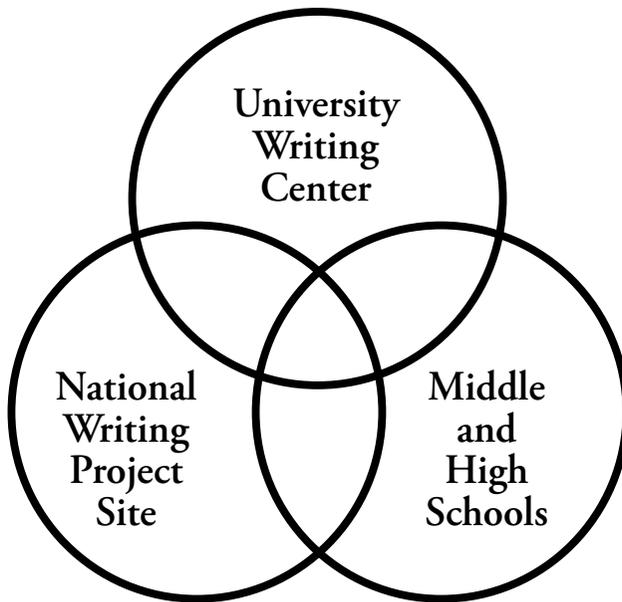
Figure 1: The three core partners of the Connecticut model.

The University of Connecticut Writing Center houses undergraduate tutoring, a writing fellows program, writing across the disciplines initiatives, and graduate writing support programs. It is directed by a tenured faculty member, has two graduate student assistant directors, and employs thirty peer tutors. The center was founded in large part to support the university's writing-intensive courses but has embraced a range of other partnerships across campus. Engaging in public outreach beyond campus was not part of the founding vision of the center. Instead, the impulse to collaborate with public schools emerged from within our staff. The first efforts were launched by an undergraduate tutor, Nina Rivera, who in 2004 wanted to reach out to her former high school in the urban core of Hartford. Supported by the then graduate student director of the writing center, Rivera recruited a small cohort of fellow undergraduate tutors to visit the school weekly to tutor high school students in academic writing, creative writing, and college application essays. After Rivera graduated, we kept the program going for two more years, yet because of both administrative changes at the high school and a rethinking of UConn's outreach philosophy triggered by the arrival of new faculty writing center directors, we discontinued the single school-university partnership (for more on the rise and fall of that initiative,

see Cella et al.). In its place, we decided to assist schools in launching their own peer writing centers.

For this new approach, the Connecticut Writing Project (CWP) proved a perfect partner. The CWP at the UConn campus in Storrs, Connecticut is what the National Writing Project calls a mature site, dating its origin to 1982. Thousands of Connecticut teachers have been influenced by the CWP's diverse professional development offerings. The cornerstone of these is, as it is at all NWP sites, an invitational summer institute where teachers from all grades (pre-K through college) and disciplines spend four weeks studying current research in writing pedagogy in a teachers-teaching-teachers model of professional inquiry. This model presents many advantages to our collaboration. One advantage is a stable pool of secondary teachers (mostly but not limited to English teachers) who have an ongoing relationship with our English department and who are current on research in the teaching of writing—teachers who especially value writing across the curriculum and recognize the cognitive and motivational roles that peers can play in a recursive and social writing process. Several members of the CWP network also teach (at their own schools) UConn's first-year writing course as part of a concurrent/dual-enrollment program.

University-community partnerships are built on relationships, and for decades, successive directors of the CWP have worked to develop personal and professional relationships with secondary school teachers. This is the second advantage in our collaboration. Had there been no local NWP site at UConn, the University Writing Center could have brokered its own relationships with local schools, or it might have turned to the teacher education programs on campus to build on their connections to schools. But fortunately we have been able to leverage CWP's infrastructure and our shared values.

As for the third and most important piece of the puzzle—local schools—we collaborate intensively with one per year, and they range from the large regional high school adjacent to our campus to an urban middle school thirty miles away. Since 2007 we have worked closely with twelve schools, although four have discontinued the centers we started together. Meanwhile, over the years more than fifty other schools from across the state have attended our annual conference.

The basic premise of our project is that well-established university writing centers that adopt a public engagement ethos can function as advocates for middle and high school centers in their region. Many colleges and universities have just the right affordances—established writing center administrators, experienced undergraduate and graduate tutors, campus spaces designed to host conferences, and cultural capital—to give them the

capacity to do this work, indeed to serve as the central node of a growing network. What we did not appreciate when we started this project is how many benefits can flow to the university once such a network is mature.

The Annual Conference

Universities are especially well prepared to host conferences, and we play to that strength. Our annual conference—three hours on one Friday morning each October—is a joyous event that brings together a mix of schools in the region—public and private, rural and urban, some with fully functional peer centers and some just tentatively exploring the prospect. Most schools bring one or two teachers along with ten student tutors or tutors-in-training (as our conference got popular, we had to cap the number of students each school could bring). Some schools send just a teacher or two, although they soon discover that the event is designed mainly for students. For our first conference in 2007 we had five schools and sixty participants. At our most recent, we had twenty-four schools and two hundred participants—and if we had not capped enrollment, we could have included nearly twice that number.

We initially imagined the conference as an opportunity for the partner schools that we had worked with one at a time to gather in one place to do some renewed training with UConn's tutors, share strategies across schools, celebrate successes, and stay energized, but we soon opened the event to all comers. Most schools that attend are repeaters who look forward to returning year after year, but we also see some schools drop off and new ones opt in.

The ethos of the conference is peer-to-peer learning and it has three basic movements: a keynote session and two breakout sessions. For the keynote, we gather all attendees into a theater-style room and three student teams, each from a middle or high school in the region, deliver 10-minute presentations. One team is always from the school we worked with intensively the prior year; the remaining two slots go to either past partners or other regular attendees. The students are in charge of the presentations (though coached by their teachers) and can focus on any dimension of writing center work. Some tell their origin stories or describe their centers; some model best practices—and satirize bad ones—with roleplays and skits; some create original videos; some engage the audience in question and answer. Many feature a sense humor, and all speak to how peers can play a valuable role in the writing process.

For the first 45-minute breakout session that follows the keynotes, we mix students from different schools into cohorts of ten to fifteen and send

each to a room where a UConn tutor leads a session on some aspect of writing center work (the conference coordinator sets out a consistent lesson plan for this each year). Meanwhile, the teachers gather with Tom from the UConn Writing Center and Jason from CWP to meet one another, share strategies, commiserate, and ask questions. We broker introductions and invite schools to connect with one another. We encourage those who have not already participated in a CWP summer institute to consider it. We offer to lend the university's cultural capital to their work, either by sharing our own tutor practicum course materials, or by having Tom and Jason come to their schools to help them persuade principals and department chairs that peer writing centers are viable and valuable. We also encourage teachers at schools with an established tutor practicum elective course to share their materials with those at schools without such an elective.

For the other breakout, we put teachers and their own students into a room together—again along with a UConn tutor facilitator—to do some strategic planning. Originally we did not do this, assuming that the participants did not attend the conference only to spend time with their own group. However, we soon realized that those at busy middle and high schools find it hard to schedule dedicated time to reflect and plan. This session, led by a UConn tutor, gives them a retreat-like space to consider their philosophy or reflect on how to take home what they have just learned at the conference. Teachers and students leave the conference not only with more strategies and motivation, but also with a sense that they are part of a larger movement, a larger network.

The Rotating Single-School Partnership

One of the first challenges we encountered when we embarked on this partnership was how to build sustainable relationships between the university writing center and the high schools we hoped to work with. In our network we try to encourage and sustain several kinds of relationships—between the university and secondary schools, as well as among the schools themselves—but the most obvious one is between the University Writing Center and whatever middle or high school is our primary partner in a given academic year. How do we initiate that relationship? The CWP's longstanding relationships with teachers in our region have been the most productive means for us to find fitting teacher and school partners. (And even when teachers find us by other pathways, we encourage them to enroll in a future summer institute.) But for universities without a NWP site, fruitful beginnings can emerge from personal relationships or one's own involvements in the local community (Goldblatt). Other options include

consulting campus community outreach offices or teacher education programs to build on their connections to local schools; another possibility is reconnecting with former tutors who teach in the region. Because our network is mature, secondary school teachers and administrators now take several pathways into it, as illustrated in figure 2.
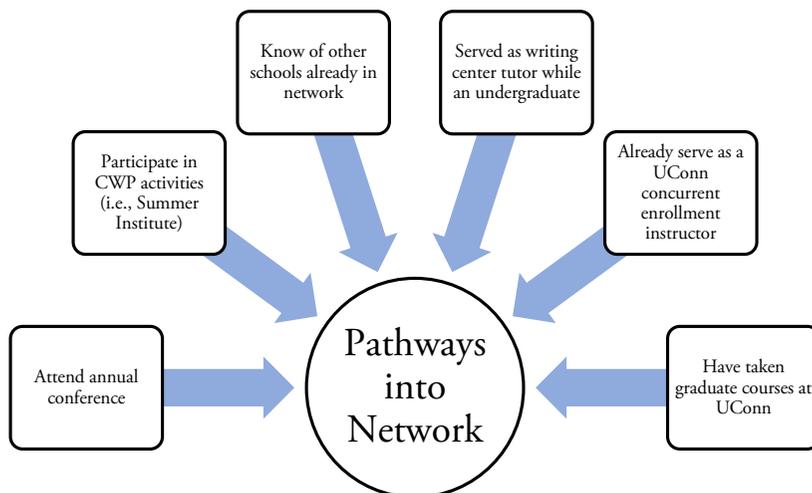
Figure 2: The pathways taken by middle and high school teachers into the writing center network.

Finding the right partner school each year takes some effort, tact, and luck, and at the final stage in that process the Writing Center and CWP directors call a meeting with all stakeholders—at minimum the teacher/organizer serving as the point person and the principal or another supportive administrator, but often additional teachers and administrators—to make sure expectations are clear and shared. Beyond that, we look for several elements: dedicated space for the writing center; a commitment to process writing; some experience with—or at least openness to—writing across the curriculum; and an understanding that ours is not a remedial model where the so-called good students help the so-called bad students, but one premised on the assumption that all students should participate in a collaborative culture of writing.

The University Writing Center's outreach coordinator then organizes the weekly visits to that school. The outreach coordinator is an experienced undergraduate or graduate tutor on the University Writing Center staff, typically (but not always) someone who is part of UConn's five-year Integrated Bachelor's/Master's (IB/M) teacher preparation program. (Dur-

ing our tutor hiring each year, we aim to recruit at least one such student so that we have a pipeline of English education majors—in our school of education's IB/M program, most students earn a dual degree in both English and secondary English education—who are potential outreach coordinators. Most go on to teach high school in our state, and already three of those have started writing centers at their schools.) We build the outreach coordinator role into the writing center budget, and that person recruits two or three fellow tutors to help with weekly school visits.

In our model, teachers at the middle or high school recruit a cohort of five to fifteen prospective tutors and arrange a weekly visit time when UConn tutors come to the school to work with them, starting in September and ending in March or April, and following the cycle illustrated in figure 3. During weekly after-school visits, the UConn team, in collaboration with the teacher contact at the school, leads workshops on tutor training. They draw directly on the practicum course that they had been required to take during their first years as university tutors, but they calibrate the course for middle or high schoolers. The budding tutors-in-training also attend the October conference, where they see presentations and get energized by interacting with tutors from other schools, many of which have established centers.

The weekly university tutor visits during that incubator year set a template for the school to develop its own training system or elective course for tutor preparation, which they will need when we depart. Not every school we have worked with has established a formal course, but we find it the best way to institutionalize good tutor training and make the workload more sustainable for the teacher who takes on the directorship of the school's center. Although there is often some concern within schools about adding an additional course, we find that such a course helps to build a more sustainable writing center. We also encourage administrators, teachers, and students to view the course as similar to our university's dual-enrollment courses, or at least as aligned with what we are already doing with our own university tutor training practicum. If more than one teacher at the school can be involved—including from departments outside the English department—all the better.

July
Selected teacher
may, if new to
CWP, attend
Summer Institute

September
Small team of
college tutors starts
weekly visits to
new school

October
Teacher/director
and students
attend UConn
conference

**November–
February**
College tutor
team continues
weekly visits

March–April
Grand opening
of center

May–June
Recruit new
teacher/school
through CWP
network for
following year

Figure 3. The typical annual chronology of the university writing center/partner school activity.

Come spring, once the middle or high schoolers are trained in the basics of peer tutoring, the school hosts a grand opening, typically involving upper administrators and the local press. This marks the end of the weekly UConn visits; however, the school knows that its tutors are obliged to pay forward the training they have received by taking the stage as one of the keynote presenters at our annual conference the following October. Indeed, they will be invited back to our conference every year thereafter.

The Nature of a Network

Even though our activities have been conspicuously low-tech, the most fitting way to describe this initiative is as a *network*. Our project is all about connections among people and institutions. Some of those connections are centralized—that is, schools often look to the university for support or come to the university for additional tutor training—while others are distributed—that is, teachers at schools come to know each other, share

expertise, and even visit each other's writing centers. Some connections open channels for simple exchanges of information about how peer writing centers work, while others trigger multiple, complementary benefits (which we detail in the next section). Some connections have been consistently lit up. Others have blinked on and off, or even permanently off, typically as a result of administrative changes or teacher turnover.

Borrowing from Manuel Castell's notion that we are now a network society and Bruno Latour's actor-network theory, we believe that thinking in terms of a network captures what we are doing and is attuned to the realities and affordances of our participating secondary schools. Many think of university-community collaborations in terms of partnerships (Brizee and Wells; Deans), but most such partnerships are binary. Moreover, partnerships rise or fall on the strategic and sustained buy-in of each partner, year after year; and while that buy-in can lead to terrific outcomes, the webbed, flexible, dynamic relationships of a network function differently, offering a wider range of ways to participate and different possibilities for growth.[1] Networks are assemblages of elements acting and reacting to one another—interactions, both predictable and unpredictable, among multiple people, objects, events, and institutions. As Latour writes in *Reassembling the Social*, a network is not just "a thing out there that would have roughly the shape of interconnected points, much like a telephone, a freeway, or a sewage 'network'" but is characterized even more by "the ability of each actor to *make* other actors *do* unexpected things" (129).

Networks need to be deliberately built and maintained—that is, they require some strategic and predictable infrastructure—but their everyday functioning is tactical and protean. For example, we have already noted how teachers take several different pathways into our network (see figure 2) and that their relationships to the university range from one-time conference attendance, to a full year of weekly school visits by our tutors, to year-after-year conference attendance and presenting. Likewise, schools have thin and thick connections to each other—from seeing each other at the annual conference, to visiting each other's schools to observe their center's action, to studying together for four weeks at a CWP summer institute.

We also need to note that in a network ecology, schools may toggle in and out of participation, or even drop out entirely, and when that happens, the network continues functioning. A school node might flicker and go dark when a key teacher retires or moves or when a new principal ushers in the next big thing. Such changes are fairly normal for schools, and they can bring a quick end to a binary university-school partnership, as we learned during our first outreach initiative, the tutoring program started by one of our tutors at her former school. Our record since then shows a fair num-

ber of promising starts followed by burnouts a few years later: of the twelve schools we have worked with intensively over the last ten years, four no longer have active writing centers. To see a third of our start-up efforts fail is, of course, disappointing for us, but by thinking in terms of a network, we have come to see such departures and fluctuations as natural. The network still holds up. After all, eight of those full-partner schools do continue to have sustained peer centers, and many more schools—including ones we could not have predicted—have experienced our conference as a vital turning point in launching their centers. We have even seen some of those schools inspire other schools near them to try a peer center. What makes this protean network sustainable is that it offers multiple ways in, multiple levels of involvement, gentle ways out, and chances to re-enter.

The scale of our regional network becomes more evident when actors involved are plotted on a map, as in figure 4. Some of the schools that have earned a dot on this map have very thin relationships with the university—they've attended the conference once, for example, and we do not actually know if they have centers up and running. Others have thick relationships with us—they started as one of our yearlong primary partners, we know that their centers are still thriving (or surviving), and we see them every year at our conference. The nature and strength of the peer, school-to-school connections likewise vary.
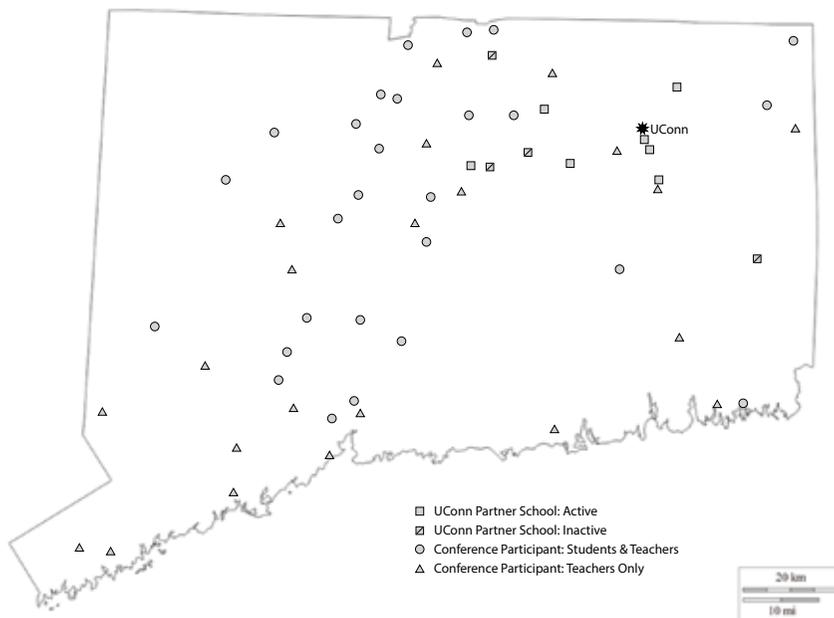

Figure 4. School-university writing center network as of 2017. For a more current, detailed, and interactive map visit https://writingcenter.uconn.edu/high-school-outreach/.

The flexibility, productive redundancy, and distributed quality of this network is evident not just in how teachers and schools connect but also in how college tutors circulate in and out. The tutors at our university writing center are not required to take part in this project—nor are they pressured to—but some do adopt thin roles, such as volunteering one morning per year to lead breakout sessions at our annual conference, and a smaller number opt for thick roles, such as joining the small team that visits our partner school each week, becoming our outreach coordinator, or conducting more formal research and reflection on secondary school writing centers, something several of our past outreach coordinators have undertaken (Bafumi and Isbell; Bottelsen; Czajka and Garzi; Rinaldo et al.). The understanding that variation in roles and commitment is natural is likewise essential for our own college faculty roles, given that this initiative is, for each of us, one of our many side projects. At times, such as in the fall when we host our conference, we engage with it intensively; at other times, it goes on the back burner at a low simmer.

Complementary Outcomes

University writing center directors might be thinking, "mentoring one school per year and organizing a conference and building a network sounds all well and good, but that must take lots of time, not to mention money, and both my time and budget are already pinched." Fair enough. We can do this project only because we frame it as enacting the mission of our land-grant university and more specifically of our respective units, but we also need to acknowledge that we would probably not be able to maintain it if we could not delegate the day-to-day responsibilities to the student outreach coordinator, an experienced graduate or undergraduate tutor (usually one with aspirations to teach high school as a career), and if that person's hourly wages could not be covered by the University Writing Center budget. Those wages and our time are the most tangible costs associated with investing in regional writing center infrastructure, but it is worth noting that a simple cost-benefit analysis that tallies how many writing centers get started doesn't account for the myriad other benefits of such a network. We have documented several less obvious but quite significant benefits, many of which dovetail with the interests of the university:

- **Seeding peer tutors for college writing centers.** For the last several years we have been seeing more and more students from Connecticut high schools with writing centers—many of which we have had a hand in founding—come to UConn and apply to work as tutors in our writing center. In essence, we have opened a pipeline of talented

students who arrive on campus already committed to process writing and practiced in peer tutoring. Even when high school tutors do not end up enrolling at UConn, we hear from our high school partners that many of their tutors go on to seek writing center jobs at their colleges. In essence, we've created a kind of minor league for college and university writing centers. Moreover, given how the Peer Writing Tutor Alumni Research Project has documented long-term benefits that accrue to college tutors (Hughes et al.), we would be wise to follow Andrew Jeter's lead in studying whether tutoring experiences in secondary school bring lasting intellectual, social, or attitudinal benefits (also see Dean).

- **Shaping (future) college student attitudes toward writing centers and writing process pedagogies.** A telling finding from Lori Salem's comprehensive study of which college students use (and don't use) the writing center at Temple University shows that SAT scores, parental education levels, and gender were all significant variables: those with lower SATs, those with parents who do not have a college degree, and women all used the Temple writing center at higher rates. She found that the attitudes of incoming students toward tutoring are also predictive. Temple administers a questionnaire to incoming students, and one question asks whether they see themselves as likely to use a tutorial service while enrolled at the university. Those who answered affirmatively did in fact use the writing center at higher rates. As Salem notes, this "shows that students' decisions about seeking tutoring were in place *before* they come to the university" (155). Middle and high school writing centers may favorably shape those attitudes toward both writing centers and interactive writing processes prior to college.

- **Lending greater integrity to dual/concurrent enrollment.** On our university campus, as on many others, a thriving peer writing center supports students who are enrolled in first-year writing (FYW). At UConn and across the nation, however, FYW is more and more being offered in high schools; in fact, UConn has one of the oldest and largest concurrent/dual-enrollment programs in the nation (here called Early College Experience or ECE). Students enrolled in FYW courses at high schools deserve writing center support too. Indeed, the CCCC *Statement on Dual Credit/Concurrent Enrollment Composition* makes this explicit: "Whenever possible, students should have access to the sponsoring institution's libraries and librarians for research, computer labs, tutors, and technical assistance, as they would if they were taking a composition course on the college campus. If distance or fee

structures do not permit such access, equivalent resources should be provided in the high school." The *CWPA Position Statement on Pre-College Credit for Writing* echoes that concern (Hansen et al.).

- **Enriching graduate programs.** In our English department we have a rhetoric and composition doctoral track, and our relationships with high schools open more potential research opportunities for those students. So far, tracing the stages of developing the network has proven fertile ground for undergraduate tutor research as well (Bafumi and Isbell; Bottelsen; Czajka and Garzi). We also have an MA program that is open to teachers. High school teachers can take coursework that not only connects them to theories of writing that inform the work of writing centers and writing across the curriculum but also helps them qualify to teach our university's first-year writing dual-enrollment course in their high school, or even teach the FYW course on our campus. Our department is also deliberating about how we might develop a much more flexible MA for teachers, and our writing center network has informed that proposal. The network connects us to potential enrollees for that MA too.

- **Recruiting qualified adjuncts.** Our first-year writing program's need to hire adjuncts has been growing in recent years, and the web of relationships that has emerged from our collaborations has permitted our colleagues in that program to hire some high school teachers affiliated with the CWP and/or the ECE program to teach on campus. Although this is a tangential component that has emerged recently, it helps to improve high school-to-college articulation and build healthy writing cultures in both area high schools and the university.

- **Contributing to secondary school WAC and secondary-higher education articulation.** There is already strong precedent for linking high school writing centers to promoting and supporting secondary-level writing across the curriculum (Blumner and Childers, *WAC*; Brooks; Farrell-Childers et al.; Jensen; Kent, *Room 109*; Mullin and Farrell-Childers). We admire this work and see our network as participating in it. Indeed, writing across the secondary curriculum has always been central to CWP's mission. Among our most successful exemplars of writing center/WAC integration is the one at E. O. Smith High School, one of our earliest partner schools, where multiple English teachers and one social studies teacher have been responsible for founding the center, while a second social studies teacher has for several years taught a required course for the tutors-in-training. Furthermore, for those who care about high school-university articulation, the university has a less explicit but no less real stake in

secondary school WAC. For example, UConn requires undergraduates to engage explicitly with writing in the disciplines; therefore, the more we can promote statewide K–16 WAC activity, the more those future college students will be prepared for university expectations. And let's not overlook those students who are not college bound. As Deborah Brandt's *The Rise of Writing* documents, even the future jobs that those students occupy are likely to involve more writing than at any earlier point in US history.

- **Recruiting teachers for the CWP summer institute.** The signature activity of most National Writing Project sites is a summer institute, and the very same kinds of teachers who are invested in middle and high school writing centers are those that CWP wishes to attract. We have a consistent record of teachers moving from CWP into middle and high school writing center work, and vice versa.

- **Enhancing preservice secondary school teacher education.** Neither of us direct preservice teacher education programs on our campus, as that is done through our university's school of education. However, students in the IB/M program in secondary English education take a required course in composition theory with Jason; he also serves as an academic advisor to this cohort. This relationship with preservice English teachers enables him to help the writing center recruit undergraduate education majors (several of whom have later gone on to earn the position of outreach coordinator during the fifth year of their IB/M program). There might be even more potential to partner with teacher education programs. For other universities that wish to develop a writing center network—especially those that have no NWP site—colleagues in education could offer an alternate way of connecting to local schools and teachers.

A program that at first seems to be all about founding peer writing centers in local schools can turn out to have a positive multiplier effect for a cluster of university writing initiatives. These cumulative benefits add up, quietly shaping how writing gets taught and learned in our region.

An Invitation

As we noted earlier, our field has documented many kinds of school-university collaborations that involve writing. In a survey they conducted in 2010, Jacob Blumner and Pamela Childers find that most successful partnerships are voluntary, collaborative, reciprocal, local, and "integrated into the institutional fabric of all institutions involved" ("Building" 94). Notably, many involve National Writing Project sites.[2] However, less than ten

percent of those Blumner and Childers survey report that their programs have endured ten years or more. We have just crossed that threshold, and we think our network orientation has something to do with that.

The closest analogue to our approach may be at the University of Minnesota Twin Cities, where Kirsten Jamsen serves as both director of the Center for Writing and co-director of the local National Writing Project site. From roots in both a Twin Cities network of college and university writing center administrators and the Minnesota Writing Project grew the E–12 Writing Centers Collective (*E* here for "early education"), an informal association of preschool, primary, and secondary school teachers invested in starting and sustaining writing centers in their schools. The E–12 Collective has been meeting at least once annually since 2010, and has involved as many as thirty schools and eighty people (with both Jamsen and Maggie Shea, who founded the now well-established Minnetonka High School Writing Center in 2007, integral to the leadership and often sponsoring the meetings). As with our network, there is a smaller subset of schools that are more intensely active, and a few of those bring their students to the university annually for tutor training workshops and retreats. In spring 2018, for example, the E–12 Collective hosted its first regional conference for secondary school writing centers at Shattuck-St. Mary's School (Jamsen; "E–12 Writing Center Collective").

No doubt there are many university-secondary writing center initiatives about which we are unaware, and there are, moreover, variations on our model that we can imagine: emerging networks to connect university, community college, and secondary school writing centers in a given locale; or feeder high schools to particular colleges that could be identified and divvied up among those colleges.[3] And as we have argued, participating colleges and universities—especially those with graduate, teacher education, and dual-enrollment programs—could benefit in a range of ways as their local networks mature. In our utopian vision, adjacent networks would grow to the point of overlapping with one another.

As for our own network, in recent years we have reached a saturation point. The 2017 and 2018 conferences generated greater demand than we could supply. More schools wish to work closely with us than we can handle, and schools distant from us have expressed regret that no similar infrastructure exists near them. In this kind of network, proximity matters. It is time, then, to light up new college and university nodes, to develop more regional networks.

Notes

1. We also see potential for modes of assessment and research that are attuned to thinking in terms of networks. Sociologists such as Latour have suggested how to study networks through the "tracing of associations" (5), and Jeff Rice has suggested how such tracing might specifically apply to writing programs.

2. Earlier in this article we mentioned the Secondary School Writing Centers Association, which started as a regional organization and is perhaps the largest network of high school writing centers. It emerged directly from teachers rather from university sponsorship but has a relationship with the Northern Virginia Writing Project. For more, information, see http://sswca.org. At the University of Maine, Rich Kent has organized secondary school writing center conferences and taught English education courses that focus on writing centers. At Michigan State University, Trixie Smith, who serves as both Writing Center Director and Director of the local NWP site, has helped several high schools start writing centers but has not sponsored a conference or regional network (Smith).

3. Many thanks to Kristine Hansen for suggesting these other possibilities. Also thanks to Rich Kent, who reviewed the manuscript at an early stage, and Kirsten Jamsen for her account of the E–12 Collective.

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From Dialogue to Collaboration in Dual-Credit Programs

Caroline Wilkinson

This article examines the experiences of two high school dual-credit instructors as they teach composition for the first time and take a graduate-level pedagogy course. Drawing from interviews with students and instructors in a dual-credit program, this study finds that although many WPAs professionalize high school dual-credit instructors, there is not enough research on the experiences of this new labor force in composition. This research reveals the tensions in developing a course that is equivalent to on-campus courses, creating a bilateral relationship between secondary and postsecondary instructors, and risking the professionalization of composition when professionalizing dual-credit high school instructors. The article argues for reflecting on high school instructors' experiences and struggles as they become a growing labor force for WPAs.

As high school students look for ways to build college credit, dual-credit courses have become an increasingly popular option.[1] More than 1.4 million high school students in the United States take dual-credit courses each year ("Fact Sheet"). Increasingly, secondary schools are the sites of dual-credit conferral, where 77% of dual-credit students take their courses. Nearly half (45%) of postsecondary institutions with courses taught at a high school campus utilize high school instructors to teach dual-credit courses ("Fast Facts"). Many composition educators feel a real anxiety about high school instructors teaching dual-credit composition classes. Although this point is clear, very few studies ask high school instructors who teach dual-credit composition about their own experiences. Secondary educators are often a silent partner in dual-credit courses. These educators frequently receive little curriculum support from the sponsoring university and lack fellow high school instructors to collaborate with on pedagogy. The perspectives offered by this new labor force of composition are invaluable to reconciling the questions of identicality versus equivalency in dual-credit, bilateral

relationships between high schools and colleges and questions of what pro-
fessionalization in the field of composition means with this different kind
of composition instructor.

Recent composition scholarship addresses the reality that WPAs have to
deal with the issue of quality assurance in dual-credit classrooms. In their
study, Kara Taczak and William Thelin discover the dual-credit instructor
was not informed beforehand that he would have high school students in
his course and the relative immaturity of the high school students affects
the college students in the class. The high school students themselves
"appeared to have overlooked the larger mission of the writing course; they
misunderstood the goals of the class" (20). Kristine Hansen, Brian Jackson,
Brett C. McInelly, and Dennis Eggett examine first-year students' writ-
ing performances, including students who took dual-credit courses, and
determine that students who had not taken a composition course in high
school or college wrote as well as any other group. The authors recommend
that WPAs "be less concerned with selling students on the idea that FYW
offers something new or different and be more concerned with convincing
them that it offers them something *more*—more opportunity to refine and
develop their skills as writers" (80).

K–12 research is more encouraging when its focus is on dual-credit pro-
grams' relation to graduation and enrollment rates. Bart Ganzert finds that
taking a dual-credit course showed positive effects on GPA and graduation
rates for nonwhite students and positive effects for female students enrolled
in community college programs. Dual-credit courses also move students
and instructors towards a K–16 framework that creates more partnerships
(Hughes et al.; Henry and Stahl). Matthew Giani, Celeste Alexander, and
Pedro Reyes's research suggests that dual-credit participation affects stu-
dents' postsecondary outcomes, but they also recognize the locality of dual-
credit programs by stating "our results also show that not all dual-credit
courses are created equal," demonstrating the struggle to standardize a local
partnership between a high school and college (216).

As dual-credit programs proliferate, composition has begun to recog-
nize and study the high school teachers involved. The CCCC's *Statement on
Dual Credit/Concurrent Enrollment Composition* asserts that there "should
be funds, space, and postsecondary faculty expertise necessary for ini-
tial and follow-up discipline-specific training seminars that introduce the
selected secondary teachers to the partnering college composition curricu-
lum." Many WPAs create environments for the professionalization of dual-
credit instructors, but accounts of the experiences of high school instructors
in scholarship are limited. In "Paths to Productive Partnerships," Melanie
Burdick and Jane Greer survey 81 high school teachers about college-level

writing and recognize that the high school instructors' "definitions are not noticeably divergent from what many college-level instructors might say. These teachers consider thinking skills an important part of curriculum (synthesis, analysis, evaluation) and revision an important part of the writing process" (96). Katie McWain addresses the perspectives of high school instructors, but specifically in the dual-credit space, explaining how instructors negotiate a complicated position between high school and college. Christine Denecker similarly explains their positions and calls for looking for "what dual enrollment instructors—especially high school instructors teaching college writing on the high school campus—have to offer in unearthing inconsistences that exist between high school and college-level writing expectations" (31).

This essay focuses on two high school instructors, Emma and Daphne, and their experiences teaching dual-credit composition for the first time. This work comes out of an IRB-approved project undertaken in 2012–2014 for which I conducted interviews with twenty students, instructors, and administrators and analyzed program documents that informed the conversation on the local dual-credit program.[2] I have used pseudonyms for the participants to allow for honest feedback from participants in regards to their experiences working in the dual-credit program.

The study demonstrated three tensions in the professionalization of high school instructors for dual-credit courses: the equivalency of a dual-credit course to an on-campus composition course, the creation of a bilateral relationship between high schools and colleges, and the risk professionalizing high school teachers poses to the field of composition. These tensions reveal the nuanced experiences of dual-credit high school instructors as they navigate teaching a composition course and being part of the university composition community. By listening to dual-credit high school instructors' perceptions of the university program and their positions in it, WPAs can more equitably address how to prepare high school instructors to teach a college composition course and, more broadly, how to create a collaborative relationship between secondary and postsecondary instructors.

The university's Dual-Credit Program

I studied the dual-credit program at the University of Louisville because I was first interested in how notions of "college readiness" in legislation like Race to the Top and the Common Core Standards seep into composition. I was particularly interested in dual-credit composition courses because they were beginning to grow at a variety of institutions even as WPAs were not comfortable with offering them. The tension that exists between the

economic and programmatic led me to focusing on high school instructors teaching dual-credit composition for the first time. I also taught dual-credit composition at a local high school at the time of this study (though a different high school than Emma and Daphne) and observed the very real differences in the contexts and cultures of high school and college. The University of Louisville is a large university bordering both the Midwest and South with about 16,000 undergraduate students and 6,000 graduate students. There are two courses in the university's composition program: ENGL 101: English Composition I and ENGL 102: English Composition II. The dual-credit composition program at the University of Louisville partnered with seven high schools at the time of this study. For dual-credit students to enter the program, they had to be high school juniors or seniors with a GPA of 3.0 and meet the minimum entrance requirements for the SAT (480) or ACT (20) or earn comparable scores on the PSAT (50). Moreover, according to the university's *Dual Credit English 101 Composition Program Handbook* at the time of this study, students must demonstrate writing competency, be nominated by their high school English teacher, and obtain the approval of their high school counselor (8). Because of the numerous requirements to enroll in dual-credit courses, most students have thought carefully about it and are already on track to attend college.

Most of the dual-credit instructors at the University of Louisville are high school teachers who have earned a Master's degree in English or have taken at least 18 graduate hours of English courses. All new dual-credit instructors must take the graduate-level course Teaching College Composition, which is taught by the WPA and provides an introduction to composition pedagogy. The dual-credit instructors take the course alongside first-time, on-campus instructors, who are usually graduate teaching assistants. The dual-credit instructors also attend program orientation in the summer with graduate teaching assistants, professors, full-time lecturers, and part-time lecturers. Because the orientation often conflicts with the beginning of the public school system's academic year, the high school instructors are usually not able to attend the entire orientation. The university's WPA or the dual-credit program coordinator for the English department observes dual-credit composition instructors at their high school during their first semester. At the time Emma and Daphne took the course, the teachers were required to follow a standard syllabus during their first semester of dual-credit instruction. This syllabus was identical to the college curriculum, assigning the same kinds of major writing assignments and requirements as first-time graduate teaching assistants.

High School Teacher Training in Dual-Credit Composition

The Teaching College Composition class serves not only as a way for first-time composition instructors at the University of Louisville to learn about the expectations and standards of writing and pedagogy, but also as a place for new composition instructors to establish community. Instructors discuss pedagogies, and they work in mentoring groups to articulate their challenges in the classroom and receive input from others. Emma and Daphne, who both taught at one of the top public high schools in the state, were the only high school instructors enrolled when they took the course. Emma had taught high school for 12 years before she started teaching dual-credit courses. She had experience teaching creative writing, oral communication, study skills, freshman through senior English, and AP English. Daphne had taught high school for 11 years, mostly focusing on freshman and senior English. Both instructors had a range of experiences at their high school. Emma also had a Master's degree in English, while Daphne had more than 18 credit hours in graduate English courses. They were the only high school English teachers at the high school to have these qualifications; Master's degrees held by other high school faulty were in education.

The prevailing and valid narrative is that the dual-credit experience is not identical to the experiences of college students in first-year composition. When dual-credit courses began to rise in popularity during the early nineties, David Schwalm argued "College writing courses, are, by definition, taught in the general context of college—a context impossible to replicate in a high school senior English class" (53). The high school context involves distractions such as the bell ringing and the intercom calling and the class time is shorter. The class frequently meets Monday through Friday so the instructor has more daily interaction with students than a college instructor would. The students also know each other in a different manner than the college context creates.

In one way, though, Emma and Daphne's dual-credit courses were identical to the on-campus composition courses. Because Emma and Daphne were in the Teaching College Composition course for the first time, they, along with the graduate teaching assistants in the course, had to follow an approved standard syllabus and assignment sequence. This standardization meant that the major assignment prompt templates were already created for the dual-credit class, so Emma and Daphne did not have to create any new assignments. Daphne thought the best part of the course was the access to these resources:

> I liked the fact that we got the assignment sheets and examples, rubrics, things like that. All that was very helpful. And the textbook, I've always liked the textbook. And there were some good lessons and some good PowerPoints, so, yeah, we got a lot of good materials.

These resources facilitated Daphne's work as a dual-credit instructor and her work as a high school instructor teaching other classes. To give instructors in the Teaching College Composition course opportunity to practice making new assignments that followed the standards of the program, one project required each person to create one piece of supplementary material for an assignment, such as a PowerPoint or Prezi presentation. These were then made available to everyone in the course. Emma and Daphne commented on the helpfulness of these resources along with the rubrics that were brought into the class.

However, the pace of the dual-credit courses was different compared to the on-campus courses. Emma and Daphne taught English 101 along with the high school's Senior English course (which was a requirement for graduation), to the same students for the whole academic year. Conversely, the graduate teaching assistants in the Teaching College Composition course taught English 101 only in the fall semester. Therefore, the rest of the graduate-level teaching class was ahead of Emma and Daphne on the standard syllabus by one to two major assignments. By the end of the Teaching College Composition course, they were months ahead of what Emma and Daphne were doing in their classes. This difference in schedules was significant. When working on a major assignment with their classes, Emma and Daphne struggled to remember what exactly had been discussed in the Teaching College Composition course because, although the teaching materials were online, the conversations were not as clear because so much time had passed. Daphne explained,

> But we just didn't know when to use [the material], where to use it, why. The context was lost. And by the time we got to that point from two weeks or three weeks ago, you know we had forgotten what was said. And I even took notes and still by that time it lost context.

The National Alliance of Concurrent Enrollment Partnerships (NACEP) serves as a national accrediting body for dual-credit partnerships. NACEP works to make sure that these courses are just as rigorous as the on-campus college courses by applying measurable criteria. The standards for faculty on the dual-credit site are that all participating instructors have qualifications to teach a college course, course-specific training occurs in curriculum, pedagogy, and assessment, dual-credit instructors participate in professional development, and the "program ensures instructors are informed

of and adhere to program policies and procedures" (*2017 National Concurrent Enrollment*). The University of Louisville program followed all of these standards for faculty. However, the issues with Daphne and Emma's schedules demonstrated even when a program follows ethical standards, there will still be contextual nuance that influences the instructors.

The high school instructors were also institutionally distinct from the other instructors because they worked off campus. One of the ways that this mattered was in supplemental practices of the composition program, such as attendance in pedagogy workshops and the ability to make use of the WPA's office hours. These practices could not be part of the dual-credit instructors' experiences because they were only on campus for the graduate course and they worked full-time at the high school. Emma and Daphne were not able to receive the content at these workshops and meetings, but more critically, they were not able to develop connections with other instructors and with the WPA outside of class.

Both Emma and Daphne fully participated in the Teaching College Composition class, but there is no doubt that the material conditions of being high school teachers affected their dialogue with other instructors. The high school instructors maintained their full-time jobs while taking the course on composition pedagogy; this workload is very different from the course workload of most English graduate students. These different working conditions made the high school instructors feel isolated from the university at times, but they also felt motivated by the pedagogical strategies and ideas discussed in the classroom that they were able to carry over to their dual-credit course and the other English courses they taught.

Equivalency in the Classroom

Students who took Emma and Daphne's courses indicated they benefited from having these teachers. Justin, a senior in Emma's class, explained how the class differed from what he thought it would be: "It was more interacting with the teacher, more, you know, talk out loud, more group discussions actually. More written papers than tests. Just more interacting. So I like that part of the class, and I wasn't expecting that at all." In comparison with his previous high school English classes, the dual-credit course was not about studying content for literature exams or writing a literature paper. It was also more focused on peer review and comments from the instructors than regular high school English classes. Emma and Daphne commented on their students' papers, although the material conditions of being a high school teacher made this difficult because they had so many students and so little extra time. Daphne used her planning time to make comments:

> They'll usually leave it [the paper draft] with me and I'll look at it during my planning and send it to their classroom wherever they might be and just make some notes on it, the big things. Now as far as the grading of the final product, I have to rely a lot on the rubrics because I can't possibly write as many comments as I really, truly want.

Like many composition instructors, Daphne recognized that commenting on the major aspects of a student's paper was the most effective manner for responding to student writing.

Students were also asked to use outside resources for their dual-credit class. The dual-credit instructors took them to the writing center at the university. Emma required that her students attend at least one writing center session. For Justin, that requirement made a difference:

> And what's really good about the dual credit is we got a chance to go to the writing center in the library ourselves so we did one paper, it was mandatory for every student to go and have a peer review with the actual people in the writing center. . .and I'm going to U of L next year so I know already where it is, how to do it.

Justin's high school and the university were only about a ten-minute walk. The dual-credit students were able to easily use the university resources. They could walk to the university library after school and use the writing center.

The proximity of the high school to the university allowed the dual-credit students to experience some of the context of college, but their classrooms were still made up of high school peers they already knew. Devyn, a senior in Daphne's class, commented that the course helped her and that "there weren't any drawbacks really," but

> I don't know, I guess it's just the type of people you're in class with. That kind of makes a difference too. Because I mean our class they all knew each other, they all hung out, like the majority of them, except for me. Like they all knew each other outside of school.

Devyn's experience demonstrated another limitation of dual-credit programs even when the WPA trained instructors effectively and ethically. The context of the classroom—including the group of high school peers comprising the class—made it difficult for a dual-credit class to replicate college, as Schwalm and Taczak and Thelin have explained. As much as the instructors were trained by the university, the students were still in high school and the class was physically located in a high school. The students might be college-bound, but the boundaries of whether a dual-credit

student was actually "in college" prompted the issue inherent in a dual-credit classroom because it is a liminal space. The dual-credit students, the course, and the classroom were fully situated neither in the college, nor the high school.

The dual-credit course cannot be identical to an on-campus course because of the context of the high school, the students, and in these cases, the high school instructors teaching the courses. Devyn presented a difference when she noted that not only did all of the students in her class know each other, but were also friends with one another. One of the great benefits of a college composition class is that it is a small class with students who do not usually know each other. Ideally, the class becomes a community throughout the semester. These community-building efforts are more difficult in a dual-credit course at the high school because the students already know each other and the class is taught all academic year. We know because of these contextual differences, the dual-credit class will not be identical to the on-campus course.

Instead of worrying about whether dual-credit programs dilute composition, we should recognize that dual-credit composition courses take place in a distinctive space with an unusually homogeneous population. Because these classes will continue to be offered, dual-credit programs could be considered as an opportunity to apply composition pedagogy to a special population. Inside this framework, a question emerges: "Can dual-credit courses be equivalent without being identical?" With teacher training of high school instructors through a graduate-level pedagogy course and mentoring from the WPA, dual-credit courses can be equivalent. Emma and Daphne used the same syllabus, major assignments, and assessment measures used by the on-campus instructors from the Teaching College Composition course. Emma's student Justin explained the class was able to use the university resources such as the library and writing center. In these ways, the University of Louisville's dual-credit class was equivalent primarily because the high school instructors teaching dual-credit composition were required to take a graduate level composition pedagogy course and had a supportive WPA.

Creating a Bilateral Relationship

Much of the research on dual-credit programs in both composition and secondary education revolves around the notion of a partnership. Michael Vivion argues that dual-credit programs could unite instructors from high school and college in a "mutually beneficial professional undertaking" (60). Howard Tinberg and Jean-Paul Nadeau stress that "the design and imple-

mentation of a dual-enrollment program have a significant influence on whether true collaboration and clear communication occur" (717). Definitions of college readiness develop partnerships between high school and college instructors on curriculum and pedagogy (Newman and Rosas; Hughes and Edwards).

Prevailing practice does not reflect the research because a unidirectional relationship between high school teachers and college administrators is the current design of most dual-credit composition programs. High school teachers are supposed to take courses and learn from the composition scholars. Whereas Emma and Daphne possessed many years of teaching experience, many of the graduate teaching assistants in their Teaching College Composition class had never taught before. This disparity of skills was difficult. Emma explained,

> Most of the rest of the class were brand new teachers so some of the instruction they needed, we didn't necessarily need, but they were also a more integrated part of the university, so some of the instruction we needed about that kind of stuff, they didn't need.

Emma noticed that the course fit the needs of graduate teaching assistants who were familiar with campus resources, but new to teaching. Daphne also remarked that the concentration on how to teach students was too repetitive for her:

> But the thing is, a lot of it too, especially in the beginning, was about teaching and Emma and I had been doing it for many, many years, and we had those classes a long time ago so that wasn't as useful for us either.

Emma and Daphne were familiar with teaching a variety of courses and could handle the issues that unsettle new teachers such as class disruptions, student attendance, and pedagogical strategies for a variety of learners. What they really needed help with were campus resources that were part of the college context, such as how to use Blackboard and what online resources students could use from the library.

Through taking the Teaching College Composition course, both Emma and Daphne came to know composition theory. Emma also thought that taking the class and teaching dual-credit courses could potentially lead to more discussion about writing pedagogy between secondary and postsecondary educators. Emma was interested in taking the course so she could learn more about how the composition program operated at the university. When discussing the Teaching College Composition class, Emma explained:

> Well, I think it's good in that it's working towards fostering a kind of mutual respect for what we each do even though it's different. I feel like particularly with having taken that class that kind of worked in a way. Even though during the class I felt like we were kind of separate from the rest of the class, I think it was useful, a useful course, in helping to work on some of that kind of community-ness . . . I still feel like we're a separate entity, even within the class like the way things applied or the way that we were. It was different.

Emma's response relayed the tension she felt in building community between high school and college educators and the struggle of teaching in distinctly different locations and cultures. Throughout the class, there was a sense of respect by both the graduate teaching assistants for what the high school instructors were doing and the high school instructors for their university counterparts. But as these few sentences illustrate, the feelings of being "separate from," a "separate entity," and being "different" were front and center. What Emma and Daphne were doing was different and WPAs have to acknowledge the vastness of this difference for high school instructors teaching college composition.

Both Daphne and Emma commented on the support that Susan, the WPA, offered them. They stated that she was attuned to the unique needs of the dual-credit instructors. For example, she encouraged them to alter aspects of the curriculum to best reflect their classrooms. Emma and Daphne recognized that Susan understood they were coming from a different situation that would sometimes make the Teaching College Composition class boring or repetitive for them. The fact that the WPA was supporting them, even though they occupied a different pedagogical space, seemed very important to both Emma and Daphne.

Even though Emma and Daphne described receiving support from the WPA and access to pedagogical materials through the Teaching College Composition course, the course still functioned in a unidirectional manner where the high school instructors received information on pedagogical strategies that they already knew and had been putting into practice for at least a decade. Emma and Daphne participated in class with the rest of the students and created pedagogical materials to share with their fellow students. However, they were separated by being in their own mentoring group, primarily because their schedules made it difficult to be in any other. If they had been able to be in a mentoring group with the graduate teaching assistants, Emma and Daphne would have been able to demonstrate their expertise and experience.

Although Emma and Daphne began to be part of the community in the classroom, they were still unable to have an experience like the gradu-

ate teaching assistants. If we take seriously Tinberg and Nadeau's call for dual-credit programs that foster "true communication" and "collaboration," this limitation becomes much more worrisome. Collaboration means more than dialogue. It means that the high school instructors also have a hand in shaping the dual-credit composition program. Dual-credit programs should acknowledge that high school teachers are experts in their own right, often coming in with many years of classroom experience, and everyone in the course would benefit from their knowledge of writing and pedagogy.

To make the relationship more bilateral, there needs to be clearer discussion on what high school instructors can bring to the composition conversation. The NACEP Standards address that the "concurrent enrollment program has ongoing collaboration with secondary school partners" ("Standards"). A WPA can address high school instructors' expertise by speaking to their specific positionality—their liminality—when teaching composition. This means offering the high school instructors a chance to present on a specific subject or learning strategy they think would be valuable for other instructors who have not taken education classes before. If the WPA performs research on dual-credit programs, they could ask whether the high school instructors would be interested in participating in the research so that high school instructors are not only the subject of, but also active participants in the research of dual-credit composition. This kind of research would be a professional development opportunity for high school instructors and a way for the university to learn from these instructors so that the partnership is more bilateral.

The Professionalization of High School Instructors

The dual-credit instructors in this study found themselves in a liminal space where their labor belonged to both their high school and the sponsoring university. Emma and Daphne did not describe themselves as college instructors, even though they were teaching a college class and had most of the same training as an on-campus composition instructor. Daphne explained, "Well I do notice that I'm often saying, 'This is something you would do in college.' I feel like I'm trying to prepare them, so and even with the grading, I try to point out things that a professor might point out." Daphne said this after she had finished taking the Teaching College Composition course. She still saw herself as a high school instructor preparing students for college, not a college instructor teaching a college class. Emma felt similarly: "And I don't feel integrated into that community either so I guess I don't ever really think of myself as being a university teacher." Emma and Daphne still perceived themselves as high school teachers, not

as a part of the university faculty, even though both had gone through the formal professionalization process to teach the composition class, and even though they used the same materials as on-campus instructors for the course. Their reasoning could in part be because the high school paid for them to teach the course and to take the Teaching College Composition course, so their labor was compensated through their high school. As dual-credit composition instructors, they were technically part of the university faculty, but this identity seemed to make them uncomfortable.

Emma and Daphne saw themselves as high school instructors because they had been professionalized to be high school instructors up until their dual-credit training. They commented that through taking the Teaching College Composition course, they recognized the differences in their past training where much of the focus was on literature. The courses they taught outside the dual-credit composition course revolved around literature and reading instruction; for both instructors, it was novel to have writing be the emphasis. The lack of teacher training in writing as compared to literature and reading is a prevalent narrative in English education. Robert Tremmel explains how secondary education is "far from realizing a fully elaborated disciplinary commitment to writing teacher education" because of preparing high school teachers for literature courses (17). Traditional teacher education programs should have more writing courses (Rives and Olsen; Morgan; Wright). Denise N. Morgan and Kristine E. Pytash's work also advocates for future teachers to have a "methods course devoted solely to the teaching of writing" in their teacher education programs (28). The lack of experience with writing courses and composition theory for many dual-credit high school instructors is a threat to the field of composition, specifically as more universities outsource the course to high schools.

The Teaching College Composition course was one way to begin to professionalize dual-credit high school instructors. Enrollment of high school instructors in the course made sense in regards to fulfillment of the NACEP Standards, particularly if the course was taken a semester prior to teaching dual-credit courses. However, Daphne also thought of an alternative for professionalization at the university :

> And I understand even the dual-credit teachers get college credit for this, so there needs to be, you know, something for that, but like in my situation, I felt I didn't really need a class; I needed guidance. Maybe a mentor, but not necessarily a class because that just added to my load. But I understand where the university's coming with that too.

Daphne asserted the class was helpful, but she thought that for high school instructors who already have a heavy workload, the mentor program would be less labor. A mentorship program could be a way to more fully address the issues faced by high school instructors teaching dual-credit courses versus those of graduate teaching assistants. A mentorship program could also create a closer relationship between the WPA and dual-credit faculty, one based less on assessment measures intrinsic to a class and more open than just class time and office hours. Mentoring would not fulfill enough professionalization for teaching dual-credit composition because while it would offer practical advice, it would not address composition theory with a variety of new instructors. The mentorship program would be an effective supplemental part of professionalizing dual-credit instructors.

The high school instructors who teach dual-credit composition are in a complicated position because they are contingent faculty to the university. The instructors teach for the university, which offers credit for the course, but they get paid by their high school. Emma and Daphne did not see themselves as college composition instructors. WPAs are in the difficult position of figuring out how to run a dual-credit program that aligns with their curriculum in an effective and ethical manner, specifically in regards to pedagogy. In the foreword of *College Credit for Writing in High School*, David Jolliffe asks a question fundamental to research on dual-credit in composition: "Should high school students even be encouraged or allowed to accelerate and earn college credit in composition via Advanced Placement (AP), International Baccalaureate (IB), early college (EC), or concurrent enrollment (CE) programs?" (vii). To that end, should WPAs encourage high school instructors to teach composition by professionalizing them? Joyce Malek and Laura R. Micciche argue for faculty "to influence as much as possible what is taught in dual enrollment high school composition courses, how, and by whom" (92). Malek and Micciche created a certificate program for high school teachers, but they also suggest not participating in partnering with high school instructors seeking certification because of the time and labor that influences the WPA and composition program. Labor issues filter down into the perceptions of the identity of composition because of its history as a service course. Having high school instructors teach composition reflects the nature of this service and may lead to some composition scholars' discomfort with dual-credit programs. Some believe that if composition can be meaningfully taught in high school, the long-fought for professionalization of the field is at risk. There could be more arguments for high school instructors teaching composition, which would eventually lower the number of students who take composition when they come to college. This would thus lower the number of composition instruc-

tors needed. Many English departments, especially where the numbers of English majors are dwindling, depend on the composition program as courses they know will fill.

Too much composition at the high school level could be detrimental to our field not only in course numbers but also in scholarship. If first-year composition becomes an increasing part of secondary education, then first-year writing as a subject to be studied would not be as accessible to post-secondary compositionists. Also, secondary education scholars might start studying composition more, so there could be disciplinary changes. The fear of this risk of professionalizing high school instructors is understandable to the field.

Because of the risks that are present, WPAs face a challenge economically, programmatically, and pedagogically when universities offer dual-credit courses but do not attend to those courses, thus hurting the whole composition program. Unless WPAs are in a position to have full-time faculty or adjunct instructors teach the dual-credit courses, many WPAs deal with dual-credit programs by taking a risk on secondary educators teaching it. What should be recognized is that many of these instructors, like Emma and Daphne, are rightfully anxious themselves about teaching the course and need the direction, institutional support, and mentoring that an on-campus faculty member would have at their institution. Emma and Daphne struggled with the Teaching College Composition class, but they also needed and appreciated the support of that class and the WPA. Some other high school instructors might not have done as well. Maybe at some institutions dual-credit courses will ultimately fail no matter the professionalization that composition programs provide. Support and mentorship is needed, although dual-credit courses and who teaches them can seem threatening to composition as a field.

Collaboration between High School and College

The professionalization of Emma and Daphne revealed three tensions of high school instructors teaching dual-credit composition: formulating a course that is equivalent, creating a bilateral relationship between high school and college instructors, and risking the professionalization of composition in training dual-credit high school instructors. Throughout this study, it was clear that the dual-credit composition courses taught by Emma and Daphne were not identical to the on-campus composition courses. Yet, the Teaching College Composition course, support from the WPA, and increased teacher training explains why the course could be equivalent. The University of Louisville program also worked to create a dialogue between

high school instructors by including them with new graduate teaching assistants in the Teaching College Composition course. However, the program could go further by recognizing and showcasing high school instructors' expertise in pedagogy, curriculum, and education policy. Creating a bilateral relationship means listening to high school instructors on their expertise and implementing this expertise into the dual-credit program. Christine Farris has designed professionalization opportunities for the dual-credit program at Indiana University, where Farris conducts 35-hour summer seminars that introduce high school teachers to current methods in college composition (278). The high school teachers in Farris's program are funded by the university for the summer seminar, and they also participate in the fall and spring colloquia. They are able to interact with on-campus composition instructors and present their own pedagogical knowledge.

As dual-credit programs continue to grow, WPAs could also match a new dual-credit high school instructor with another high school instructor who has experience teaching the course. Such a mentorship program could be a way for high school instructors to have conversations with one another about specific challenges. More community could help teachers such as Emma and Daphne see how they are a certain kind of college instructor.

The increased contact WPAs have with local high schools through the dual-credit courses offers an opportunity to make sure that there is a National Writing Project (NWP) site in the area. The NWP offers professional development for K–16 writing educators and has nearly 200 university-based writing project sites in all 50 states. WPAs can use the NWP as a model for collaboration between university and secondary educators in the dual-credit space.

At the University of Louisville , the dual-credit composition program is an effective and ethical space. The WPA, the dual-credit coordinator, and the participating instructors at the time of this study were all dedicated to teaching composition. In part, this program is effective because it is a Research I state university and possesses resources like a graduate-level Teaching College Composition course. Many universities, colleges, and community colleges are not in the same financial or material place. In fact, some of these institutions might have dual-credit programs because they are viewed as a way of recruiting students, as well as a means of gathering tuition money from students who are not necessarily on-campus students without having to provide any kind of institutional support for the faculty who teach the courses.

For colleges that do not have a graduate-level Teaching College Composition course to offer their high school instructors, there are other ways

to prepare the high school dual-credit instructors and create a relationship between the college and high school:

- Designate a specific person for the high school dual-credit instructors to contact with questions about curriculum, assessment, and other factors. This could be the WPA or, if there is no WPA, the department chair. Also provide the high school instructors with the contact information for the university dual-credit coordinator, if there is a college contact person, in case students have problems with bills, log-in information, or any university issues that are not part of the classroom itself.
- Offer the curriculum well in advance to the dual-credit high school instructors. If there is an orientation for the writing program, ask them to attend the orientation. Meet with any new dual-credit high school instructor in person so a relationship can be established. Provide not only the curriculum, but also sample syllabi, textbooks, major assignments, and schedules so that the instructors are clear on the main objectives of the class and how these objectives are assessed by the composition program.
- If there are other high school dual-credit instructors you have worked with in the past, ask these instructors to mentor the new instructors so they have people to turn to with questions besides the WPA or department chair. This also creates an informal network that again better connects the dual-credit program with the college or university. This relationship creates more of a community for the high school dual-credit instructors, who are many times in tenuous, liminal positions and carry a heavy teaching load.
- If you publish research on dual-credit programs, consider co-authoring with a dual-credit high school instructor, or if that is too much labor, consider asking them to read a draft of your publication so they can provide their insights on dual-credit programs since there has not been enough attention paid to their ideas on dual-credit courses in composition scholarship.

The professionalization of high school dual-credit instructors continues to happen in a number of programs in effective ways. What we need more of in composition is listening to high school instructors' experiences in order to understand the issues in the dual-credit space that affect them so that WPAs can better address the situation, specifically through clear curriculum and assessment, professionalization, and equitable labor practices. Although dual-credit courses have been thrust on most WPAs by

their college, dual-credit programs provide an access point where high school and college instructors can work to collaborate on writing pedagogy and professionalization.

NOTES

1. Dual enrollment, concurrent enrollment, and dual credit are also phrases used to refer to the situation where a high school student takes a college course and receives credit at both levels. I will refer to the course as dual credit because the specific program studied called itself a dual-credit program.

2. This study was approved by an institutional review board for human subjects research (protocol number 12.0036).

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Meeting the Promise of Negotiation: Situating Negotiated Rubrics with Students' Prior Experiences

Joe Cirio

In negotiating rubric criteria, students are assumed to have the capacity to engage meaningfully and productively in such negotiation, a process that involves an intentional discussion of student and teacher differences to come to a kind of consensus. However, it is not yet clear the extent to which students can participate in these negotiations. I take up this issue, presenting the findings of a study describing what two first-year students—Marie and Anthony—understood about rubrics and about how their prior use of rubrics informed their use of rubrics in first-year writing, including negotiating them. Marie shows an attachment to traditional rubric criteria from prior experience and has a limited language to describe writing concepts. Anthony demonstrates an acontextual use of the rubric as a checklist rather than as a community-based inventive tool for self-assessment.

Rubrics are a familiar tool used to support teachers' responses to student writing: they are often used to articulate and distill expectations for students by providing criteria and operates as a guide for teachers to score or grade student writing based on those criteria. Despite its common use, the viability of using this tool remains contested. Should we decide to use a rubric, WPAs and teachers alike must confront ideological questions about how to use it in our programs and our classrooms: Where does a rubric originate? Who is permitted to participate in creating the rubric? What impact will the rubric have on the values and practices of the classroom? At the core of these questions is not simply how to frame the expectations and criteria informing a particular assignment, but how to use the rubric, given that it is imbued with our classroom and program discussions about writing and its values.

For some teachers, a negotiated rubric—a scoring guide created with engagement of students—might offer the best of all worlds: it can satisfy

concerns with regards to student and teacher control over the values of the classroom and can become a means of keeping both student and teacher accountable while also keeping student learning as the primary goal. A number of researchers have embraced such a rubric-making practice. Asao B. Inoue develops an approach, for example, that stems from Brian Huot's notion that the teaching and learning of writing should actively involve students' engagement with the assessment of their writing. Students "not only learn to assess themselves, taking active learning stances in the classroom, but they begin to articulate how assessment and writing work in their own practices—theorize—that is, they begin to be more self-conscious, reflective writers" (Inoue 209). In a similar way, Chris Anson, Matt Davis, and Domenica Vilhotti use their method of generating rubric criteria collectively with students as a means to "help students articulate and internalize readers' expectations for their assigned writing" (35), thus seeking to make the process of assessment among peers or from teachers more transparent and to promote student self-assessment practices. Chanon Adsanatham offers his negotiated approach to multimodal assessment as a means of resisting "teacher-centered pedagogical and evaluative approaches that posit the instructor as the sole source of knowledge and authority in the classroom" (156). Rather, for Adsanatham, "If knowledge derives from dialogism and social-epistemic interaction . . . then exchanging, debating, and negotiating grading criteria, and revising them accordingly can strengthen our learning and growth as writers and assessors" (156).

For those who engage in rubric-negotiating practices, an overriding assumption is presupposed: students are assumed to have the capacity to engage meaningfully and productively in such negotiations, a process that involves an intentional discussion of differences among students and teacher to come to a kind of consensus. I propose that the capacity to negotiate in this manner hinges on three interrelated elements: (1) that students know what their own values are, (2) that students have a language to articulate tacit writing values, and (3) students' explicit language is robust enough to account for the complexity of their writing experiences. However, it is not clear that students have the capacity to participate in these negotiations. To better understand students' ability to negotiate these values, I explore these elements of negotiation in three parts.

First, I consider the contextual and theoretical factors surrounding the negotiation of rubrics. Second, branching from these theoretical and contextual factors, I unpack the findings of a research study describing what two first-year students understood about rubrics and how their prior use of rubrics inform their current use of rubrics, including their negotiating in first-year composition. In doing so, I argue that the two students—Marie

and Anthony[1]—exemplify some of the difficulties underlying the negotiation of rubric criteria with students: Marie shows an attachment to traditional rubric criteria from prior experience and has a limited language to describe writing concepts, while Anthony demonstrates an acontextual use of the rubric as a checklist rather than an as a community-based inventive tool for self-assessment. Finally, based on the conclusions drawn from the case studies, I consider the implications for WPAs and writing instructors interested in engaging students in negotiating rubric criteria.

Opening the Occasion for Negotiation

As above, and throughout this project, I position rubrics as an educational tool. As Eric Turley and Chris Gallagher argue, understanding the rubric as a tool or technology shifts away from assumptions deeming the rubric inherently good or bad, and moves towards practices or uses attached to the rubric. As the authors explain, much teachers' hesitation in using rubrics originates from the historical top-down rubric practices where teachers and students inherit a predetermined writing scale designed by administrators, testing regulators, or policymakers who have attempted to quantify writing quality. An inherited rubric plays a role in prescribing a "conforming . . . set of imposed expectations" from above instead of playing a descriptive or synthesizing role for community values (Turley and Gallagher 89). Accordingly, in such a model, the criteria are not contextualized for the potential constraints at play in the classroom such as instructors' specialties, students' interests, students' strengths or weaknesses, or the nature of the assignment at hand. Moreover, Valerie Balester, using race as a lens to study writing assessment and its technologies, writes that traditional rubrics can become a kind of roadblock to the inclusion of multiple sets of values because instead of opening a dialog about assessment values and the politics of those values, it prescribes values. The participatory nature of negotiated rubrics, then, appears to be a way to disrupt the inherited, prescriptive nature of traditional rubrics.

Negotiation implies difference: it requires contrasts in order to build values or goals that account for differences in a classroom, usually culminating in some kind of consensus. In a classroom-as-contact-zone model—"social spaces where cultures, meet, clash, and grapple with each other" (Pratt 34)—it is through negotiation of values that teachers and students share identities, share backgrounds, and draw attention to places of difference. Classroom negotiation thus assumes that there are, in fact, differences to negotiate—that students have something to offer to the context of the classroom. In fact, instructors negotiating rubric criteria with their students

(Adsanatham; Anson, Davis, and Vilhotti; Inoue) recognize that students bring into the classroom a whole host of experiences with writing that influence their understanding of it. As Adsanatham writes, teachers "can learn from them [students] as much as they can from us" (155). Moreover, Diane Kelly-Riley believes that such reciprocal learning is a means of holding teachers accountable to students: "classrooms are microcosms of our larger society—complete with injustice and inequality," and accordingly, "teachers or disciplines can [not] be safeguarded against intentional or unintentional bias" (32). Kelly-Riley also suggests that students should be given an opportunity to be involved in how their work will be assessed in order for them to have a stake in the structure of the class.

As these authors indicate, the negotiation of rubrics and rubric criteria offers participants an occasion to grapple with the textual values, expectations, and goals involved in a classroom community. The rubric appears to operate at the cusp of this negotiation: it is a material representation of the negotiated values in the form of articulated criteria. When we negotiate the rubric, we are in fact negotiating the values of the classroom. The negotiation of rubrics, then, becomes much more than the development of a guide for grading; it is the negotiation and articulation of values across a number of discourses including the classroom community, the writing program that supports the course, the students' unique linguistic backgrounds and cultures, and the discourses that emerge from students' experiential values located in their everyday writing practices. Put otherwise, regardless of whether or not negotiated rubrics articulate the values relative to a single text, they also point outward to articulate what both teachers and students value as good writing.

Socialization of Writing: The Score

With the call for greater opportunities for student negotiation, we must also contend with the ways students themselves are not completely safeguarded against or immune to buying into and reproducing the values of a dominant discourse associated with traditional assessment. Susan Latta and Janice Lauer raise questions about students' self-assessment, itself a key aspect of negotiated rubrics because, in the context of negotiation, students interrogate and articulate how they will attend to revising their writing. They question, "By asking students to assess themselves, are we asking them to internalize the strictures and guidelines of a system that may be discriminatory?" (32). In other words, simply prompting students to participate in their own assessment is not enough to insure negotiation: we cannot assume that students will not reinforce the kind of values that negotiation

aims to disrupt, such as a preoccupation with correctness in language or with the acontextual voice.

Many scholars have recognized that students bring with them a host of experiences and ideas about writing that were developed long before entering our classrooms. Certainly, we want students to offer such experiences to help us frame our classroom practices; however, it is also important to better understand where those writing experiences have developed and what kinds of epistemologies may be in play when students negotiate writing values. For example, research conducted by Kathleen Blake Yancey, Liane Robertson, and Kara Taczak on the transfer of student writing knowledge considers the prior knowledge that students draw upon in new writing contexts at the college level, namely first-year writing. The authors discuss the effect that the culture of testing—specifically, writing for a score—has on students' conceptions of writing, attending particularly at Florida's FCAT.

Take, for example, a student profiled by Yancey, Robertson, and Taczak named Andy. Andy demonstrates the kind of values we might expect from students socialized to high-stakes testing cultures: (1) that the instruction students receive in high school support their success in a standardized writing test by drilling practices that misinform them of the nature of writing; (2) that students do not have the opportunity to develop a language enabling them to discuss the complexities of writing and the writing process; and (3) that students do not recognize that there are writing activities beyond those prompted in testing or the classroom. Each of these three values are demonstrated in their description of Andy:

> Andy, a first-year student majoring in political science, entered the [first-year composition] course [1] believing he had been "brainwashed" with the five paragraph assignments teachers use to prepare students for the Florida standardized writing exam, the Florida Comprehensive Assessment Test, or FCAT. He felt "uneasy" about writing generally, and it's probably not surprising since [2] he had no composing process to call on. Because the totality of Andy's writing instruction had been test-specific, he had developed no composing method other than an abbreviated process attuned to the test environment. Upon entering FYC, [3] he attempted to use the single approach he had relied on in high school, writing up an assignment in an hour. This approach to writing, as [Lisa] Scherff and [Carolyn] Piazza (2005) discover, is common for 90% of high school students in Florida. (107)

This example further demonstrates, as Elizabeth Wardle argues, that being socialized in a culture of large-scale, high-stakes testing represents "an

attempt to limit the kinds of thinking that students and citizens can do" (Wardle). Similarly, Bill Condon argues that when the construct of writing for students is reduced to a measurable unit producing a score, students generate value systems that may not benefit them—in fact, the value system may be detrimental to them considering how these tests misinform students about the nature of writing. Condon, reflecting on assessments for placement, writes that when

> we reduce the construct *writing* to only those parts of writing that are obviously measurable, we carefully train raters to attend to only those factors, and we pretend that the varied set of competencies that combine to produce 'good writing' can be expressed in a single number. (141)

Thus, the score becomes what Yancey, Robertson, and Taczak call the "point of departure," a stance that defines writing for students and is supported and facilitated through an entire system that is invested in reporting writing as a score. Before students enter college writing classrooms, they are immersed in writing environments defined by assessment technologies that distort and misinform them about the nature of writing. Students' exposure to writing in these environments—whether it is for state-mandated tests such as Florida's FCAT or FCAT 2.0[2] or an AP timed essay—nurtures an understanding of writing that may not benefit these students in college writing contexts, and, in fact, such understanding of writing may be detrimental to them because it is at odds with and substitutes for a more robust language to think with and talk about writing.

If Andy represents a generation of students born into No Child Left Behind and thus raised within a testing culture where writing is reduced to a test and especially a score (see Bomer and Maloch; Addison and McGee), then we might further ask whether students have the capacity to participate in the kind of rubric negotiation that a teacher may ask them to engage in. Put another way, when the writing values students hold are derived through years of testing in school, we may be, in asking students to negotiate the criteria for a rubric, effectively inviting them to reproduce exactly what we had hoped to disrupt.

The Study: Two Student Examples

Given the socialization of students in educational contexts, I designed and implemented an IRB-approved research study that sought to explore students' capacity to negotiate rubric criteria used to assess their writing. To report on such capacity, I focus my attention on two, first-year students— Marie and Anthony—at Florida State University. Specifically, I inquired

into what these students knew about rubrics as they entered college, their prior experiences with rubrics, and how such prior experiences or knowledge informs their current use of rubrics. This attention to prior experience has, thus far, not been taken up in research on rubrics and rubric negotiating practices, and attending to students' prior experiences can more directly answer questions concerning what students are bringing with them when we ask them to participate in the negotiation of rubric criteria. Put otherwise, questions regarding students' capacity to negotiate rubric criteria can, in part, be answered through attending to their prior experiences: their awareness of their own writing values, the language they use to articulate those values, and, importantly, the factors involved that have influenced their values and terminology.

Both participants were students in a first-year composition course where the negotiation of rubric criteria was part of the classroom's assessment for one major assignment at the start of the fall 2013 term.[3] Each participant volunteered their time to speak with me twice about their experiences. The first interview for each participant took place within the first few weeks of the semester and served as my introduction to their experiences with rubrics. The second interview occurred at the end of the first project (after the rubric was negotiated and, presumably, used by students). This interview prompted each student to describe how they utilized the negotiated rubric during the composing of the first project, if at all. The interviews of each of the participants offer a partial glimpse into students' histories, dispositions, and motivations and can also indicate some of the kinds of values those students have built around writing and assessment. I would also emphasize that the students' responses during interviews reflect an ongoing process of student-teacher negotiation that occurred over the 15-week course. Since these findings only focus on the first few weeks of the semester, they do not tell a full story of the classroom's progress of negotiating values over the course of a semester. Furthermore, each student should not be understood to represent a "type" of student; rather, each of the students' accounts raise a set of questions and values to which teachers may need to attend if rubric negotiation is part of the classroom assessment and pedagogy.

In each discussion below, I report a pattern of responses that gesture toward the kinds of prior experiences that impact how students may participate and contribute to rubric negotiations. I begin by outlining the classroom context and then present each student separately, each of whom present their own set of questions concerning rubrics, rubric negotiation, and writing generally. Marie and Anthony's accounts both demonstrate a common assumption in writing pedagogy that student knowledge is situated and grounded in prior experiences. As such, the goal of presenting these

students' experiences is to acknowledge that students embody a socialized experience that, as teachers, we should affirm and recognize as we seek to better meet our students' needs.

Classroom Context

As noted, this project is specifically interested in students' prior knowledge as a means of exploring their capacity to negotiate, and as such, I have not explicitly attended to the efficacy of this particular instructor's negotiation of rubric criteria or pedagogical approach. The instructor's method of negotiating rubric criteria is relevant in so far as it relates to how the student used the rubric itself, but given the scope of this project, it will not be the central focus on the findings. Thus, I attend to the classroom only as it is a constitutive factor in how each student frames their responses, most notably when discussing how he or she used the rubric in the first assignment by describing the process through which the rubric was negotiated.

The instructor, a graduate teaching assistant in the rhetoric and composition doctoral program named Peter,[4] designed the course to use personal discovery as an approach to composition. Florida State University's first-year composition program has adopted the learning outcomes provided by the Council of Writing Program Administrators and listed them in its 2013–2014 teacher's guide, a publication made available to all TAs in the program. Instructors are then able to adapt their curriculum to the instructor's interests. In the case of Peter's class, the first half of the course is meant to give students the opportunity "to explore and write about your personal experiences, ideas, and values." The first assignment asks students to construct a literacy narrative using a series of personal moments or occasions. The project, titled "Disjointed Snapshots: All the Pieces That Make Me Who I Am," asks students to create a set of one to five sentence "flashes" of "significant experiences in your life that make you who you are." Peter dedicated the first half of a class session to a peer review workshop where students worked in pairs to read over full drafts of their first project and he dedicated the second half to developing a negotiated rubric with his students for this first project. To begin the negotiation, Peter prompted students to reflect upon the peer workshop and offer criteria that they would like to be assessed against. Peter wrote every suggestion on the board and, with his students, categorized those articulated values into the final rubric: creativity/innovation/x-factor, detail/"show, don't tell"/ imagery, no fluff/ not boring, order/organization, paper length/snapshot length, cohesive/big picture, voice (which included grammar, syntax, word choice), and effort.

Marie: Rubrics in Closed-Circuit Exchange

Marie—a white, first-year student in her first semester at Florida State University—had an extensive familiarity with rubrics, describing in our first interview that she "pretty much [had rubrics] in all my high school classes," not only for writing courses, but for a variety of courses and projects. She drew particular attention to a high school English teacher she had taken the year before who

> would give us, like, this really strict rubric about everything he was looking for, and if we had extra things we knew what kinds of extra points we would get and where he would take away points and stuff like that. So, it was really easy to build our papers.

In both interviews with Marie, what came across clearly was that the rubric was a means of invention, as her comments indicated: the delimitations of the rubric were not restrictive for Marie. In fact, she often discussed the rubric as a kind of window that makes legible (a) the teacher's expectations and, thus, (b) the rhetorical situation of the task at hand. Because rubrics, for Marie, are tethered closely to teacher expectations (and to the writing task itself), she seemed to demonstrate a strong attachment to rubrics and, accordingly, presents two issues in the negotiation of rubrics: first, students may not be motivated to break away from the expectations of the teacher—even former teachers. And second, students may find it difficult to offer writing values that are unlike those developed in environments through which they have been socialized via their previous experiences with school writing. Toward this latter point, teachers may need to account for the limited language used to describe writing in testing environments. This language may circumscribe an otherwise robust discussion of writing and how it works, as alluded to earlier.

A theme that Marie often circled back to in her interviews was the ways that rubrics helped her orient herself toward the teacher's expectations. Particularly in her first interview, Marie placed a lot of value in rubrics because, according to her, it is not often clear what a teacher may value about a written text, and a detailed rubric can offer this kind of information. When asked what makes a good rubric, she answered,

> Something with details . . . so we could get the best grade that we could. So, stuff that showed specific details of what we actually needed to put in the paper and nothing that, like, left us questioning, like, "Should I put this in my paper? Should I add this type of reference?"

Marie's appreciation of detailed rubrics appears connected to her understanding of rubric's function as blueprint for a grade and, thus, a key component in invention, very often appearing as the central source of invention. The details of a rubric allow her full view of what the writing task requires of her. In addition, in her initial interview, Marie understood writing primarily as a closed-circuit exchange between herself (and her writing) and the teachers, and the rubric often facilitated this exchange. She wrote,

> Well, because sometimes we think different than the teachers do. So, [the rubric] shows us what they're looking for because we might be writing about something that we believe in but—and, like, they're looking for specific things for us to say. So, it shows us what they want.

In a closed-circuit exchange such as Marie described between her writing, a rubric, and the teacher, discussions of writing begin and end with the teacher—anything exceeding the teacher's expectations, including what she may personally believe to be important, is superfluous. Indeed, even when discussing how she responds to her peers during a workshop, she pointed to the rubric as facilitating these discussions: "we would sit down and get a rubric and, like, go through their paper with their rubric—with our rubric—and just make sure they had everything before the teacher saw it." Across both interviews, Marie demonstrated a rubric-oriented disposition in her writing: the rubric is a device through which she makes writing choices. Certainly this use of rubrics, to help make writing choices, is expected and likely encouraged by teachers; however, Marie did not seem to acknowledge expectations of a writing assignment that are *beyond* expectations articulated on the rubrics. And, in a way, up to that point, she did not necessarily seem motivated to think beyond the terms of the rubric qua teacher, this closed-circuit exchange of writing and grade.

When asked how she operates without a rubric, she mentioned, "it's a lot harder to write on an assignment because . . . we don't know what they're expecting . . . us to write." When asked to describe how she writes for purposes that are not for school and do not have rubrics, Marie indicated that "it's what you think." In making a distinction between writing for school purposes and for everyday purposes, she distinguished such writing as either graded work for a teacher or non-graded work,

> If it's something that's going to be graded it's something that somebody else is going to read, and they are—they have an expectation, and so when you're just writing for [yourself] you don't have to show anybody if you don't want to. So, it's more for yourself. I guess, if that makes sense.

These last comments about her everyday writing processes seem still under-developed—in other words, she may not yet think of everyday, non-school, non-graded writing as writing, and she was perhaps only beginning to think of it as a kind of writing. For instance, in the first interview, when asked whether she gets most of her understanding of writing from school or outside of school, she responded, "definitely school." At least in her phrasing, she unequivocally saw her understanding of writing as developed through school, and as I noted earlier, the construct of writing—the definition of writing that stipulates what is included and excluded in context (see Dryer et al.)—that is taught and testing in school can have a profound impact on how students talk about writing.

Certainly, a fuller, more robust construct of writing represented in a school environment can nurture a more robust language to discuss and articulate writing knowledge in the future; however, it is often the case that the construct of writing is limited to only those aspects of writing that can be summarized into a score (see Condon, above). Although we cannot know the full extent of the kinds of constructs of writing with which Marie has been socialized in school, her responses can nonetheless indicate that much of her experiences with writing in school, up to that point, may indeed have been influenced by a construct of writing as testable and grade-able. Consider, for instance, her response in the first interview regarding the kinds of criteria she might include on a rubric for a writing assignment: The criteria she pointed to seem to gesture toward the same construct of writing that is testable and grade-able, reflecting a more positivist, current-traditional-ist epistemology. She began with grammar as a criterion: "Definitely, like, grammar if they're going to check grammar." She continued naming other criteria, "Um, just, like, paragraph structure is, I think, important because some people, like—in high school we learn that a paragraph is four to five sentences, so stuff like that. Um. Length because people always have a different idea of what we want. So, just, like, general information." Marie's comments here seem to signal that there may be another issue that needs to be attended to; namely, her language in discussing writing appeared to be limited by the construct of writing defined by previous rubrics or previous writing instruction that tended to emphasize the parts of writing that can be numerically defined, i.e., that is countable or testable.[5]

Although these interview excerpts offer only a partial view of Marie's approach toward rubrics, she presents at least two considerations for the negotiation of rubrics: teachers should consider the scope of writing experiences students may draw upon during rubric negotiation and the potential limits of their language to describe writing. As I noted earlier, including students in the negotiation of rubric criteria is often meant to give students

the opportunity to offer potentially alternate values of writing that are not often supported in institutional writing contexts. However, Marie appeared attached to past school writing experiences in such a way that she is aligned very closely to teacher expectations. As such, it appeared her writing process is consumed by the logic of traditional, inherited rubrics. Marie's writing process did not seem grounded in any particular rhetorical concepts of writing, but rather in whatever is or has been articulated by a teacher via a rubric. A student like Marie may bring writing values and criteria to the negotiation process that will re-inscribe the kinds of institutional writing values that a teacher would hope to disrupt. Certainly, students offering such values and criteria can be helpful and productive in a negotiation because it may prompt discussion and deeper analysis into the salience of these criteria in new writing contexts. However, teachers should also not be surprised if students offer such values—it may be imperative for teachers to help students understand those values better: where they came from, how to expand from them, or whether to replace them completely.

Anthony: A Theory of Rubrics

Like Marie, Anthony—also a white, first-year student in his first semester at Florida State University—has had extensive experiences with rubrics throughout his schooling, although Anthony emphasized that his primary experiences with rubrics go beyond that of a writing course. In fact, in our initial interview about rubrics, Anthony's first mention of his rubric experiences were with the kinds he would receive in his science and math Advanced Placement (AP) courses in high school, pointing specifically to AP Biology, AP Environmental Science, and even AP Calculus. Anthony appeared to be very reflective about his relationship to rubrics, speaking with expertise about rubrics, drawing on his experience with rubrics of different kinds, for different assignments, and across subject areas. Anthony, a successful student despite his difficulty with writing due to dyslexia, showed a nuanced and complex understanding of the role of rubrics and his understanding of writing, making a concerted attempt to theorize and label how writing and rubrics work. Throughout both interviews, he reflected upon how rubrics function for different kinds of genres and disciplines, but also how he, himself, used a rubric when provided. Although he seemed almost ideal for rubric negotiation given his reflective approach to rubrics, he nonetheless poses a set of considerations for teachers. Namely, Anthony mentions that he doesn't "necessarily look at the rubric" when writing because he can easily recall the axioms of his former teachers, but *does* find it useful when it is focused on what he refers to as "technicalities" or style

and grammar issues, which "are usually what would get me," i.e. in terms of grading. In this sense, he is similar to Marie in how they both tether rubrics to concepts and criteria that reflect a more current-traditional epistemology. However, unlike Marie, Anthony both (a) did not necessarily need or want to use rubrics during his writing process, and (b) when given a rubric, saw its function more as an acontextual checklist for technicalities, thus, he may only draw upon a limited set of criteria based on his use of rubrics.

In our first conversation, Anthony offered his description of a rubric:

> So a rubric would be a guideline to the criteria that we are being graded. Within the paper the rubric should contain information, like, like that states the degree to which you'll be graded upon so you've got the topic and the extent of how well it was executed.

Based on his response, we began to discuss how he had developed this understanding of rubrics. When asked to describe the kind of criteria he might expect from a rubric provided by teachers in an on-level (or non-AP) English course, he began to discuss some conflicts he has had with the criteria on rubrics for writing ability compared to those on a rubric for a science course:

> I think writing is the hardest thing to put a rubric on by far. It's not, like, a science course where there is—you obviously have the information or don't have the information. It's also very hard to really judge creativity, and I think it's also even harder to do that within writing. I took a couple of art classes and rubrics for art classes were very different for rubrics in writing courses even if it is a similar performance; it's much harder to grade a piece of writing unless it's blatantly terrible or unless it's just amazing.

When discussing the nature of work in the sciences and the particular genres therein, Anthony recognized how the purpose of assessment in this academic context is to point out right or wrong answers: he described this as something that's easy (in his use of the word "obviously"). In fact, when describing assessing writing, he pointed out that assessment for a written text is easier if something is "blatantly terrible" or "just amazing," which would appear to be the same conventional wisdom of writing assessment experts: interrater reliability is stronger among writing samples that are on the binary ends of the scoring scale (e.g., Cherry and Meyer; Smith). But Anthony arrived at this conclusion through his experiences with a multitude of rubrics of various kinds, including in the sciences as well as art. And more, he used this knowledge to articulate differences between assessing texts of different kinds. In other words, he was recognizing that assessment in the sciences, art, and writing is different: he's noting differences in dis-

ciplines and how the writing in those disciplines is assessed. For instance, unlike the sciences, writing is often assessed in the gray areas with content that is not easily quantified. Further, he's questioning how to judge abstract concepts that are associated with writing such as creativity; these qualities, he seems to say, were different than in the sciences.

When Anthony discussed the challenges that come with representing his ideas, he focused on what he calls "technicalities": "When I'm doing a research paper, I definitely utilize the rubric more because there's more technical—it's more technical, and those technicalities are usually what would get me." When asked to explain what he means by technicalities, he explained, "Spelling, grammar, punctuation, citations: those are the things that always, like, get me when writing." The challenges that he experienced are not so much the rhetorical ideas—organization, conveying an idea, voice—but rather, the rule-based practices that are easily quantified and identifiable, much like science- or math-based content. As we begin to observe, Anthony used the rubric to help with these trouble areas, these technicalities for this particular assignment. It helped him to draw attention to aspects of writing which, through his dyslexia, he would not have otherwise focused on. Anthony begins to show us how the rubric helps with some aspects of his writing process, namely, rule-based practices.

However, in the second interview, conducted after Anthony completed his first project, I specifically asked how often he used his class' negotiated rubric during his writing process. He replied, "I didn't use it at all." He goes further, the assignment "wasn't a technical piece of writing. There wasn't sources I needed to cite . . . I didn't have to deal with like any in-text citations or giving credit to different authors. It was, it was all my work . . . ." From this excerpt, we can understand that a rubric for this student is helpful for when an assignment calls for rule-governed or enumerable values. The more descriptive concepts—those criteria that exist in the gray areas, not easily quantified—he can handle on his own. As he described, for many writing situations, he has an internal "checklist" of writing concepts that is culled, at least in part, from teachers he's admired. He elaborated on this process:

> I go through my own checklist, I suppose. Checklist with writing things. I try to write good stuff. I don't just put stuff down on paper. My teacher in high school, my senior year teacher, was incredibly challenging teacher. She's an amazing teacher. And so, she's kind of like drilled certain things into my head with my writing that I like just follow, I suppose.

With such comments, we can begin to note some interesting distinctions between Anthony and Marie. For instance, Anthony was able to develop and describe a writing process that is not beholden to a rubric. As such, he recognized the moments where he would want a rubric, when he wouldn't, and why. Where Marie organized her writing process around and through the rubric, Anthony appeared to be more deliberate with his use of a rubric. He has developed a "theory of rubrics" that he uses as a guide to his writing. This was demonstrated clearly when I asked if the process of creating the rubrics in years past had ever been made clear to him:

> It wasn't, but I was able to infer what it means. So, you do a unit and then you would write a research paper or you review it or it would be tested in some way—or quantified in some way and that's—everything that you learned through that unit is expected to be present at the end, and I think that's where the rubric comes in.

Inferring how a rubric is created, he recognized that the rubric is in fact the representation and synthesis of a set of values. He appeared, then, positioned to write *without* a rubric. Anthony recognized that to be successful in a writing situation, he must read across the materials, discourses, and values that surround the writing task—a rubric can often be helpful, but it is one document among many that Anthony can use. Anthony's ability to put the values of the class, the rubric, and his own experiences in conversation with one another is the kind of (personal) negotiation, existing prior to or concurrently with a first-year writing course, that is important to the writing process, and would make Anthony a valuable participant in creating a negotiated rubric. However, Anthony did not appear to need, or want, the rubric for his writing process except in cases where the rubric would remind him to draw his attention to his common pitfalls: spelling, grammar, punctuation, citations.

Conclusions, Implications, Displacements

Reading across these cases, we can certainly observe that the practices we attach to rubrics, including the negotiation of their criteria, are more complex than has been generally recognized. Given that students come to our classrooms with a host of experiences and knowledge with writing and rubrics, it's important to understand how these prior experiences can impact students' negotiation of criteria and use of rubrics. Up to now, research into rubrics has not often raised questions about students' prior experiences—this study, thus, suggests a number of important considerations for the use of negotiated rubrics in the classroom.

For instance, as we've noted with Marie, her points of departure to think and engage with the act of writing has been developed primarily through school and, more specifically, she regards rubrics as her way into a writing task. Rubrics appear to operate within a closed-circuit exchange between teacher and student and thus the rubric seems to impede on her ability to operate outside of this exchange. The rubric, in other words, cuts the writing process short: her writing process begins and ends within this exchange. Such concerns are also reflected in Mary Soliday and Jennifer Seibel Trainor's discussion of students' experiences with various forms of regulation in the classroom, including mandates, rules, dos and don'ts, and "rubrics that 'must be' followed to meet assessments" (126). For Soliday and Seibel, such forms of regulation in literacy education results in students who are unable to "see the rhetorical purposes the assignments set or the opportunities for the authorship they provide" (126). For Marie, she likewise appears hyperattentive to the machinery of regulation in the classroom that control her grade rather than the rhetorical purposes of an assignment.

Thus, engaging in a negotiation of values, developing rubric criteria of her own, or challenging the teacher's rubric criteria would be a completely foreign experience for Marie. In fact, inviting a student like Marie to negotiate a rubric may just reproduce or reinforce the kinds of criteria a teacher might hope to dislodge from a traditional rubric. Put another way, negotiating a rubric from the bottom up may just retrieve the same kind of rubric from the top down. Further research may need to pose additional questions about the kinds of supportive classroom structures that would account for these issues.

As I've also discussed, if Marie—much like Yancey, Robertson, and Taczak's case of Andy—had been socialized within learning environments that drew upon a limited construct of writing due, for instance, to testing cultures in high school, then Marie's language to discuss writing will likewise be limited. In our promise to negotiate students' values via rubrics, we may need to first invite students to articulate their writing values and prompt students and teachers to reflect upon the staying power (or lack thereof) of those writing values, especially as students are asked to complete more complex writing tasks. Researchers such as Mary Jo Reiff and Anis Bawarshi have noted the importance of connecting students' prior knowledge of writing to a more robust language to discuss their writing activities, and Marie's responses have made apparent that language deployed in rubric negotiations must be attended to mindfully and carefully.

Looking through the rubric, Anthony has a wider understanding about how writing works, not simply within particular teacher-student exchanges. With such an outlook, he could in time improve his writing across contexts.

He also uses rubrics strategically to help him draw attention to particular aspects of his writing, the kind that may be obscured by his dyslexia. In this way, while Anthony seems the ideal student to participate in the negotiation of rubrics, he doesn't quite seem to need the kind of criteria that a rubric would delineate, and, in fact, he claims to benefit from conventional and mechanical rubric criteria—the kind of criteria that negotiated rubrics also would seem to challenge or confront. In fact, the negotiation of rubric criteria, generally, seems almost like a zero-sum game: both Marie and Anthony appear to be able to operate without a rubric—but for different reasons. As mentioned, Anthony can essentially operate beyond a rubric and is reflective about what a rubric can do for him for a given task. But also, for Marie, who has relied on or benefited from rubrics, the negotiation may result in the reproduction of previous rubric values, even when such values might be the kind teachers had hoped to disrupt in rubric negotiation.

As mentioned previously, this project did not attend to the specific practices of teachers during rubric negotiation or make claims about effective pedagogy; rather, I have approached rubric negotiation from students' prior experiences that may inform a pedagogical approach. What appears clear, for example, is that the negotiation of rubric criteria potentially gives both teachers and students an opportunity to investigate the ways in which we understand writing and assessment. Once students and teachers bring attention to students' prior experiences with writing, rubrics, and assessment, students may enact greater agency in negotiation. But we also need to recognize that using rubrics displaces an important part of the writing process: rubrics, because they are afforded so much cultural power, tend to replace and reduce the investigation, assessment, and understanding of the discourses that surround a writing task (see Soliday and Trainor). And further, there's a possibility here that when students are able to interrogate values of themselves and others, the rubric becomes unnecessary and redundant while simultaneously reaffirming the technical or scorable aspects of writing.

NOTES

1. Both of these names are pseudonyms.

2. The Florida statewide assessments have gone through several transitions in the last few years. The FCAT 2.0 was implemented between 2011 and 2014. Prior to 2011, it was simply the FCAT. Beginning spring 2015, Florida transitioned away from FCAT 2.0 (NGSSS assessments) toward the Florida Standards Assessment (FSA). Similar to the FCAT 2.0, students in grade 10 must receive a passing score on the FSA English Language Arts exam (which includes a writing portion) in order to receive a high school diploma.

3. The first-year composition program at Florida State University does not have a programmatic standard for rubrics or rubric creating; sample rubrics— used at the discretion of the instructor—can be found in the program's teacher's guide. However, the teacher's guide explains that these rubrics should be adapted according to the level of expertise of the student. Because of the flexibility of the FYC program, instructors can design their rubrics depending on the context of the classroom and goal of the instructor which allows for diverse methods of rubric creation and implementation.

4. This name is a pseudonym.

5. In Marie's second interview, she makes an interesting shift away from countable aspects of writing toward whether writing "makes sense" or "flows," which seem much more audience-driven, in the sense of being directed toward an audience beyond that simply of the teacher. I did not study the classroom practices closely enough to understand this shift, but it certainly appears like progress is being made with how Marie thinks about writing and how it works.

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Transgressing Unstable Ground: Contradictions in Representations of Writing Program Administrative Work

Kate Pantelides

Despite our efforts in WPA scholarship, writing administration seems to still have a general reputation in academia as "institutional housework" (Adams, Hassel, Rucki, and Yoon 46). To investigate this perspective, this study undertakes a genre analysis of ten years of WPA job advertisements to trace discursive expectations of administrative work. Because advertisements do not necessarily demonstrate any sort of reality or "truth" about the work of WPAs, they are a useful genre to examine how perspectives of the work WPAs should do is constructed. Ultimately, this genre analysis demonstrates how WPAs are discursively constructed in regard to responsibility and temperament as team players: eager, non-threatening negotiators, liaisons, and otherwise passive caretakers of writing. Yet, they are simultaneously asked to do willful (Ahmed), boundary-breaking, progressive work in unstable environments: work that might—as some have argued—be more appropriately categorized as activism. This article concludes by describing the implications of such a disconnect and willful paths forward.

> *Perhaps this is what it means to transform willfulness into pedagogy: you have to work out how to travel on unstable grounds.*
>
> —Sara Ahmed (170)

In a "Key Concept Statement" on "Service" authored on behalf of the CCCC Committee on the Status of Women in the Profession (CSWP), Heather Brook Adams, Holly Hassel, Jessica Rucki, and K. Hyoejin Yoon argue that the many efforts to classify administrative work in Composition Studies as intellectual have been unsuccessful. Instead, such work "increasingly . . . falls to women and continues to be invisible or devalued" (45).

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There is a great deal of evidence to support their claim. Two-thirds of the WPAs who responded to the National Census of Writing were women, and these women are frequently in untenured or contingent-status positions. Adams, Hassel, Rucki, and Yoon's finding is particularly disappointing given that the field of writing studies, and especially those who identify as WPAs, has made concerted scholarly and professional efforts to counter narratives that diminish and discount administrative work. Many of the NCTE position statements address issues of writing administration, and, perhaps most notably, the 1998 CWPA statement on *Evaluating the Intellectual Work of Writing Administration* offers a frame to quantify WPA work in order to demonstrate it "worthy of tenure and promotion when it advances and enacts disciplinary knowledge within the field of Rhetoric and Composition." Most recently, the CCCC's *Indianapolis Resolution* specifically articulates WPA work as dependent on scholarly expertise and focal to labor matters in the field (Cox et al.).

Despite these disciplinary statements, the rich scholarship of *WPA: Writing Program Administration* and its attendant community of active scholars, and the fact that most *WPA* readers will be at some point be asked to contribute administrative service to their program if not rotate into the WPA role itself (Pemberton; "Job Information List"), writing administration seems to still have a general reputation as "institutional housework" (Adams, Hassel, Rucki, and Yoon 46). Lynn Bloom offered a satirical vignette to this effect in 1992, noting that WPAs often function as the maligned, stereotyped housewife in English departments, organizing things and cleaning up the messes. She concluded her dark joke with the claim, "My God, who *wouldn't* want a Writing Director?" (178). But why is this joke still so relevant more than two decades later? Since administration and its associated theory and practice is central to the pedagogy and teaching of writing at the college level, how has this problem endured and grown? Why must WPAs tread on such unstable ground?

To answer these questions I examine ten years of WPA job advertisements, demonstrating how expectations of writing administrative work are constituted discursively and thus perpetuated. Using genre analysis inflected with feminist theoretical understandings of responsibility and temperament to examine constructions of WPAs, I listen and search—in the playful language of feminist rhetor Sara Ahmed—for ways to transform a will into a way for willful WPAs. Job advertisements are pedagogic in that they teach us expectations of who WPAs are supposed to be, and because there are no complimentary, equally clear, publicly available genres to counter the narratives they perpetuate, job advertisements assume an outsize role in their representation. Because advertisements do not necessarily demon-

strate any sort of reality or "truth" about the actual work of WPAs, they are useful in demonstrating how we learn perceptions of WPA work.

Ahmed's figure of the willful subject is particularly useful to combat the beleaguered perception of the WPA's institutional housework. Often leveled as a criticism, willfulness describes the determination of someone who does not conform to the desires of those around her. Willfulness is a generally gendered reproach, since those who identify as women should usually be willing. Ahmed notes, "When a structural problem becomes diagnosed in terms of the will, then individuals become the problem: individuals become the cause of problems deemed their own" (7). We might also explain this phenomenon of individual scholars and WPAs becoming the perceived root of their own problems as a result of neoliberalism. Yet this article examines the potential of willful WPAs and their colleagues "willing together" as a way to unlearn problematic framings of WPA work.

Ultimately, my findings highlight the contradictions expressed in job ads regarding the desired qualities of WPAs, including their temperament, responsibilities, and work environment. Problematic framing of WPA work is codified into some of the most widely available, public-facing articulations of WPA professional life, thus impacting institutional perceptions of such work. The implications of this conflict demonstrate how WPAs are discursively constructed in regard to responsibility and temperament as team players: eager, non-threatening negotiators, liaisons, and otherwise passive caretakers of writing. Yet, they are simultaneously asked to do willful, boundary-breaking, progressive work in unstable environments: work that might—as some have argued—be more appropriately categorized as activism.

Job Advertisements as Genre

WPA job advertisements are institutional genres, disparately authored by colleagues from within and outside of writing studies, by administrators, and by human resources representatives. This Frankensteinian method of authorship, in which we draw from existing ads over here, and put a little of this handbook language and that website language in there, helps explain how job advertisements can become monsters that seemingly self-animate and take on a life of their own, perhaps divorced from the intentions of those involved in their development. The conventional nature of job advertisements is such that the headings "Minimum Qualifications" and "Preferred Qualifications" become almost invisible in plain sight for both the authors and audiences of the genre.

Yet job advertisements' authorship, conventional nature, and the fact that they probably do not accurately capture the actual work of WPAs, make this genre all the more important to examine when trying to understand why writing-related administration persists in its maligned role. It is also important to consider both what genre analysis cannot provide—unmediated insight into the minds of authors—and what it can provide—understanding of the work a particular genre does within a system or community of practice. Further, since one of the primary problems with administrative work is that it becomes invisible and taken for granted, it is necessary to examine how this is constructed. As a field, we have a strong collective understanding of demographics about writing programs, narrative evidence of WPA work, and innovative curricular developments taking place across our classrooms—all of which is important—but there is little empirical research on the day-to-day expectations or understandings of WPA work. Job ads are one of the few places where the work of WPAs is publicly articulated across institutions, and for those who do not do WPA work, participating on a search committee, constructing a WPA job advertisement, or reading such an advertisement, may be the only time they consider what WPA work entails.

Gendered Work in Composition

The gendered nature of work in composition and its attendant systemic economic and labor consequences has been effectively documented in our scholarship (for example Schell, Miller). The two most recent book-length feminist treatments of WPA work, Donna Strickland and Jeanne Gunner's *The Writing Program Interrupted* and Krista Ratcliffe and Rebecca Rickly's *Performing Feminism and Administration*, respectively examine theoretical orientations towards administration that disrupt orthodoxy and address feminist methods for practically addressing administrative inequity. Both offer frameworks for problematizing gendered expectations of administrative work, but Debra Dew specifically describes reasons why WPA work in particular is frequently rendered invisible:

> WPAs do not just enjoy a textual relationship with a subject matter; we employ our rhetorical training to establish a sound writing enterprise within the local context. Much of our rhetorical activity serves these ends, but we yet struggle to intelligibly represent the work for review. *We may exclude it from our professional records*, imagining advocacy as our peculiar burden given writing's history, or *tolerate the work in loyal service* to our programs. (W41, emphasis added)

Candace Spigelman has described this phenomenon, in which paid work and workers vanish, as the result of an exploitive "rhetoric of personal responsibility" (95). Michelle Massé and Katie Hogan echo Spigelman, calling the invisible service work of the university part of "schools' silent economies" (1), explaining that such work "is often framed as a labor of love . . . akin to the caregiving tasks women perform for their mates, children, places of worship, or community groups rather than as work for which they should be paid and acknowledged" (2).

Examining the development of writing programs sheds useful light on how service work becomes invisible and taken for granted by historicizing the divide by which intellectual work and mechanical administrative work grew and crystallized. Such historical accounts add useful nuance to the well-articulated feminized view of composition studies. Donna Strickland, in particular, draws on an advertisement of the 1907 Edison dictation machine to situate the historical context in which writing programs gained footing. She describes how the image of a white man talking and a white woman writing down his words using a dictation machine provides a useful metaphor to understand the subsequent differentiation between conceptual/masculine and mechanical/feminine work at the university (simultaneously highlighting racialized expectations of this work). Strickland compares contemporary associations with the teaching of composition with that of the mid-twentieth century rise of the white woman secretary, who is attentive to mechanical correctness in letter-writing so that her boss need not be (465).

Kelly Ritter's archival analysis of the lay reader program of the 1950s and 60s, in which college-educated "housewives" were hired to ease the grading load of lead teachers and thus make their work more efficient, similarly identifies the implications of the growing division between the heady work of theoretical instruction and labor-intensive theme grading. Ritter specifically connects the permissive attitude toward the adjunctification of composition courses with the reasoning for and the responses to the lay reader program. The problematic nature of unfair compensation and a strict hierarchy in which the lay readers were at the bottom is explained away by the comforting belief that teaching writing is appropriate to women given the related caregiving duties that come "naturally" to them (Ritter 401). Such foundational inequities invariably inform current practice. Thus, WPAs and writing instructors face the same struggle that the composition course itself has faced over its lifetime, insisting that the work is intellectually based as opposed to primarily mechanical in nature (468).

This tension is particularly pronounced in the contemporary university where, as some *WPA* readers may be familiar, a prevalent view of the pur-

pose of first-year composition is as a site to clean up students' grammar and syntax before allowing them to progress to advanced work in upper-division courses. The majority of instructors tasked with this impossible project of language sanitation are women of contingent status (Cox et al.). WPAs are complicit in the unethical hiring practices of this labor force, but they too are frequently faculty members who do not have institutional support to advocate for visibility. This especially includes graduate students (Edgington and Taylor), non-tenure-track faculty (Gappa and Leslie; New Faculty Majority), and junior tenure-track faculty (Elder, Schoen, and Skinnell; Charlton et al.). The field is familiar with the implications of invisibility, perhaps most notably in the many accounts of WPAs in tenure-track positions not getting tenure (Leverenz). This study interrogates WPA job advertisements to understand how invisibility is discursively constructed from the outset.

The Study: Contradictions in Responsibilities, Temperament, and Work Environment

Like syllabi in our classrooms, job advertisements serve as a rich introductory genre, replete with information we are eager to share with students and candidates, and plenty of information we communicate unintentionally. My dataset for this study includes ten years of job advertisements, from September 21, 2005 through August 24, 2015 posted on the Council of Writing Program Administrators (CWPA) job board.[1] This includes 268 positions: 78 are writing center-related, 109 are composition program related, and 23 are WAC related. I used NVivo, a qualitative data analysis program, to assist with my coding and quantitative data queries, including word frequency and collocation analysis. I initially coded the data according to conventional markers, noting the year of the advertisement, responsibilities, teaching load, qualifications (those preferred and those required), and position title (including rank, and program descriptors).[2] The advertisements in the dataset varied significantly in regard to length, level of detail, kinds of institutions, and specific types of positions.[3] I tried to develop a broad dataset of advertisements whose candidates drew from those trained in rhetoric and composition and who would work primarily in writing programs, writing centers, and writing across the curriculum initiatives.[4]

In the specific discussion of results that follow, I provide examples from the corpus that illustrate the trends I found in my inductive coding. As I describe, the most notable results pertain to three dimensions of WPA work: temperament, responsibilities, and work environment. The job ads often stipulate that they want a team player, yet the responsibilities, institu-

tional hierarchies, and environment for the positions are generally in conflict with this request. The contradictions among these three expectations of the work are problematic and ultimately provide inroads to understanding why WPA work is frequently rendered invisible.

Temperament: So Much Depends on a Team Player

In examining the dataset, the temperament with which this work must be carried out—the "how" of WPA work—was especially marked. In fact, although AAUP recommends against collegiality as a consideration in tenure and promotion (Schiell), I found that appropriate temperament is noted throughout the corpus. According to these ads, WPAs should be collaborative, creative, team-oriented, collegial, and enthusiastic (see table 1). As one advertisement described, the ideal candidate should be "a team player, collegial and with a professional demeanor." This chain of identifiers seems redundant at first, but the nuances among them are worth considering: a team player is someone who works well with others; a collegial person is likeable; and someone possessing a professional demeanor is willing to do whatever the work entails. In contrast, there were a few notable exceptions to requests for WPAs to possess the temperament of a team player: one advertisement requested "demonstrated imagination and skill," while another sought "A strategic mindset and exceptional spokesperson for articulating strategic priorities." Such invocations of strength and strategizing are essential to WPA function in practice, and discussions of these traits as necessary to successful work in administration are rife throughout our scholarship (and feminist scholarship in particular), but their use is infrequent across the dataset. Further, balancing strength with being a collegial, professional team player is tenuous, since, as Ahmed notes, willfulness is often read as unwilling to play nicely. She writes, "a good will is in agreement with other wills. Willfulness as ill will is often understood as a will that is in agreement only with itself" (95).

Table 1

Temperament-Related Terms Appearing in WPA Job Advertisements.

Word	n	Sample usage
collaborative	133	collaborative style, who will manage multiple complex relationships, A collaborative, consensus-building and flexible leadership style
creative	45	recruiting an energetic, creative, and experienced founding Director
team	33	a team player, collegial and with a professional demeanor
collegial	15	collegial, team-oriented scholar
enthusiastic	5	A high degree of enthusiasm, energy, and creativity

The word tree in figure 1 demonstrates how the term *team* is utilized to describe the necessary work of WPAs. I use the word tree because it allows us to see, in a way that a table alone cannot, the myriad and frequently contradictory ways WPAs are asked to perform their roles. I am also influenced here by Tarez Samra Graban's metadata mapping project, which she uses to "suture" archival information of feminist rhetors whose contributions may be "rendered invisible because it doesn't appear in easily recoverable forms or forums" (173). Thus she turns to geospatial mapping to trace the locatability of various "networks of activity"; she posits, "In lieu of fixed nodes or points, locatability identifies the fluid relations or pathways of texts" (174). The work of WPAs, and the many folks in and around writing programs who do related service and administration, is similarly networked and prone to erasure because it does not always follow the academic path for which our annual reports are designed. The word tree is generated by aggregating all of the uses of *team* in the dataset and clustering collocated words. Larger, bolder words are used more frequently. Figure 1 includes different ways that WPAs may be included in a team: they might "manage" the team, "organize" the team, "join" the team, or simply "create" the team and watch what happens. In most cases the WPA is in charge of the team, though sometimes asked to be a "part of" it. In other cases the WPA is a "team-player," is "team-oriented," or thrives in a "team environment."

The advertisements, when operationalized, constitute a rather problematic notion of team, however, one in which the WPA is not the coach, the quarterback, or even the quintessential cheerleader, but the obsessive fan who watches the players' every move. A team is not a very honest metaphor for a writing program, given that other members, particularly students and contingent faculty, may not consider themselves a part of the team, since
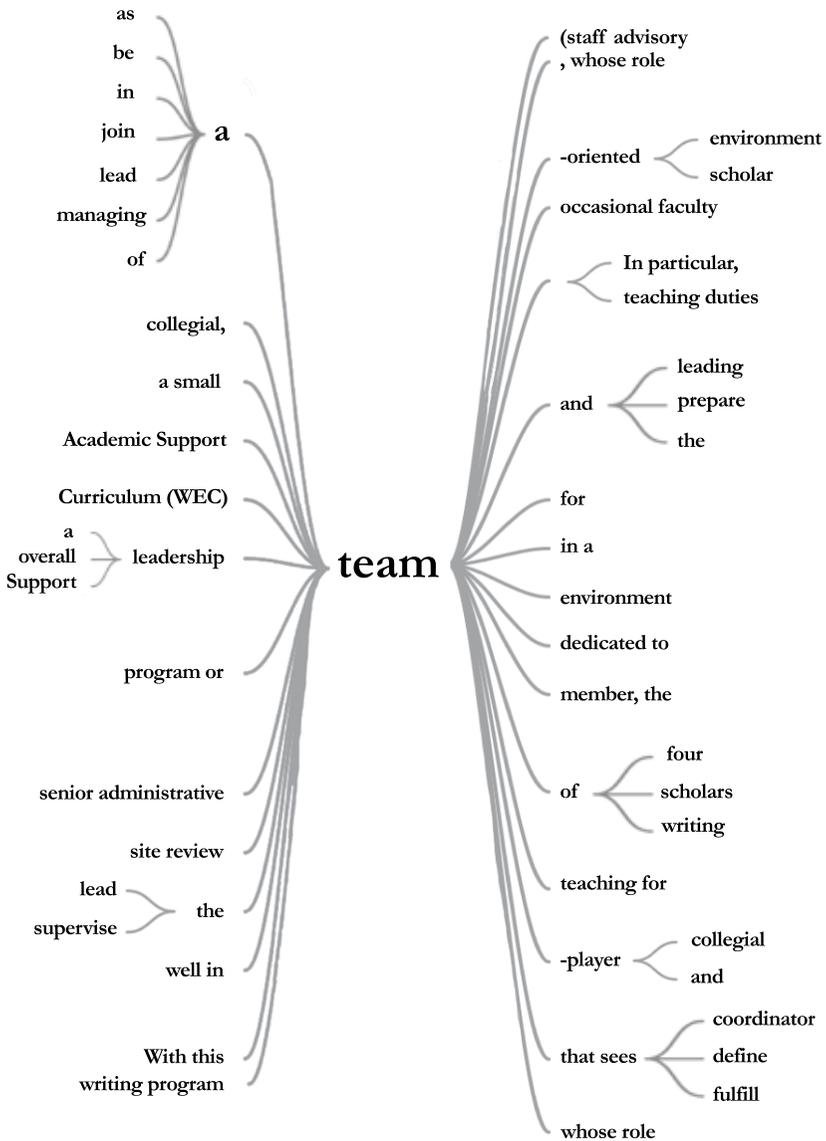
Figure 1. A word tree of terms collocated with *team* in WPA job advertisements. (Created in NVivo)

they are frequently asked to collaborate and be overseen simultaneously. In practice, this construction of WPA temperament is misleading and misrep-

resentative, making invisible not just the potential work for the program, but the people within the program itself. Perhaps it is necessary to interrupt this metaphor so that WPAs are constructed as less willing (Ahmed) members, or leaders, of this unstable team.

Responsibilities: Collaboration as Catchall

Responsibilities for WPAs listed in the dataset demonstrate the vague ways job advertisements attempt to account for the myriad duties of a WPA, alternating, frequently in the same sentence, between specific duties and amorphous generalities. Further, the responsibilities listed are often primarily managerial, "not serious, rigorous, or intellectual, but rather, consistent with the dominant views of composition studies, service-oriented and largely practical" (Micciche 441). Table 2, below, accounts for these responsibilities, listing the most frequently used verbs in the corpus alongside sample usage. For instance, one notable example from the corpus posits that successful candidates will "provide leadership and support to *various initiatives* as needed," or they will "teach one writing seminar each term and *manage other projects*" (emphasis added). Such broad descriptions signal the expectations of WPA work: at any moment, WPAs may be called upon for a wide range of (sometimes competing) responsibilities. Further, the "various initiatives" and "other projects" may become invisible, assumed parts of the job without any official accounting other than in the WPA's own reporting. These responsibilities also include the conventional prefacing and threshold construction found generally in job advertisements: "the director will teach *at least* one course per year," "Duties include, *but are not limited to*," and "*We anticipate* that the director will . . ." However, given that there are few genres that allow WPAs, or those who review them, to provide further detail to these duties—and there is such diversity in release time and compensation across WPA positions—such glosses, the fictions constituted by the job advertisement, can become a WPA's reality.

The duties listed in table 2 represent fairly expected, commonsense ideas of WPA work. However, close analysis demonstrates the gendered nature of these tasks, in particular, the expectation of working for the needs of others without developing visible work products. Of this list of verbs representing job responsibilities (table 2), only *develop* and *implement* suggest active creation, work that fits into clearly delineated notions of intellectual or scholarly work that might be recognized by the university in the form of a reduced workload, promotion, compensation, or formal accolades. As early reviewers of this work noted, many administrative job advertisements have similar threshold language. The difference between purely administrative

Table 2

Verb Frequency in the "Responsibilities" and "Descriptors" Sections of WPA Job Advertisements

Word	n	Sample usage
develop	321	The Associate Director supports students in helping them to develop their writing skills
teach	258	We anticipate that the director will teach at least one course per year
support	176	Initiate, coordinate, and support the collaboration of existing offices and services in support of teaching and learning
work	165	Demonstrated ability in facilitating the work of different offices for mutual benefit
assess	151	Liaisons with campus communities to assess and meet writing/language needs and to form partnerships
train	116	Duties include, but are not limited to, the following: interview, hire, train, and supervise undergraduate tutors
provide	109	provide leadership and support to various initiatives as needed.
oversee	101	Oversee all aspects of the daily operations of the WRC in collaboration with Assistant Director of Writing
implement	90	Will work closely with the Writing Center Director to develop and implement a newly- instituted campus-wide WAC program.
collaborate	91	Collaborate with faculty in providing academic support through: Leading pedagogical workshops, Developing the appropriate instruments for first-year writing placement exams, giving these exams, and placing students into the correct first writing course, Developing a system for timely references to OAS for students struggling academically, Working with the faculty as needed on policies and procedures for OAS
manage	81	The Associate Director will also teach one writing seminar each term and manage other projects.
serve	73	Serves as an advocate for writing in the university community.

positions and the majority of positions addressed in this study is in the fact that most of these advertisements are for faculty positions assessed by the traditional triad of teaching, research, and service, and these duties are not easily or obviously aligned to such evaluations. Further, the valuing of a team-player temperament are in conflict with these duties, and it is the relationship of these duties to expectations of temperament and institutional

positioning (addressed in the next section) that suggest a potential answer for why such work has historically been discounted.

Perhaps one of the least surprising terms listed in table 2 is *collaborate*, given that collaboration has long been a fashionable keyword for writing programs (Strickland and Gunner). The word tree in figure 2 demonstrates how *collaborate*, used across the dataset, reveals the complexity of WPA responsibilities constituted in a simple verb. The brackets before and after *collaborate* include the words that are adjacent in the advertisements. The word tree demonstrates that most uses within the text suggest that the candidate must collaborate "with" some entity. Phrases that precede *collaborate* identify specific tasks for which the WPA is responsible, and the phrases after the verb generally list the disparate partners "with" whom the WPA must work. Frequently these groups are vague, as suggested by the terms *counterparts*, *faculty*, and *partners*, though the work must be "innovative" and "successful." Thus, *collaborate* is meant to account for working with numerous, frequently unnamed stakeholders, bringing together multiple voices who may have very different goals for the work than the WPA but for whom the "collaborative work" is the WPA's sole responsibility to accomplish.

Collaborate is used in two very different ways in these ads. On one hand, *collaborate* is frequently used as qualitative, and the word is closely followed by an adverb that specifies how the collaboration should go: *successfully*, *innovatively*, *productive[ly]*. Other ads list the constituents with whom the WPA should collaborate: "related student success programs," "various stakeholders," "partners," "Directors," "faculty," and "relevant personnel in the composition" program. Figure 2 further highlights the gray area of collaboration, where "to collaborate" includes "leading," "developing" instruments and systems, and "working with faculty."

Given this data, and especially the long list of potential collaborators, collaboration as a responsibility of WPA work seems to be an attempt to signal the need to work with others, but as William Duffy notes in his proposed revision of the term, collaboration has "assumed a catchall status that allows theorists and practitioners to deploy it in decidedly uncritical ways," noting that "To call something 'collaborative' is tantamount to saying nothing" (Duffy 417). Further, it can be especially difficult to collaborate given "the status differentials inherent in writing program administration" (Crawford and Strickland 77). In fact, in their critique of collaboration, Ilene Crawford and Donna Strickland warn how the "erasure of material differences between members of collaborative administrative teams" can maintain unequal staffing situations and prevent unfairly compensated instructors from confronting inequity (79). The idealism Kenneth Bruffee

brought to the term "collaboration," by demonstrating the use in writing with others and talking about the process of writing in writing centers, has been picked apart as necessarily asymmetrical (Duffy; Ede and Lunsford; Thompson; Pantelides and Bartesaghi), and its use is thus marked in these advertisements.

Program
the major } ,

the Studio
writing curriculum } ,

as needed
intensive courses } ,

interact
supervise } and

and they
every semester
faculty members
productive way
resource publications

skills to

student tutors
support services

ability
positioned } to

who can

candidate
coordinator
director
position } will

will also
with writing
writing instructors
and pedagogy
outcomes assessment }

collaborate

closely with
innovatively with
successfully with
to offer

with

Content
Current
Director
Duke
Faculty

Partners
Related
Relevant
The
Various

Figure 2. A word tree of terms collocated with collaborate in WPA job advertisements. (Created in NVivo)

Many of the job ad responsibilities include additional terms for accounting for the invisible work of writing program administration, including

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overseeing, as in the director will "Oversee all aspects of the daily operations of the WRC in collaboration with Assistant Director of Writing." This work of overseeing complicates the directive to collaborate with various stakeholders. *Oversee* suggests a hierarchy of which the director may be at the top, but the work goes largely unaccounted for, rendered invisible because of this passive construction of work as watching. If WPAs are merely overseeing, why must they be in a tenure-track positions? What experience must the WPA truly have to just watch what happens? How might this hierarchy damage a WPA's efforts to build community and engender open conversations about teaching? Further, how might this passive seeing contribute to a kind of agentive-bureaucratic void that filters known problems and keeps them from reaching upper administrators? Might it also contribute to a WPA's sense of powerlessness on issues of importance, like unethical staffing practices? This imprecise description of WPA work may fan the sometimes tense flames between colleagues in various subfields of English studies in this season of humanities famine, ultimately compromising the WPA's position and ethos.

Work Environment: WPAs as Willful Subjects

Although many of the responsibilities detailed in these job advertisements suggest passivity, and the invocation of temperament asks candidates to perform gendered leadership in which being a positive team player is primary, the described "unstable ground" of the work environment in which candidates must perform their roles implies that WPAs must be willful subjects (Ahmed): those who transgress borders and political territory, who may have to go against the will of those with whom they are collaborating or against the will of other members of the team. Like other rhetors who have been tasked with maintaining face in politically tenuous territory, constructions of WPA responsibilities as collaborative, team endeavors "thinly veil" the challenging terrain and active role they must embrace to be successful (Mattingly 15–16), if success means delivering effective instruction for students and ethical staffing and support for instructors. This tension is encapsulated by the third most frequently used word in the dataset, *across* (*across* trails only *work* and *support* in its frequency in the corpus).

These advertisements constitute WPA work as something that stretches across boundaries, and in some cases, WPAs are charged to cross these boundaries for the first time. For example, of the 268 positions, 15 explicitly noted a search for a founding director of a program or initiative, and there are more than 200 mentions of *new* and *initiative* throughout the corpus. Seventy-three positions in my study, nearly a third, were seeking new

faculty members—they either explicitly sought an assistant professor or assistant professors were invited to apply. Thus, WPA work, as constructed in these advertisements, often involves new faculty members working in new programs, on new work—and working across boundaries other faculty have not tread across. What if the expectations for this new work articulated the willfulness required of WPA work, making plain the interruptive requirements of the job?

Breaking with convention, one ad explicitly notes that the successful candidate will be willful and will be an activist, standing in stark contrast to the other 267 positions. It is worth noting that this advertisement is for a position outside of the US. Here is an excerpt that describes the position (emphasis added):

> [Seeking] a Director to oversee the *development of a strong, fully articulated writing center* and a newly-instituted campus-wide WAC program. The Director will be *positioned as a leader and an activist*, working with university administrators to develop and support policy; *s/he will have authority* to chair and serve on committees, providing a liaison among academic, administrative, and supporting units on campus. . . . The Director will be working in *the interest of all departments on campus.* . . .
>
> The proposed responsibilities of the Writing Center Director include, but are not limited to: Managing an administrative staff, including an Associate Director for Writing Across the Curriculum; *Developing, implementing, and revising the strategic plan* of the WAC Program in consultation with various campus stakeholders; *Developing, implementing, and revising the strategic plan* of the Writing Center; *preparing the Writing Center's annual budget*; *documenting the practices and activities* of the Writing Center; *preparing annual and progress reports*; *developing and overseeing periodic assessment* of the Writing Center. The Director will teach two courses per semester, which can include a tutor training course. . . .
>
> Candidates at Associate or Full Professor rank are preferred.

Although this seems like far too many responsibilities for a director with a 2/2 teaching load (and how can a WPA work in the "interest of all departments?"), this deviation is refreshing and potentially worth modeling. The candidate's progressive work across boundaries is championed in the positioning of the director as an activist. Further, the responsibilities are active, rather than passive, and generally product oriented. Even if only on paper, the director is granted "authority." Thus, the "story" (Adler-Kassner) that

the university tells about this WPA via the job advertisement is that he or she will be generative, scholarly, and worthy of respect.

Conclusion: Invisibility Is Encoded in the Job Advertisement Genre

The conflicting constructions of temperament, responsibility, and work environment in the decade of WPA job advertisements examined here constitute an impossible role for WPAs. They must be pleasant team players while simultaneously overseeing and collaborating across institutional boundaries. Much of this work is "face work" (Goffman), or relationship building—work that is not easily accounted for in teaching, research, and service and may thus go under the radar. And this is just how the work is constituted in advertisements; there is no similar document to account for the actual work of WPAs. In comparison to faculty, chairs, and deans, WPAs are especially idiosyncratic in their localized work and reporting structures.

As is the case for all academic "truths," much of the reality of WPA work depends on local context. Yet this disconnect marks the roots of invisibility, and it foregrounds the tension that WPAs must face as they are asked to collaborate and be a team player in a space that requires willful ways and strategies to accomplish the work with which they have been tasked. It explains how the rupture between discursive constructions of who WPAs are, what they do, how they act, and where they work may be ignored because of the cloak of feminized invisibility, or perhaps "the labor of love" narrative (Massé and Hogan). It makes sense that WPAs are often tasked with arguing for something unpopular or unseemly (to colleagues or administrators) in as nonthreatening and persuasive a manner as possible, but this tension seems to be encoded within WPA job advertisements without a recognition of the complexity and contradiction inherent in the work. It is not that WPAs shouldn't be agreeable—I generally try to be and appreciate the same from others—but when their primary job description is to get along while being asked to tread in unfriendly waters, WPAs are placed in a difficult position. Thus, it is necessary to recognize the rhetorical constraints placed on WPAs as a matter of their discursive constructions and workplace realities.

If we are to effectively claim WPA work as intellectual and worthy of tenure, a project that, despite our best efforts, has not gained traction outside of (or perhaps even entirely within) English studies (Adams, Hassel, Rucki, and Yoon), we will need to acknowledge the material circumstances and, certainly, the contradictions in constructions of responsibility, tem-

perament, and work environment. We will need to take this on within the larger field and not relegate conversations about WPA work to the margins or the subfield alone. And we will need to acknowledge that writing administration has largely been deemed "women's work," or as Adams, Hassel, Rucki, and Yoon note, "institutional housework" (46). We will have to continue picking apart what it means to "oversee" daily operations, making more explicit, public, and recognizable the actual work of writing program administration. We cannot just insist that writing program administration is intellectual, we have to construct it as such. Granted, the CWPA statement on *Evaluating the Intellectual Work of Writing Administration* does ask us to be explicit, as do countless thoughtful articles in our disciplinary literature; however, we must extend this practice across our discursive footprint—certainly to our job advertisements—the place where we tell universities and candidates what WPA work entails. As it stands, WPA work is coded as invisible in advertisements, and the problematic contradiction between the gendered work and the gendered workplace is written into the role. Granted, we only have so much control over advertisement authorship, but my study suggests that being mired in job advertisement convention has not helped WPAs' cause. It is worth being willful in the writing of a job ad, or, if not there, we need to expand the practice of writing up work responsibilities for WPAs and sharing them widely among colleagues.

My study demonstrates that we must consider how WPA work is framed from the outset (to invoke Adler-Kassner's notion of framing activism in WPA work), far before annual reviews or tenure and promotion decisions. My recommendation is not that we should construct WPA work as traditionally masculine, but that we should resist dichotomies that code feminized work as passive, "natural, invisible, or inconsequential" (Hallenbeck and Smith 201). We should discursively equip WPAs with the willfulness they will need to walk the "unstable ground" between the work expected of them, how it should be performed, and under what circumstances. Though many might characterize WPA work as a labor of love, it is labor (Ianetta), and it must be strategically constructed as such. This is what genre analysis pushes us towards: explicit accounting and negotiation between representation and reality. WPAs should be even more public in our work, telling others what we do, laying out our methodology as carefully and studiously as we did in our dissertations, remembering that we are both showing our audience and ourselves that we know what we are doing—and that what we are doing matters.

Notes

1. This historic period includes quite a bit of tumult, perhaps most notably the Great Recession. Economic factors certainly impacted the job market during this time, but my focus here is on how WPAs are described rather than on how many and what kinds of jobs are available. Excellent scholarship by Caroline Dadas; Gail Stygall; and Nancy Welch, Catherine Laterell, Cindy Moore, and Sheila Carter-Tod, for instance, specifically examines connections between available jobs and the relative health of the field. My own job search in 2013 lead me to this research, ultimately influencing my selection of the WPA job board as the dataset and the decade from 2005–15 as the time period under study.

2. This initial coding scheme also mimics job advertisement content analyses across the disciplines, such as Robert K. Reeves and Trudi Bellardo Hahn's 2010 study of library and information science positions (108).

3. The dataset demonstrates fascinating changes that I was not able to address here; for instance, there were numerous positions that specified that the candidate should be prepared to rotate into administrative positions upon achieving tenure and numerous positions were run in consecutive years (sometimes changing and sometimes remaining the same).

4. I only included advertisements that specifically listed writing program administration as a primary and immediate focus of the position. For instance, I excluded department chair postings and positions that listed future rotation into WPA work. I did not include directors of digital humanities, research centers, or English language institutes, although many of the positions I included overlapped with the responsibilities in these positions. In short, categorizing some positions as WPA and others as not demonstrates the fluidity of such positions and the changing, expanding role of administrative work in rhetoric and composition.

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Representing Pedagogical Change: Genre, Expertise, and the Modes of Discourse in Writing Program History

Annie S. Mendenhall

Responding to ongoing concern about the persistence of the modes of discourse, this essay argues that genre pedagogies in composition have been shaped by the discipline's ambivalence toward the modes in disciplinary histories and some early adoptions of rhetorical genre theories. Histories of the modes of discourse presented them as emblematic of poor teaching and a lack of disciplinary expertise. However, genre pedagogies have taken different stances on the modes, sometimes rejecting them and sometimes incorporating them as part of the educational and structural constraints of writing instruction. These theoretical, historical, and pedagogical representations of the modes of discourse contribute to the modes' persistence in contemporary writing instruction. This situation raises questions about how WPAs can contend with different views of the modes as they seek to promote disciplinary expertise, to follow pedagogical best practices, and to model ethical program development. After detailing the history of the modes' relationship to genre, this essay analyzes how the modes influence current genre theories and pedagogies, including textbooks. It ends with suggestions for WPAs to articulate goals for genre pedagogy that account for institutional constraints, the varied representations of the modes in genre pedagogies, and the recommendations of the WPA Outcomes Statement.

> *It should be no great surprise that the modes have tainted the whole enterprise of discourse classification for composition studies.*
>
> —Amy Devitt, *Writing Genres* (122)

Like many new WPAs, I began my job eager to make changes in a program where the faculty and their approaches to teaching predated me. Our first-year composition (FYC) faculty came from many ranks and disciplines—tenured, tenure-track, full-time, and part-time faculty trained in literature, creative writing, professional communication, English education,

and composition. For a number of years, the program had used a custom textbook organized around the modes of discourse (exposition, description, narration, and argument, or EDNA, for short). Tasked with developing a new textbook, professional development opportunities, and assessment processes, I introduced genre as a "threshold concept" for designing assignments and analyzing texts in FYC (Adler-Kassner et al.). Although faculty generally accepted genre's relevance for composition, many continued to reference the modes to describe their "narrative" and "argumentative" assignments. Given the current reputation of the modes in composition studies, I wondered why such terms were so persistent among faculty who valued real audiences and authentic purposes for writing. This question led me to revisit histories of the modes of discourse to understand how those histories represented pedagogical change and why that change has proved so challenging in the case of the modes.

Scholars in composition have observed that EDNA has had remarkable staying power. Most scholarship attributes this persistence to the labor conditions of composition instruction, including the need to employ composition experts to teach writing (Connors; Crowley), the struggle WPAs face in trying to influence all faculty in their writing programs (Liu), and reliance on contingent and unsupported writing instructors (Kahn). These explanations point to institutional challenges facing FYC that make it difficult to change writing programs. However, they do not fully explain why a 19th-century pedagogy, whose demise Robert J. Connors located in the 1950s, remains a problem in the 21st century. A lesser-explored hypothesis concludes that composition's "hostile reaction to the modes" shaped genre theories in composition, resulting in several composition scholars defining genre primarily in opposition to the modes of discourse (Herrington and Moran 4).[1] This essay explores that hypothesis by detailing how composition scholars described the modes in ways that implicitly or explicitly attributed outdated pedagogy to writing instructors without accounting for other forces that have kept EDNA terminology circulating in composition. I show that genre was presented in contrast to the modes of discourse to avoid reducing genre to a formalist classification system. However, I argue that some composition scholars incorporated EDNA into genre instruction to address students' and instructors' prior knowledge of the modes. As a result, genre pedagogies, particularly when they are represented in textbooks, continue to reflect the variety of approaches composition has had to the modes—from rejection to accommodation.

Let me state that I am not arguing that the modes reflect current rhetorical theories of genre, or that WPAs should depart from the recommendations of the *CCCC Statement on Preparing Teachers of College Writing*. I

am suggesting that the problem of the modes cannot be fully reduced to composition's failure to establish disciplinarity or to hire qualified instructors. If, as I argue, the modes continue to resurface in presentations of genre in composition, then they will continue to inform the language used to talk about writing. Colin Charlton et al. argue that WPAs need to understand these kinds of debates over disciplinary concepts in order to "account for and make visible precisely what identifications are being negotiated between, across, and within disciplines" (158). In other words, WPA work must consider how the multiple disciplinary influences on writing programs shape our expertise. As Elizabeth Wardle and J. Blake Scott argue, WPAs should promote disciplinary expertise while recognizing the constraints of staffing FYC courses and the "unique history and *ethos*" of composition as an interdisciplinary field that includes writers and writing researchers (90–91). They suggest that WPAs promote "interactional expertise," or expertise in the concepts of a specialized discipline, in addition to valuing the local and interdisciplinary expertise that faculty bring with them to teaching (81). In doing this work, WPAs can benefit from examining how key concepts have transformed over time in ways that may influence the prior knowledge of faculty and the discourses employed in writing programs.

In the case of genre pedagogies, the modes are part of the context in which genre has been described and received in composition. Many scholars, including Amy Devitt, Anis S. Bawarshi and Mary Jo Reiff, and Anne Herrington and Charles Moran, present rhetorical theories of genre in contrast to the modes of discourse and other formalist classification systems. However, as Barabara Little Liu details, genre's inclusion in the *WPA Outcomes Statement for First-Year Composition* still prompted concern that genre was too similar to the modes (73). The *Outcomes Statement*'s recommendations for genre have partly invited these concerns by suggesting that students need to write in several genres in FYC, although genre scholars warn that such an approach can easily reproduce the formalism of the modes (Devitt; Beaufort "Where"; Wardle). As typified responses to recurring rhetorical situations, genres differ from modes in that they are not intended to function as a taxonomy and cannot be learned apart from the rhetorical situations in which they act (Miller). Yet many popular writing textbooks continue to define genre as a classification system and include narrative and argumentative essays as genres or genre conventions (Braziller and Kleinfeld; Lunsford et al.). The modes continue to appear in the language used to describe writing because they are part of disciplinary history, debates about genre, and pedagogical materials.

Understanding genre's representation in composition can help WPAs identify directions for their writing programs that attend to disciplinary history, institutional and programmatic locations, and instructors' knowledge and experience. In what follows, I describe how composition histories paved the way for the field to view genre theory as a replacement for the modes by arguing that the discipline needed new forms of textual classification. However, their criticisms of EDNA attributed the modes' persistence to a lack of expertise or interest in writing instruction among writing instructors, ignoring the material structures of writing programs and leaving little guidance for the managerial work of pedagogical change. I then detail how genre theorists in composition took up the problem of the modes, sometimes incorporating EDNA terminology and sometimes ignoring the modes entirely. Consequently, genre pedagogies describe the modes very differently—as fake genres, school genres, genre conventions, or genre categories. To address these differing treatments of the modes in genre pedagogies, I provide suggestions for WPAs to articulate goals and develop genre pedagogies in their programs in light of current research on faculty learning and pedagogical change.

The Modes of Discourse and Composition's History of Framing Expertise

In the 1980s, a series of published histories of the modes of discourse provided an exigence for arguing that composition needed to define its disciplinary identity. EDNA thus shaped arguments about disciplinary expertise and served as a foil for new writing theories, including genre. From 1981 to 1986, five separate articles provided a history of the modes—a term coined to describe the common EDNA assignments that developed primarily from 19th-century faculty psychology applied to late 19th- and 20th-century composition.[2] These histories began with Robert J. Connors' "The Rise and Fall of the Modes of Discourse," followed by articles from Sharon Crowley, Frank D'Angelo, and Jon Harned—all in *College Composition and Communication* (*CCC*). In 1986, Miller and David A. Jolliffe published "Discourse Classification in Nineteenth-Century Rhetorical Pedagogy," in the *Southern Speech Communication Journal*, arguing that the split between rhetoric and composition was "analogous to the difference between rhetorical genre and compositional mode" (371). Unlike the *CCC* articles, Miller and Jolliffe attributed the problem of the modes to the split between rhetoric and English departments, suggesting that FYC could not serve as a site for teaching rhetorical communication. In contrast, composition historians sought to adopt rhetorical theories for composition out of frustration with

teachers' use of the modes of discourse. Thus, scholarship on the modes linked them to genre, but this work also presaged the different definitions of and purposes for genre in writing instruction.

Arguing that composition needed to establish disciplinary expertise, the histories of the modes largely attributed EDNA's persistence to untrained teachers using outdated textbooks. Connors urged readers "to be on guard against systems that seem convenient to teachers but that ignore the way writing is actually done" (455). He attributed the modes' persistence to a lack of concern among teachers with "the fact that this schema did not help students learn to write better" (Connors 455). Calling the modes arhetorical, Crowley noted the tenacity of the modes among tenured faculty teaching composition; she attributed EDNA's persistence to its "theoretical origin" not its "historical conditions" (88). D'Angelo recommended the modes "be discarded as the basis of serious composition teaching" (40). Perhaps more sympathetic to EDNA, Harned concluded that the modes of discourse falsely present an "optimally easy" process for teaching writing with only "a handful of rules" (49). Largely tangential to pedagogical theory, composition teachers were presented in these works as unserious, eager to take the easy way out, unconcerned, or (euphemistically) "tenured." Although these articles made important critiques of the modes of discourse, most located the problems of the modes within the dispositions of teachers, a view that oversimplified the process of change in writing programs and the discipline.

In the 1980s, histories of the modes focused on making composition teaching more *serious* through disciplinary knowledge, implying outdated teachers or pedagogies simply needed to be replaced. These histories align with the discipline's tendency to ignore the managerial work of composition and instead to "reassert composition's centrality" in the face of fears about composition's marginal identity (Strickland 5). The historical representation of the modes located composition's disciplinary problems in "the quality and behavior of the persons teaching composition rather than upon the material circumstances in which they were teaching" (Strickland 67). Criticisms of the modes did not address the material circumstances of writing program faculty, such as the expansion of the non-tenured and non-tenure-track labor force to over 60% of faculty by 1989 ("Higher Education" 14). Additionally, these criticisms oversimplified the complexity of enacting pedagogical change in writing programs, which requires that instructors have access to direct instruction in composition theory as well as time to make mistakes and to revise their pedagogy accordingly (Bishop 139–43).

Instead, these histories represented pedagogical change as a matter of replacing the modes with newer forms of discourse classification. Connors

praised newer "empirically-derived classifications of discourse" based on the writer's purpose (454). Drawing from literary theory, Crowley suggested "generic classifications" might be a replacement for the modes, based on "the real or pretended relation of texts' authors to their audiences," rather than "structural features of the text" (90). These histories were searching for new classifications for composition, but the concept of genre in composition at the time lacked clear definition.[3] D'Angelo and Harned used genre synonymously with form. Like Crowley, D'Angelo distinguished EDNA theoretically from "generic kinds," but he described description and narration as invention "processes" and exposition and argumentation as "forms" more akin to genres (33–35). Only Harned used *genre* to describe all the modes, despite the fact the term never appeared in any of the modes textbooks he cites (47). Although not clearly defined, genre was both conflated with the modes and presented as a possible alternative to the modes before its major introduction into composition pedagogy. In this way, histories of the modes of discourse paved the way for thinking about genre as another form of textual classification.

Miller's work also contributed to linking the modes to genre, although she had both a different disciplinary purpose and orientation than the composition historians. When Miller published "Genre as Social Action" in the *Quarterly Journal of Speech* in 1984, she was less concerned with composition than with articulating a broader rhetorical pedagogy that included speech and communication. Yet Miller still contrasted composition's modes of discourse with rhetorical genres, defining EDNA as "a closed, formal system based nominally on intention but described according to form," and attributing the modes' dominance to "a long textbook tradition" in composition (155; see also Miller and Jolliffe 378). Miller argued genre provided a way to teach students "how to participate in the actions of a community," while EDNA focused exclusively on prescribed, audience-less forms (165). In a retrospective interview in 2015, Miller describes how she wanted to push "back a bit against composition theorists in the modes tradition, which I had become convinced by that point was a particularly arhetorical and unproductive approach to understanding discourse and the teaching of discourse" (Dryer). Using the modes as one example of many formal discourse classifications in composition, linguistics, and communication, Miller's "Genre as Social Action" nevertheless invoked the modes to define genre and responded to the problem historians of the modes were debating.

Unlike the composition historians, Miller's work challenged composition's curricular location, not its teachers' knowledge or investment in teaching writing. This purpose is more obvious in her article with Jolliffe, which attributed the modes' dominance in rhetorical education to the split

of speech and composition into separate departments (379). Miller and Jolliffe suggested any composition theme would reinforce "the separation of discourse from social action" because the text's form had no relationship to the rhetorical situation of the composition classroom (379–80). Miller's recent reflections distance her work on genre from composition as allied with English more explicitly, when she describes the modes as "a conception of genre that's indigenous to English studies because of the static, objectified quality of words on the page. But the idea of rhetoric as action is *not* indigenous to English studies" (Dryer). Advocating a broader vision of rhetorical education, Miller's comments about composition presaged conflict over whether genres can be taught at all in FYC given its curricular location and composition's identity (e.g. Wardle). Yet composition initially took more interest in genre than communication, viewing genre theories as applicable to writing instruction despite Miller's reservations (Dryer). Miller's disciplinary purpose for genre theory differed significantly from—perhaps even contradicted—composition's concerns with replacing the modes of discourse in writing pedagogy. Genre theorists who took up Miller's work for composition in subsequent decades had to wrestle not only with genre's association with the modes in disciplinary history, but also with the problem Miller had anticipated about how genre might be taught rhetorically in FYC. These challenges led to different approaches to the modes in composition—approaches that, as I will show, carry with them assumptions about how WPAs should define FYC and whether they should address instructors' prior knowledge of the modes of discourse.

Genre Pedagogy and the Legacy of the Modes of Discourse

As the previous section describes, Miller and the composition historians expressed a desire to get rid of the modes, albeit for different reasons. In their account of this history in the introduction to *Genre across the Curriculum*, Anne Herrington and Charles Moran suggest that resistance to the modes drove many composition scholars to use the term *genre* without clear definition, including James Britton, James Moffett, Peter Elbow and Pat Belanoff, and Ken Macrorie (4–7). Herrington and Moran suggest that "reaction to the 'modes,' and to writing taught by formula, has characterized a powerful strand in the teaching of writing, one in which the teaching of genres has been forced into the background" (5). In other words, disapproval of the modes left genre ambiguously defined in many composition pedagogies (5–7). Some of those pedagogies rejected the modes entirely; however, others, including Anne Beaufort and Carol Berkenkotter and Thomas N. Huckin, recommended that teachers reference the modes

directly while teaching, given that many writing instructors and students were familiar with EDNA terminology. These different stances toward the modes resulted in different presentations of genre pedagogy, some of which actually incorporate EDNA terminology.

As composition scholars became interested in genre in the 1990s and early 2000s, many acknowledged widespread concern that genre would become another iteration of the modes. For example, Beaufort's 1992 CCCC presentation anticipated that audience members might view genre as "just another set of rigid barriers between texts, similar to the discourse modes" ("Where" 3). Berkenkotter and Huckin's 1994 *Genre Knowledge and Disciplinary Communication* described concern that genre pedagogy repackaged "the prescriptive *rhetorical modes* approach that had students reading 'exemplary' essays by linguistically and rhetorically mature writers" (153), linking the modes to product-based pedagogy. In 2005, Liu called for WPA scholarship to provide guidance on genre pedagogies to avoid what many worried would be genre's inevitable conflation with the modes of discourse. Concern about the need to replace the modes (and the feasibility of doing so) influenced the reception of genre in composition. While some responded by rejecting the modes' association with genre, others integrated them to account for the structure of FYC and the prior knowledge of teachers and students.

Beaufort treated the modes as a platform for introducing genre. She analyzed how instructors used EDNA to respond to student writing, concluding that teacher feedback reinforced an artificial school essay genre ("Where" 5). However, in rejecting the artificial essay, Beaufort did not necessarily reject the modes. Instead she suggested that a genre-oriented approach to teaching "literary or journalistic conceptions of the essay" would recognize those genres' "greater emphasis on description and narration" (5). Another instructor's "comparison" assignment (often considered a mode)[4] is praised as providing a real "purpose and social context" for the assignment through comparison to the business report genre (8). In other words, Beaufort dismissed the "theoretical model" of the modes in favor of genre, but she used the modes to describe genre conventions or even to name assignments that were framed as genres to students. This early articulation of Beaufort's genre theory mirrors the references to the modes in her later book, *College Writing and Beyond*, which also treats the modes and genres as not necessarily incompatible in its examination of the pedagogy of a certain FYC lecturer (49–51).

Other genre theorists expressed ambivalence about the modes while acknowledging that professional constraints prevented the modes from being entirely dismissed. Focusing on writing in the disciplines, Berkenkot-

ter and Huckin disapproved of the "prescriptive" pedagogy of the modes (153). However, they cautioned that genre pedagogies could not simply replace the modes, because teachers could not ignore the terminology students learn in primary grades before they are aware of differences in disciplinary communities (153). They cited evidence that failure to teach the modes as conventions of instructional genres in early educational development might unfairly privilege white, middle-class students who had already internalized dominant communicative expectations (154). In college, teachers might need to address the "instructional genres" students encountered in earlier levels of writing instruction (153). Ultimately, Berkenkotter and Huckin accepted the modes as pragmatic terms for teaching genre conventions. However, their purpose was not to reinforce teaching the modes as an end itself, but rather to critique pedagogies that failed to expose students to multiple curricular genres and to make differences in genre conventions explicit (161, 163).

More recent genre theories reject the modes entirely, but they also argue that FYC is a problematic site of genre instruction. This scholarship acknowledges that genre pedagogies can easily become a formalist classification system like the modes when taught in school, which creates a challenge for a discipline focused on FYC. Amy Devitt treats the modes as critical genres "created by analysts to serve the situational and community needs of analysts" and school genres "mandated by one group to be written by others" (99). Although she calls them genres, she describes the modes as inflexible and unresponsive to context, presenting them as a foil to genre (122). However, removing the modes from composition instruction would require changing "the nature of the scholarly and educational endeavor that the modes serve" (120). Devitt proposes teaching genre awareness, not genre forms, in order to improve students' genre acquisition in the future. Like Devitt, Bawarshi recognizes that asking students to mimic genres in FYC removes genre from the disciplinary and professional activities where genres can be learned (155). Instead, Bawarshi proposes FYC as its own site of genred activity, providing an opportunity for students to learn how the genres they read invoke the genres they write in any social activity (118–19). Bawarshi thus moves instruction in genre awareness from individual genres to the roles of writers and the genre sets they produce in those roles. More skeptical about the possibilities for transfer, Wardle rejects teaching school genres ("mutt genres") entirely in favor of teaching disciplinary content in FYC. Wardle acknowledges that this approach may necessarily lead to the abolition of required FYC because it requires disciplinary expertise for all instructors (785). These scholars' rejections of the modes serve as the basis for major structural revisions to FYC that may be more or less possible

depending on institutional constraints. Further, their different approaches to genre in FYC complicate WPAs reading of the *WPA Outcomes Statement*, which calls for both genre awareness and for teaching multiple genres. In doing so the *Outcomes Statement* seems to balance earlier views of genre, which accommodated the modes as genre conventions, with newer theories that focus on genre awareness but reject the modes.

This tension between including or rejecting the modes is apparent in existing composition textbooks. Although a textbook reflects only part of what a program or teacher does, composition textbooks guide teachers and students, and WPAs often make decisions or give advice about textbook selection. Textbooks highlight the challenges of labeling genres for instruction in ways that consider teachers' and students' knowledge. One key feature of rhetorical genres is that they only exist insofar as users recognize them within situated rhetorical activity. In other words, a genre is not an *a priori* deductive category (as in literary genre theory) or an inductively "discovered" textual type defined as a genre by a theorist. Rather, genres become real in the interaction of writers, audiences, activities, cultures, and histories (Bawarshi 72). The key task for textbook representations, then, is to make genres recognizable to the teachers and students using these textbooks, which often involves making a decision about whether and how to include the modes.

Some genre textbooks treat the modes as part of naming genre conventions or metagenres (see table 1). For instance, the *Bedford Book of Genres* (*BBG*) focuses on genre acquisition, organizing all of its genres according to three modes presented as metagenres: narrative, informative, and persuasive (Braziller and Kleinfeld 5). These metageneric categories slightly rename EDNA, but nevertheless derive from 19th-century theories of the modes' ability to affect an audience's mental faculties by delighting, informing, or persuading (Connors 444–45). However, *BBG* resists totalizing the modes as metagenres; it acknowledges genres are flexible groupings that "don't fall neatly into the categories and primary purposes we've outlined in this book" (5). Other versions of this model include the modes as genre types. For example, *How to Write Anything* lists narratives and arguments (with more specific subgenres detailed) alongside the genres of reports, evaluations, and causal analyses, among others (Ruszkiewicz 3). Each genre group is described in terms of an action, such as recording people's life events as narratives and "asking readers to consider debatable ideas" (Ruszkiewicz 3). Similarly, *Everyone's an Author* invokes the modes by listing genres according to their generalized rhetorical action, such as "arguing a position," "writing a narrative," "reporting information," "writing a review," and "making a proposal" (xvii–xix). The modes-as-metagenres approach tries

Table 1
Representations of genre in contemporary textbooks.

	Rhetorical Genre Theory	Disciplinary Genre Awareness	Multigenre Writing	Modes as Genre Conventions	Modes as Metagenres
Example	*Scenes of Writing* (Devitt, Reiff, and Bawarshi)	*Writing About Writing* (Wardle and Downs)	*21 Genres and How to Write Them* (Dethier)	*How Writing Works: A Guide to Composing Genres* (Jack and Pryal)	*Bedford Book of Genre,* (Braziller and Kleinfeld)
Presentation of Genre	Groups multiple genres according to academic, workplace, or civic scenes of writing (e.g., academic analysis, complaint letters, letters to the editor)	Defines genre chapter 1, using scholarly articles as an example. Specific scholarly articles are "tagged" for genre features and the text includes articles about genres	Lists genres with 1–2 short examples, followed by a list of questions and suggested moves for each genre	Introduces genre analysis and projects (e.g, informative genres, inquiries, reviews, argumentative genres, workplace genres, reports); includes the modes as "strategies" for invention and as genre conventions	Organizes genres according to their alignment with narrative, informative, and persuasive metagenres
Goal	To teach students to see genre as part of scenes of writing and the roles of writers	To provide disciplinary knowledge of genre that results in genre awareness	To provide students with the knowledge to practice writing in multiple genres	To describe processes and features of texts for use in genre analysis and writing multiple genres	To provide a framework for recognizing authors' rhetorical purposes for writing

to get students to write in a wide range of genres, and it uses the modes to help students recognize a rhetorical purpose for writing. The potential pitfalls of this model are that, like the modes' focus on manipulating the audience's faculties of reason, it can reinforce an author-centric view of rhetorical action separate from situations and audiences. Furthermore, in teaching students to write in multiple genres, these textbooks often provide one or two examples of a genre, which are necessarily limited and struggle to capture the sense of social action a genre performs.

Other textbooks include the modes to describe genre conventions, relying on recognizable terms for texts but striving to subordinate those terms in favor of promoting genre awareness. *How Writing Works* lists the modes in the "Writing Process" section of the textbook, suggesting they can serve both as invention tools for writers as well as terms for describing the genre conventions of a text (Jack and Pryal 441). For example, under "narration" students are asked to consider whether narrative would help the audience, whether narrative supports their purpose in writing, and whether narratives are a common convention in the genre they are writing (Jack and Pryal 442). This representation of the modes follows more specific instructional materials designed to promote genre awareness among student-readers and to teach students how to consider genre knowledge when they encounter a new genre. Another iteration of this model occurs in the *Norton Field Guide to Writing* (*NFW*). The *NFW* treats the modes as metagenres and as genre conventions. Listed genres include "reporting information," "arguing a position," "memoirs," and "proposals," to name a few (Bullock xxvi–xxii). Additionally, the *NFW* lists the modes ("arguing," "narrating," "classifying and dividing," "comparing and contrasting") elsewhere as "strategies" for use in particular genres (Bullock xxvi–xxvii). Each description of these strategies concludes with questions prompting the student to consider the rhetorical situation, including genre, in which that strategy would be appropriate (Bullock 372–73). This model of incorporating the modes often seeks to unite the practice of analyzing and writing genres, as the *NFW* hints when it defines genre: "Genres help us write by establishing features for conveying certain kinds of content. They give readers clues about what sort of information they're likely to find and so help them figure out how to read" (62). Rather than emphasizing the role of the writer, this model often emphasizes students as readers, and may limit students' ability to see genre as situated rhetorical action. However, the modes provide a familiar language for articulating genre differences and similarities. In that way, the modes no longer serve as discrete texts or mental actions; instead they serve as tools for identifying analogous conventions across writing situations, a form of reasoning central to transfer (Donahue 155, 159).

Finally, other genre textbooks omit the modes entirely, but articulate different pedagogical goals. *Writing About Writing* defines genre and details the genre conventions of the scholarly articles students' will read in the textbook, but does not provide direct instruction in other genres even though sample syllabi in the instructor's edition include reflections, ethnographies, literacy narratives, and other assignments. *Scenes of Writing* covers genre sets for particular roles, such as student, citizen, and professional. However, the student genres—academic analysis and argument—navigate the complexities of FYC by describing analysis and argument as both academic genres written by students and as "rhetorical skills" that academic readers believe apply "in a variety of contexts" (Devitt et al. 290)—language that resembles descriptions of the modes as genre conventions. Taking a different approach, *21 Genres and How to Write Them* exposes students to at least one example of each of its 21 genres, providing students with a list of analytical questions and "suggested moves" for each genre (Dethier). The structure of that text prioritizes genre acquisition (Dethier 3). However, given the book's breadth, students may not have the depth of situated experience required to do anything more than follow the suggested moves as a formula for writing each genre. These textbooks demonstrate that even when genre pedagogies do not explicitly mention the modes, they may still reduce genres to a formalist classification system in practice. All of these approaches require WPAs to recognize the limitations and contradictions of genre pedagogies, as well as the way that faculty in their program take up the language of genre in practice.

Genre theory has impacted adaptations of disciplinary knowledge in textbooks. All of the textbooks considered here, regardless of how they approach the modes, describe genre categories as flexible, changing, and rhetorical. However, textbook writers (and publishers) inevitably make decisions about the legacy of the modes—decisions that genre theorists themselves have negotiated differently depending on their disciplinary orientation and vision for FYC. Presenting the persistence of the modes as a problem of teacher expertise has oversimplified the challenges of teaching genre in a pedagogical context defined by varied institutional, programmatic, and disciplinary goals. In practice, WPAs make decisions that negotiate disciplinary knowledge with local needs and constraints—often with little ability to make dramatic structural changes given state or accreditation requirements. Recent scholarship on instructors' knowledge of genre, such as Christine M. Tardy et al.'s article showing that new instructors tend to start out thinking of genre as "static or literary categories of texts," can serve as valuable tools for helping WPAs identify goals for programmatic change. However, WPAs also need knowledge of the disciplinary histories

of key concepts in composition. That kind of knowledge, as I describe in the conclusion, provides a foundation for rewriting the representation of teachers in composition and creating collaborative contexts for learning about the limitations and affordances of different ways of framing genres in the classroom.

Identifying Programmatic Goals for Pedagogical Change

This history of the modes' connection to genre may help WPAs develop genre pedagogies in their own programs. Knowledge of the modes' history can help WPAs recognize that formalist approaches to genre are not solely a product of faculty members' expertise, but may emerge from the ways that learning outcomes or textbook materials construct the scene of FYC for teachers and students. Additionally, apparent references to the modes of discourse, such as narrative essays, argumentation, and expository writing, may reflect the more varied uses I chart in the previous section rather than a dogmatic commitment to teaching the modes as discrete forms. Eliminating those references, therefore, may miss an opportunity to use the modes as a way of developing faculty's awareness of genre. As a threshold concept, genre is transformative for learners, and involves passing into a different understanding of writing (Adler-Kassner et al 18). As scholarship on teacher training suggests, faculty acquire new knowledge through a nonlinear process that requires time and experimentation (Bishop; Wardle and Scott). How a faculty member understands and implements a complex, debated concept like genre depends on their training, their writing background, their disciplinary affiliations, and the support and professional development they receive. WPAs might apply Sandra L. Tarabochia's "pedagogical ethic," recognizing how cross-disciplinary knowledge influences writing programs and actively including faculty in a reciprocal knowledge-making process (8–9). WPAs can articulate goals for developing interactional expertise about genre in their FYC programs with awareness of the legacy of the modes in composition.

In addition to identifying disciplinary differences in how faculty interpret genre pedagogies, WPAs may consider programmatic constraints when following the recommendations for genre from the *WPA Outcomes Statement*. The statement depicts genre pedagogy as a way to teach students "rhetorical knowledge" and "knowledge of genre conventions." However, a particular writing program might emphasize genre awareness, disciplinary knowledge of writing, preparation for writing across the curriculum, or the genre sets associated with a particular role, such as FYC student or scholar, based on student needs, course sequence, assessment outcomes,

institutional identity, or other factors. WPAs also should set pedagogical goals according to the labor structures of their programs, given that faculty learning requires time and support for engagement and experimentation. A WPA entering a program with a high percentage of contingent faculty has to recognize that pedagogical change requires a sustainable and ethical labor structure necessary for faculty development. In writing programs that have reduced reliance on contingent faculty, WPAs can consider faculty's disciplinary backgrounds and experiences, recognizing that even those with degrees in rhetoric and composition may conceptualize genre pedagogy differently. Tarabochia reminds us to be reflexive in using our values to respond to others' pedagogies, to consider how we can learn from faculty in our programs (not just teach them), and to be flexible in how and when we choose to encourage pedagogical change (152). Similarly, Charlton et al. suggest that WPAs prioritize dialogic negotiation that focuses on the long term goal of identifying ideological bridges and working toward a fluid set of programmatic commitments (159).

Following from these scholars' recommendations, some of the strategies WPAs could use to cultivate pedagogical change in their programs might include:

- assisting faculty in identifying contradictions or paradoxes in assignments or lessons that might complicate students' genre learning;
- identifying existing conflicts and commonalities in the ways that faculty conceptualize genre and facilitate opportunities for reading and discussion related to those issues;
- anticipating different interpretations or conflicting ideas about genre in the texts shared in the writing program (readings, textbooks, workshops, etc.) and highlighting program priorities in the presentation of these materials;
- introducing the practice of asking students to reflect on similarities and differences in types of writing (perhaps for assessment) to build in more formal genre awareness and analogous reasoning;
- introducing genre terminology into student learning outcomes and assessment criteria in order to collect data to build arguments for hiring, professional development, or curricular change; and
- sharing genre knowledge with faculty outside the department or discipline in order to enhance campus-wide genre pedagogy and to spread accountability for writing instruction across disciplines.

These moves offer alternatives to rejecting or ignoring the prior knowledge of students and faculty in framing genre for writing instruction.

Composition theories applied to the context of FYC must consider prior knowledge as central to encouraging the transfer of knowledge about writing to new contexts—a foundational requirement for any FYC pedagogy to be useful. Students must be able to abstract their knowledge of genre, provided they understand that knowledge as situationally dependent and learn to apply it appropriately (Donahue). Thus, the goal of genre in FYC is to help writers "recognize similarities between . . . two situations and appropriately transform and expand knowledge so it works in a new situation" (Wardle 770). In this way, genre terminology may promote transfer by helping students articulate situational knowledge about writing and reason by analogy (Donahue 155, 159). Furthermore, Michele Eodice, Anne Ellen Geller, and Neal Lerner argue that transfer should not be viewed as pouring genre knowledge into empty vessels; rather, students need meaningful, flexible categories of texts to help them draw from the past and anticipate how they will use writing knowledge in the future (Eodice et al. 95–97). For programs where instructors' or students' knowledge is still informed by the modes, that may require explaining the history of those categories to point toward new directions for teaching. Recognizing narration as a convention in some essay genres, for example, may help elucidate the cultural and ideological values embedded in the idea of the essay, such as the possibility of an author as agent conveying shared meaning through language and using imagery to induce persuasion. This terminology is part of our field's history and our culture's ongoing definitions of writing, and to simply deny them as prior knowledge for instructors and students misses an opportunity to investigate the actions of texts in the world.

Notes

1. Throughout this article I use the terms "genre theories" and "genre pedagogies" to generalize about approaches to genre in composition. By "genre theories" I refer primarily to North American genre studies, or rhetorical genre theory, influenced largely by Carolyn Miller's work defining genre as recurring types of texts that share formal, content, and rhetorical features that have developed over time in recurring types of situations (159–60). I use "genre pedagogies" to describe the application of genre theories in composition, particularly FYC, including recommendations for teaching genre and pedagogical materials like textbooks. These terms do not fully reflect the range of approaches to genre within and across rhetoric and composition, linguistics, communication, and literature. However, my focus on WPA work demanded a more selective representation of genre in line with the recommendations of the WPA Outcomes Statement. For a discussion of the differences and similarities in such approaches, see Bawarshi and Reiff and Tardy et al.

2. Broadly speaking, the modes were formal classifications based on the functions of four faculties of the mind—the intellect, will, imaginations, and feelings (see D'Angelo 36-37; Harned 45). Each of the modes of discourse focused on engaging one of the faculties to achieve a specific purpose (e.g. argumentative modes were designed to influence the audience's will).

3. Literary theorists, rhetoricians, and communications scholars were developing theories of genre at this time. Northrup Frye, whom Crowley references specifically, drew from Aristotelian poetics to define drama, epic, lyric, and prose as genres based on their author-audience relationship (246–48). Rhetorician Edwin Black identified argumentation, aligned with the modes, as a rhetorical genre (148). Others in communication and speech in the 1970s, such as Karlyn Kohrs Campbell and Kathleen Hall Jamieson, were concerned with identifying genres inductively. These theorists drew from varied historical textual classifications (including literary theory), and helped establish genre as a rhetorical concept in composition.

4. Some versions of the modes included various classical and literary textual categories, such as comparison and contrast, definition, illustration, etc. (Connors 448). The histories of the modes make it clear that many terms in addition to EDNA were associated with the modes, especially as the modes became less explicitly tied to faculty psychology over time (D'Angelo 32–33). Poetry was also considered a mode in some instances (Connors 445).

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Book Review

College Reading and College Writing: How Far Have We Come?

Lizzie Hutton

Sullivan, Patrick, Howard Tinberg, and Sheridan Blau, editors. *Deep Reading: Teaching Reading in the Writing Classroom.* NCTE, 2017. 386 pages.

How fundamental is reading instruction for the college writing classroom? Moreover, how fundamental is a reading pedagogy—a set of reading principles and instructional approaches—for the training of college writing instructors? Over the last three decades, a number of scholars have called for more explicit reading instruction in composition courses (e.g., Bartholomae, Brent, Salvatori and Donahue, Adler-Kassner and Estrem, Jolliffe), and the last five years have witnessed a revival of interest in the topic (e.g., Carillo, Keller, Horning and Kraemer). Yet in both composition studies research, and in the training of new composition instructors, reading remains a stubbornly minority concern. As Howard Tinburg notes in *Deep Reading: Teaching Reading in the Writing Classroom,* composition studies' default position has long been to consider reading instruction as "someone else's business" (247). This is an abdication of responsibility that *Deep Reading* both critiques and seeks to rectify.

Challenging the presumption that reading can be taught and learned merely through an instructor's thoughtful selection of assigned texts, *Deep Reading* instead forefronts the issue of student engagement—which is to say, the different kinds of attention demanded by different college-level reading tasks and situations. As relates specifically to the college writing classroom, the collection explores the ways these varied kinds of attention can support varied kinds of writing and thinking, and its chapters offer a range of concrete activities and theoretical models by which instructors can help students to recognize and exercise those attentional differences. Setting

out to revise composition studies' longstanding complacency about reading, the collection also brings together a lively variety of perspectives, fields, and methods—from two-year institutions to four-year colleges; from education studies to composition studies; from writing instructors who draw from anecdotal experience to literacy researchers who report on empirical studies to students themselves, reflecting on their own educations as reader-writers.

Of all these approaches, it is the most empirically minded of these chapters that makes the most substantive claims for how and why explicit instruction in reading, and investigation of reading, should be more robustly incorporated into the teaching of writing. These chapters defy our common clichés about reading entailing merely "close" attention and instead expose the breadth of what college-level reading truly requires. In "Device, Display, Read: The Design of Reading and Writing and the Difference Display Makes," as one example, Kathleen Blake Yancey, Jacob W. Craig, Matthew Davis, and Michael Spooner explore the material qualities of digital reading and writing, the digital being, after all, the medium through which almost all college students now compose and circulate meaning. Through their analysis of how these different "devices" and "displays" shape distinct "interpretive experiences," habits, and expectations (41), the authors make a persuasive case for raising both writing instructors' and students' awareness of—and their control over—their varied digitally mediated tendencies as both readers and writers. In "Unruly Reading," Mariolina Rizzi Salvatori and Patricia Donahue, who have long argued for writing classrooms more explicitly committed to activating reading-writing connections, focus on specific in-class activities—in this case, guided reading exercises and students' productively "unruly" responses to paraphrase, summary, and annotation tasks. Their thoughtful, student-centered research sheds new light on what might seem an outdated set of classroom assignments, with the authors showing how such exercises—once freed from their traditionally "mechanical" trappings (325)—can help students realize, and reflect on, the complexities of their text-based constructions of meaning. In "Building Mental Maps," Rebecca S. Nowacek and Heather G. James attend to the varied schema students bring to reading outside the humanities, expanding on recent scholarship about writing transfer and field-specific epistemologies of knowledge building. Skeptical of a reading paradigm that unquestioningly privileges the close and the sequential, the authors explore instead the kinds of readerly engagement typical for STEM fields—the "nonlinear" and "selective" strategies (297) that these authors further argue are grounded in a student's crucially "personalized map" of a knowledge field (301). As such, this chapter fruitfully complicates the common presumption that an English studies framework can sufficiently explain the many

modes of academic reading (and of academic writing) required of college students; it offers an important counterpoint to writing studies' frequent default to more narrowly literary characterizations of critical engagement with texts. And in "Writing Centers are Also Reading Centers: How Could They Not Be?" Muriel Harris, as a final example, draws on her longtime writing center research to theorize the learning processes through which reading-writing connections are enabled. Defining the three main modes of reading that she sees informing writers' invention and revision processes, Harris offers a useful taxonomy of reading-writing interactions that could apply equally well to the drafting and peer review processes so crucial to the college writing classroom.

Indeed, the secret to these chapters' success lies in the specificity of their inquiries, and their attendant willingness to cut through pieties about what college students need to do to read productively. These authors offer distinctly new frameworks, terms, and concerns: the nature of necessarily "nonlinear" modes of reading, or the roles played by device and display. Along with chapters by Ellen Carillo, Howard Tinburg, David A. Joliffe, and others, these reconsiderations also challenge the presumption that composition instructors—tasked with preparing students for a wide range of future literacy demands—should offer students no direct guidance in how to read in varied deliberative ways. For new writing instructors—and the instructors of those instructors—these chapters both highlight the complexities of college reading, and offer a variety of practical strategies for developing students' awareness of, and skill at leveraging, such complexities.

However, the potential of *Deep Reading* is also hampered by the fact that that these varied perspectives never quite cohere. This variegated quality would hardly be worth noting if the book were presented as a map of the many lively debates that currently define this subfield. Indeed, a number of these chapters, perhaps accompanied by Daniel Keller's *Chasing Literacy* and Doug Brent's still salient *Rhetorical Reading*, would give new instructors of composition a useful grounding in reading-in-the-writing-classroom pedagogy. But the collection also misleadingly suggests, both in its introduction and its title, that its chapters together offer a unified set of recommendations all centered on a single new construct, despite the fact that this this is a model to which many individual chapters in themselves do not conform.

This is especially regrettable because a few of the collection's more broad-based claims are quite promising. Perhaps the most suggestive of these is Sullivan's, taken from his chapter, also titled "Deep Reading," in which he argues that the kind of reading demanded of college students—a constructive, inquiry-driven, and often multi-textual exploration—should

in itself be theorized as a "threshold concept" of writing. Such a proposal is provocative for the two category shifts it implies: first, that the study of reading can (and should) be understood by the same complex and intellectually challenging frameworks that writing studies has used to theorize writing and elevate the intellectual status of writing research and teaching (perhaps most vividly in Linda Adler-Kassner and Elizabeth Wardle's edited collection *Naming What We Know*); and second, that the complex and challenging work of reading can and should be theorized as a fundamental dimension of writing, and thus as deserving far more attention not only in the classroom but also in writing studies research and the more general building of composition curricula. Moreover, Sullivan's proposal is well-supported by a number of other chapters in this volume, all of which show that writing instructors, and writing programs more largely, would do well to recognize reading—once it is acknowledged as a rhetorical, reflective, and multi-perspectival activity—as a core element of students' writing development.

Unfortunately, however, "deep reading" remains itself too diffusely defined to function persuasively as a threshold concept. As Sullivan himself points out, quoting Jan H. F. Meyer, Ray Land, and Caroline Baillie, a threshold concept "permits a new and previously inaccessible way of thinking about something . . . without which the learner cannot progress" (ix). Because they are "troublesome," threshold concepts operate by contrast to more common, outsider assumptions about a specialized practice. Yet Sullivan's concept of "deep reading" lacks this essential contrastive precision. Following Maryanne Wolf and Kelley Gallagher, Sullivan sets his concept against "memorization, recall, and shallow engagement" (342); by his telling, "deep reading" instead "requires reflection, curiosity, humility, sustained attention, a commitment to rereading, consideration of multiple possibilities, and . . . 'intellectual generosity'" (342). But this definition, while acceptable enough, also simply reiterates those homilies of critical thinking and habits of mind that statements like the WPA outcomes have long promoted, and which have long excused composition's view that college writing instructors need give reading no more specific attention than it has ever received in the past. Especially if proposed as a threshold concept, the construct of deep reading needs far sharper elbows than this—distilled into a set of declarative principles sufficiently distinct from—and, indeed, "troublesome" to—some of our more comfortable pieties about what constitutes academic reading. Similarly, and as relates to our existing theorizations of college level reading, I was left wondering what precisely distinguished this mode of "deep reading" from David Bartholomae and Anthony Petrosky's concept of "strong reading"; or from Mariolina Salvatori and Patricia Dona-

hue's promotion of a reading style that deliberately leans into difficulty; or from Kathleen Blake Yancey's early explorations of how engaged reading and reflection intersect. Perhaps more critical engagement with Maryanne Wolf and Mirit Barzillai's own 2009 empirically based investigation of "deep reading" may have helped Sullivan to draw these finer distinctions and to build a stronger case for the specific demands faced by college writers (and subsequently faced by the writing instructors who teach them). But in this volume, the work of Maryanne Wolf is more gestured toward than it is critically leveraged, especially as relates to the new context—the writing classroom—to which Sullivan seeks to apply her claims.

Further, and as noted above, a number of the volume's chapters implicitly challenge the purportedly comprehensive applicability of this "deep reading" concept, thus also challenging the editors' claim that the collection shows consensus on this matter. Indeed, this volume misses a crucial opportunity by leaving obscured and unanalyzed some of the more salient questions that a number of its chapters begin to suggest. Nowacek and James's STEM-specific findings, as one example, contrast with the more universalist, literary-minded construct of reading and engagement that Sheridan Blau and Jason Courtmanch promote, yet this important disagreement goes unremarked upon, both in the chapters themselves and in the volume's introduction. Another unremarked upon flashpoint concerns the seemingly "natural" quality that some of this collection's authors attribute to inquiry-driven reading, and their attendant suggestion that "deep" forms of textual engagement are encouraged by well-chosen texts themselves–and thus their textual features alone—instead of by social collaborations, explication, reflection, or focused instruction. The chapter by the student-author Merideth Ross, for example, reflecting on her experience as a home-schooled reader and writer, implies that the most advanced forms of college-level reading and writing emerge from specifically *un*schooled forms of engagement; and that the unstructured and uninhibited nature of her own reading education resulted in a cross-task fluency once she arrived at college, permitting her "to seamlessly transition from writing poetry to writing basic research papers to writing annotated bibliographies to writing academic articles" (92). Yet such a claim conflicts dramatically with the more explicitly scaffolded, directive pedagogies so assiduously researched and recommended here by Salvatori and Donahue, Carillo, Nowacek, and Katie Hern, among others—in which students are pushed to experiment with and reflect on the kinds of knowledge that can only be coaxed out through reading practices that come less naturally, and that are, indeed, as a threshold concept theory would have it, troublesome and challenging. Much more could have been made of such divergent perspectives and

pedagogical commitments—especially since they illustrate how deeply entrenched and contradictory our ideologies about literacy learning can be, even those that at first sound most mild and unassailable. A truly robust retheorization of college reading needs to put these dueling constructs into dialogue, not imagine such conflicts away.

In this way, Howard Tinberg's chapter—which I read as beginning to articulate an alternate construct to "deep reading"—might have provided a more effective umbrella concept for a collection (and a topic) still teeming with many internal debates. By Tinberg's telling, the most attentive forms of college level reading are marked by their specifically rhetorical sensitivity and flexibility, with the reader constantly and deliberatively shifting among a variety of aims, attitudes, contexts and assumptions. Recalling the much-ballyhooed but sorely under-scrutinized work of Louise Rosenblatt—who, along with Wolf, is more of a touchstone for this book than a foundational thinker whose ideas are rigorously engaged—Tinburg argues that students become both "more strategic and self-aware as readers" (251) when they understand text-based meaning as context- and purpose-specific: "fluid, formed and reformed as it performs certain activities within discursive communities and as a product of readers' sensibilities" (248). Tinburg then buttresses this reading model with an inventory of the replicable classroom tasks by which such strategies and self-awareness might be realized and exercised. In useful, teacherly detail, Tinburg shows the way many standby writing-classroom activities—including peer review, talking-back commentary, and rhetorical analyses of scholarly sources—provide instructors with built-in opportunities to help students to recognize and develop such variously "selective and judicious" reading practices (251). For newly minted writing instructors uncertain how to help students navigate new and challenging reading assignments and demands, Tinberg's chapter offers an invaluable cribsheet. Yet the chapter also explains—at that crucial theoretical level—exactly why such practices require classroom explication: because such reading does not come naturally to many readers, nor does it develop in a vacuum, with an individual merely staring hard at a page. Instead, Tinberg argues, read-meaning emerges from what he calls "shared expertise" (253)—which is to say, text-based meaning is communally constructed by readers bound by some common sense of context-specific aims, values and assumptions, or a "discourse community," as he reminds us, whose rules and beliefs student-newcomers need to be empowered to access. After all, if these aims, values, and assumptions remain invisible or inchoate, student newcomers will have little recourse from their previous habits, mere guesswork, or frustrated disengagement.

If there were a "threshold concept" of writing that concerned the activity of reading, Tinburg seems to be beginning to put his finger on it here. The idea that different kinds of rhetorical, readerly engagement are determined by discourse communities, context knowledge, and readerly purpose, as much as by text and text-type, pushes back on the long-standing educational myth that advanced readers have merely trained themselves how get from a text what a text's features alone are telling them to get, and that "good reader" status is universal across contexts. Against this myth, Tinburg's focus on rhetorical flexibility manages to attend to readerly "engagement" but resists capitulating to our field's more familiar and somewhat vapid recommendations that such engagement entails a kind of all-enveloping affective immersion in texts, a construct which—truth be told—is still overly bound to definitions of reading as primarily sequential, personally inspiring, and overlaid with humanistic virtues (caution, humility, care). As Jolliffe has long pointed out—and some of the other authors included here echo—this reading construct, while appealing to the more literary-minded writing instructors among us, fails to account for the sheer varieties of tasks, contexts, and media that college students must navigate as readers. As a collection, *Deep Reading* gives voice to such arguments and counterclaims, but leaves the internal debates they represent uninterrogated and somewhat submerged. Rich with suggestive research and provocative re-theorizations, the volume also highlights how much more researchers have to investigate and uncover about exactly what constitutes college reading knowledge, and how such knowledge works to supports college writing in turn.

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teachers who come to the work in various capacities to teach writing behind bars. For years, we have had published essays and teaching guides, articles about teaching writing in prisons in journals, and books devoted to teaching writing in prison. Recent examples include Tobi Jacobi and Ann Folwell Stanford's edited collection *Women, Writing, and Prison: Activists, Scholars, and Writers Speak Out* (2012) and Wendy Wolters Hinshaw's 2018 special issue of *Community Literacy Journal* "Writing and Rhetoric in Prison," which illustrate innovative and collaborative approaches to literacy and writing instruction behind bars. Within this collection of recent works is Patrick W. Berry's *Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison*, a book that illustrates the narratives of students and teachers as they unpack their notions of higher education behind bars.

Berry's *Doing Time, Writing Lives* offers a new perspective to the stories told about prison literacy education, while interrogating the narrative of literacy education as a means to upward mobility and social freedom. Berry illustrates the important work that is happening through prison education programs in general, and through the teaching of reading and writing specifically. The book gives voice to both teachers and students who have lived and worked in these environments, while also demonstrating sensitivity to the larger discourse of mass incarceration and the complexities of teaching literacy to a diverse prison population. Through the collection of narratives, Berry shares with readers the complexities of how and why writing teachers enter into prison education. This monograph is a nice complement to the existing and emerging scholarship on prison literacy, providing needed insight into the literate lives of incarcerated students and their teachers.

Doing Time, Writing Lives is divided into five chapters, including the introduction and conclusion, and is introduced with a foreword by Deborah Brandt. The book begins with Brandt's articulation of the dangers of linking literacy to economic success, a narrative deeply woven into the fabric of the American consciousness. Brandt writes, "Literacy has been oversold, often by those promoting its economic value—particularly in relationship to the imprisoned population—to think critically about the narrative that links literacy development, education, and economic success" (x). To tell this complex story about literacy in prisons, Berry draws on several years of experience as a teacher in the Education Justice Project, a college-in-prison program that provides upper-division college courses to incarcerated people through the University of Illinois at Urbana-Champaign.

department chairs—WPAs are those not only leading the work on college campuses, but also they are organizing the efforts of teaching writing in prisons. Prison education has been showcased at the national level in writing education beyond CCCC, as the 2017 NCTE national conference in St. Louis hosted acclaimed prison writer Jimmy Santiago Baca as the keynote speaker. Attention is needed from writing specialists for these shifting times. There is much hope for the approximately 1.4 million former felons in the state of Florida who will receive reinstatement of their voting rights per the amendment to restore voter rights during the November 2018 midterm elections. An increased focus on prison education has been met by increasing federal resources. For instance, grants made available under the Second Chance Act of 2007 aimed to remedy some of the effects the Violent Crime and Law Enforcement Act of 1994 (VCCLEA), a bill that stripped away Pell Grants for felons living on the inside (the bill was originally authored by Senator Joe Biden and signed into law by President Clinton). Additionally, promotion of tuition-free higher education through programs such as the Tennessee Reconnect program and New York State's Excelsior Scholarship program can make college education accessible for former felons living on the outside who might not afford college any other way. The kairotic moment in higher education, specifically for writing programs, is to respond to opportunities and challenges for the incarcerated.

Patrick W. Berry's *Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison,* the focus of this review essay, looks at the intersections of literacy and the complicated issues that surround access to literacy and the privilege that literacy affords. Of course, these issues are not new. The profound stories of inmates who learn to read and write while imprisoned is most notably told in texts like "Learning to Read" from *The Autobiography of Malcolm X* and Jimmy Santiago Baca's memoir *A Place to Stand.* Baca writes,

> For in that place where life and death are waging war every day and the right choice is often the most difficult one, I was able to reach out and find a finger hold on the fragile ledge of hope . . . Very simply, I learned to read and write.
>
> Language gave me a way to keep the chaos of prison at bay and prevent it from devouring me . . . (5)

The stories of those who enter prisons and facilitate writing workshops have also been detailed in books like Richard Shelton's *Crossing the Yard: Thirty Years as a Prison Volunteer.* Baca and Shelton's books offer personal narratives that document the development and instruction of literacy within the walls of prisons.

The subject of reading and writing are complicated even in the confines of college classrooms—much less in a prison setting. Recent works like Patrick Sullivan, Howard Tingberg and Sheridan Blau's 2017 book *Deep Reading: Teaching Reading in the Writing Classroom* and Alice Horning, Deborah Gollnitz, and Cynthia Haller's 2018 text *What is College Reading?* show that we look to build theories, pedagogies, and outcomes in our field to respond to the literacy needs of writing students; these texts trace back students' literacy educations and the obstacles placed by standardized testing and formal literacy instruction while looking for approaches and strategies for writing teachers to respond. The disciplinary deficit is addressed in Ellen Carillo's 2015 book *Securing a Place for Reading in Composition: The Importance of Teaching Transfer*; her book opens with a discussion about writing scholars' responses to a 2009 WPA-L inquiry about students' reading abilities, and Carillo points to respondents' need to reach outside of the field to consider pedagogies of reading (1–2). Carillo's book calls upon composition teachers to "use rhetorical reading to connect the processes of reading and writing" and locate ways to "assess students' reading abilities, how they affect their writing abilities, and whether they are sufficiently preparing students," so we may "commit ourselves to studying reading in ways that are recognizable and valued outside of our discipline" (144). She closes her book with a helpful annotated bibliography on reading instruction. With an increase of books that delve into reading theories in the teaching of writing in the past five years, it is no surprise that we see texts that examine literacy instruction within specialized community contexts, such as prison education.

The degree of fluency with which individuals can read and write is closely tied to socioeconomics; literacy is a determinant of the quality of available jobs, the possibility of financial decision-making and stability, the state of mental wellness and a sense of self-esteem, and, according to the Literacy Foundation, literacy influences the quality of one's physical health (affecting, to various degrees, one's ability to take medication, properly feed oneself, understand safety regulations, and properly heal). Literacy is about access and, perhaps most importantly, access comes from a space of privilege. The systemic issues surrounding literacy are compounded when considering the marginalized populations who are incarcerated—most often individuals who are poor and minorities. Some would argue illiteracy feeds the prison—or more specifically there is an "inverse relationship between recidivism rates and education" (Hendricks, Hendricks, and Kauffman 220). The US national recidivism rate for those released from prison is higher than 50%, but completing a high school GED in prison decreases an individual's likelihood of returning to prison. If individuals complete

college education while incarcerated the rates for return to prison decrease. Generally speaking an individual with some college education may face a 30–40% chance of returning to prison, but that rate could be as low as 18% (Vacca 298). The most successful college program in US prisons, the Bard Prison Initiative (BPI) offered through Bard College, has a 2% recidivism rate; other college programs (Hudson Link; Cornell University; Prison University Project at San Quentin State Prison) have a less than 10% return rates—with Cornell near 3% (Lagemann 2–3). With success rates of college education for those incarcerated making such a difference, writing teachers can change the future for the largest incarcerated population in the world through working in writing classrooms within prisons.

Before I get to Berry's book, let us pause for a moment so I can mention two important books about one of the most successful prison education degree-granting programs in the nation. Two texts that highlight BPI, which has been awarding associate and baccalaureate degrees to prisoners since 2005, are *Liberating Minds: The Case for College in Prison* by Ellen Lagemann and *College in Prison: Reading In An Age of Mass Incarceration* by Daniel Karpowitz. Both books detail the robust operations of BPI. If you aim to learn more about degree-granting operations, then spend time reading these important books, as one (Lagemann) book looks at the implications for the individuals who have progressed through the degree program and the ramifications for society while the other (Karpowitz) offers overarching information about the growth of the program and focuses on reading, writing, and speechmaking within BPI.

The work of this review essay builds on books by seasoned prison writing professors like Doran Larson's *Fourth City: Essays from the Prison in America* (along with his companion project *American Prison Writing Archive*) and Tobi Jacobi and Ann Folwell Stanford's edited collection *Women, Writing, and Prison: Activists, Scholars and Writers Speak Out.* These books celebrate imprisoned writers by bringing forward the voices of those incarcerated to mainstream scholarly publication spaces. Jacobi and Stanford's book was one of the earlier books in our discipline to offer resources for prison writing facilitators and to meld together praxis for teaching writing in prisons. Ten out of twenty-five of the chapters are written by scholars who detail writing activities through feminist and democratic studies as the body of work focuses on women prison programs. In the afterword, Jacobi focuses on the writers who fill our prison writing classrooms, the critical engagement of meaningful programs, and the importance of developing strong resources. She writes, "Social justice projects such as these offer alternative ways for prisoners and outsiders to interact with each other, to find humanity within each other's experiences and serve as collective gathering points

for multivoiced stories and experiences from across the globe" (242). Jacobi and Stanford's text sets the stage for Patrick W. Berry's *Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison*.

If I had the time to read only one book on teaching writing in prisons, it would be Berry's. This book is more than a methodological text that looks closely at literacy narratives, skills needed for writers beyond prison walls, and teacher training for prominent prison writing programs; this book also contains a thoughtful memoir about Berry's trajectory as a prison educator and the humbling stories of his father who struggled with addiction, homelessness, and incarceration. In this concise text, Berry carefully weaves his narrative throughout his research illustrating the core of what seems so compelling to prison educators—these individuals who reside behind the walls are not a generalized number as society sees them, but they are human beings; as Berry's tale shows, the "other" is us and our families. By way of ethnographic methods, data analysis, and interviews, Berry's book promises to explore

> the investments that incarcerated students and their teachers make in the power of literacy and higher education to rectify inequalities and improve students' social and economic standing. It chronicles how incarcerated students attempt to write themselves back into a society that has erased their lived histories, highlights the affective connections between teachers and students in carceral spaces, and traces the power ascribed to the written word. (3)

Berry opens his book with "A Perspective on Literacy, Hope, and Mass Incarceration" where he brings readers into the prison classroom with him as a first-time teacher in 2009. Berry tells of how he carried the 2008 speech of newly inaugurated President Obama, "A More Perfect Union," into class because the text "attempted to speak to those left out of the American dream" (2). He found that his students had a mixed response to the idea of examining Obama's rhetoric. Particularly, he found that he made assumptions about his students and their political positions based on their demographics. As every teacher has come to know, the first moments as a teacher become a learning opportunity for the teacher more so than the students—just as it was for Berry in the prison classroom. In his introduction, Berry situates his study to "teach writing researchers and teachers about literacy, possibility, and higher education" within the larger context of the "staggering statistics" of minorities in prison and to identify Project Justice, a project at a prison in the Midwest "designed for students who had the equivalent of an associate's degree" (17) as "a university within a prison" with notions of literacy in prisons (4). Berry cautions readers of celebrating

"literacy and the freedom it entails" (5) and his work illustrates the "complexities of literate practices in various contexts, especially behind bars" (6). Berry makes clear that literacy isn't the answer to the problems that bring individuals to prisons and it's naive to believe that literacy by itself frees an individual from their confinement—nevertheless the conflicting idea of liberal arts education allows learners to be liberated and freed, as Berry acknowledges individuals can free the mind if not the body.

In the introductory chapter, Berry offers the historical work of literacy education (Freire; Royster; Kirsch; Dewey) and then addresses the myths that education can somehow "single-handedly prevent crime" as it's critical for educators to "recognize the shortsightedness of offering education and literacy as the answer to a myriad of social problems" (11). Berry establishes the history of prison-based college programs starting in 1953, the growth of eligibility for Pell Grants as a result of Title IV of the Higher Education Act of 1965, and then the problems that resulted from the VCCLEA of 1994 that eliminated Pell Grants for prisoners (13). Finally, Berry closes the introduction by setting up the book with the concept of "contextual now," defined as the "acts of composing and becoming that lead to deep engagement with the world and one's place in it as well as to describe the value of being present" connecting his study throughout the text, as illustrated in the three following chapters (14).

In Berry's first chapter "Doing Time with Literacy Narratives," he describes the value of literacy narratives inside prison writing classrooms. In this chapter, he offers "a series of vignettes that explore beliefs about literacy and incarceration through the juxtaposition of narratives—cultural, and personal, my own as well as my students" (27). A particularly strong perspective that Berry's research offers is a reminder of how literacy is a position of privilege, "writing is implicitly, and sometimes explicitly, linked to upward mobility and a renewed sense of self" (23). Those of us who teach literacy narratives in any classroom know that this writing assignment oftentimes separates our students socially and economically. As writing teachers and WPAs, we often love this assignment as we hold a deep love for literacy. Berry provided me an opportunity for reflection for how I have not been more critical of the pain a literacy narrative may bring students who have struggled with reading through his discussion of "how little educators understand the lives of our students and the complex investment they place in writing and literacy" (24). Intertwined with observations about inmates' literacy narratives, this chapter contains Berry's story of the shame he carried as a young man about his father's addiction to alcohol, uncontained temper, incarceration, and ultimately the illness that led to his father's death. Berry tells of writing about these memories that he reworked

so many times that gave way for a "narrative to heal, to honor, and to teach" (43). Berry reflects at the end of this chapter that "stories can serve as a powerful social force that brings people together" and the text itself may have "the potential to help individuals reimagine themselves and their place in the word around them" (45). This chapter contains powerful ideas that resonate regardless of the locations of teaching literacy narratives.

The second chapter examines "Prison Business: Professional Writing and the Contextual Now" and turns to "an alternative way of thinking about college-in-prison programs, specifically professional writing courses" (47). This chapter piques my interest as a teacher who often teaches business writing to college writers. The two types of writing most frequently requested when I teach in prison is letters to parole boards and how to address the gap in time on employment documents. Berry asks us to consider how we help our students face difficult pasts and account for gaps in time. His response is to help imprisoned writers see "Prison *is* part of the real world, and the work and learning that happens there are valuable in their own right" (58). Berry's students wrote application materials in a difficult setting, one we all face inside a prison classroom, without technology. Additionally, his students developed proposals responding to "how the education programs at the Midwest Correctional Center might be made better" (59). Berry brings together an audience of prison officials and community members to serve as the writers' real-life audience. These professional writing documents provided students an opportunity to perceive not only "ways in which students attempted to write themselves from a place of confinement into an imagined location of possibility," but also, inspired "change by creating proposals that would benefit not just them personally but also others at the prison" (67). The obstacles discussed in this chapter to teaching business writing highlight the limitations on imprisoned writers—both on the inside and the outside.

The next chapter "Remembering Literacy: Teachers' Pathways To and From Prison" dissects teachers "making sense of their literacies and teaching, the connections they formed with students, the stories that stayed with them" through nine teacher interviews (69). Berry identifies prison education as a "deeply personal vocation" and the prison writing classroom as a space for "restorative justice" (71). As a prison writing teacher, my experiences parallel the teachers interviewed who identified inmate writers as openly assertive about their passion for their education (Berry 85). As Daniel Karpowitz notes in *College In Prison: Reading In An Age of Mass Incarceration* about students in his prison classes, "The students were just students, and my course was just my course" (8). The same kinds of pedagogies that work on campus work in prison, and just as research methods are guided

from teaching in a classroom on campus, so are methods that extend from the prison classroom, as outlined in Wendy Wolters Hinshaw's "Identifying Choices: Rhetorical Tactics in a Prison Arts Program." The case studies that Berry illustrates in chapter 3 show how each teacher comes away from prison teaching with stronger teaching strategies and a renewed energy for teaching writing on their home campuses. Unlike traditional academic experiences where teachers may be seen as enforcers of policy or disseminator of grades, teachers within prison writing settings are often seen as advocates (87). This chapter is an introduction to considering faculty training, teacher motivates, and the rewards of teaching in a prison writing program.

Berry's final chapter "Literacy, Life, and Mobility After Prison" summarizes the social investment of prison education. He argues for writing programs in prison because there is evidence that "providing education and literacy is an ethical imperative and a valuable way to support incarcerated individuals as they work to make sense of their lives" (95). Berry calls for "new models of assessment that encompass the various meanings assigned to literacy across time and space" (101). Berry's book is a glimpse at students who

> try on new identities and explore new possibilities with a supportive audience, and educators teaching in prison were able to appreciate the value of higher education, particularly the humanities, and recapture a kind of pleasure in their work that had seemed lost to them as the educational world outside of prison had become less focused on deeper learning. (107)

This book, highlighted in a February 14, 2018 article in *Inside Higher Ed*, is a must-read not only for prison teachers but for anyone who runs a writing program because Berry offers a pedagogically sound focus on literacy, writing assignments that aim to prepare students for future work and life settings, and motivation for teachers' engagement with students. Berry's work shows how much there is to learn about the development of literacy both inside and outside of prisons, providing an overview of how best to prepare students in alternative educational settings as well as thoughtful examinations of what motivates teachers in the classroom.

The scholarship offered in Berry's book adds to the resources of why—not just how—to get engaged in teaching writing in prison. My aim in this review essay was not only to implore writing teachers and WPAs to read (and assign) Patrick W. Berry's book *Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison*, but also to compel readers to consider adding pedagogies of transformation and critical consciousness along with the site of prisons onto the pages of your syllabi for courses for com-

position theory, TA seminars, and community-engaged writing—and perhaps if you are interested to join us by taking up the research and work of teaching writing on the "other" side. On behalf of prison writing teachers, I invite you to join us at CCCC for the prison writing workshop for rich conversations and to go out to the libraries, visitation spaces, and churches that serve as the classrooms of local prisons where writing takes place.

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Book Review

Organizing Efforts and Reforming Exploitative Labor Practices in Writing Programs

Krista Speicher Sarraf

Kahn, Seth, William B. Lalicker, and Amy Lynch-Biniek, editors. *Contingency, Exploitation, and Solidarity: Labor and Action in English Composition.* The WAC Clearinghouse / U of Colorado P, 2017, wac.colostate.edu/docs/books/contingency/collection.pdf. 334 pages.

It is no secret that slim budgets and economic pressures have led to exploitative labor practices in American colleges and universities. Institutional pressures demand that writing programs prepare students for academic, civic, and professional work, yet institutions provide few resources to support the educators doing this work. In response to increasingly diminished labor conditions for composition faculty, organizations such as the New Faculty Majority aim to expose these unfair practices and advocate for reform. The Council of Writing Program Administrators, too, actively engages with redefining fair labor practices for writing program administrator (WPA) positions; for example, the 1992 *Portland Resolution* states that, "The WPA should be a regular, full-time, tenured member or a full-time administrator" (Hult et al. 1). In 2016, Anicca Cox et al. published *The Indianapolis Resolution: Responding to Twenty-First-Century Exigencies/Political Economies of Composition Labor*, in which they write, "there exists a dearth of support for creation, publication, and dissemination of research into labor and its effects on teaching" (39). CCCC has also engaged in advocacy, as articulated through the 2016 *CCCC Statement on Working Conditions for Non-Tenure-Track Writing Faculty.* Although the exploitation of writing faculty is well documented and our field's efforts to reform are vast, unethical labor practices continue to haunt our profession.

Entering the discussion of the exploitation of writing faculty, Kahn et al.'s edited collection *Contingency, Exploitation, and Solidarity: Labor and Action in English Composition* aims to build solidarity across ranks. In the introduction, the editors write that "this collection addresses the [labor] situation by highlighting alternatives to the hollow and horrific, to the anger and despair; we compile and present efforts that have led concretely and effectively toward improved adjunct faculty working conditions" (Kahn et al. 6–7). This collection shares stories that suggest ways to reshape contingent faculty positions and perhaps gain solidarity within and across writing programs.

In the introduction, Kahn et al. offer key terms, state the collection's purpose, and explain ways to navigate the essays using the "threads" which "connect arguments across chapters" (10). Chapters in the "Self-Advocacy" thread focus on contingent faculty advocating for themselves and may be useful for contingent-faculty working with tenure-track and tenured faculty. Chapters within the "Organizing Within and Across Ranks" thread may speak to WPAs, as these chapters describe strategies for alliance-building between faculty members of different ranks. Also of interest to WPAs are chapters in the third thread, "Professionalizing and Developing in Complex Contexts," as these chapters connect the issues of labor exploitation to the denigration of composition and describe the implications of an un-/under-professionalized or non-specialized writing faculty. Chapters in the fourth thread, "Local Changes to Workload, Pay, and Material Conditions," share stories of tangible changes in local contexts, while chapters in the fifth thread, "Protecting Gains, Telling Cautionary Tales," temper the victories described in the fourth thread. The threads connect arguments across chapters and offer WPAs and other readers an efficient way to locate chapters.

Because of the diversity of the collection's contributors, *Contingency, Exploitation, and Solidarity* offers a broad view of the labor reform efforts across multiple college writing programs. Each chapter is written from a different vantage point, as chapter authors include contingent faculty such as graduate students, part-time instructors, full-time non-tenure-track instructors, lecturers, WPAs, writing center directors, and tenure-track faculty. The authors' different perspectives offer readers of varying backgrounds possible approaches to fighting labor exploitation in their contexts. Further, the inclusion of diverse voices helps the collection to achieve both specificity of detail and breadth of coverage, inviting readers to recognize their own experiences in these authors' stories. The book's project, after all, is "less about envisioning a utopia" since, as the editors write, "we don't all agree on what that utopia looks like" (7), and the disparate voices presented

in the collection remind readers of the futility of a one-size-fits-all solution to labor exploitation, instead encouraging readers to localize these stories to their own institutions.

Compelling examples of writing program administrators seeking change in their own institutions may be found throughout the book. For example, in chapter one, "Silent Subversion, Quiet Competence, and Patient Persistence," Carol Lind, a non-tenure-track faculty member (NTTF) from Illinois State University, and Joan Mullin, then department chair at the University of North Carolina at Charlotte, describe an English department they once shared in which over half of NTTF had terminal degrees (MFAs or PhDs) but were allocated no resources to pursue professional development. NTTF expressed their desire to teach courses based not only on departmental needs but on their own expertise. As a result of conversations among Mullin, Lind, and the NTTF, Mullin proposed the creation of a course reassignment award process so NTTF could apply for a course release to redesign a course in their area of expertise, with one award available each semester. By describing a department chair and NTTF working across ranks, this chapter serves as a compelling model for change and shows how reforming NTTF working conditions can benefit faculty, students, and the department at large.

Whereas chapter one focuses on professionalization opportunities for NTTF, chapter two describes a highly professionalized contingent labor force that upper administrators reclassified as contingent and how a new WPA responded. This chapter, "Despair is Not a Strategy" by Anna K. Nardo and Barbara Heifferon, is written from the perspective of a WPA and former department chair and includes recommendations for WPAs to address contingent faculty morale: (1) develop grassroots leadership by asking instructors to develop committees related to improving working conditions, (2) honor and maintain instructor-designed curricula, (3) simplify program assessment to reduce the burden to instructors, (4) advocate for instructors' job stability to upper administration, and (5) advocate for instructors' job stability by forming a faculty advocacy group.

While WPAs seeking to address morale will find resources in chapter two, WPAs considering the implications of teaching-focused lecturer lines should look to chapters three and four. Mark McBeth and Tim McCormack write about lecturer lines as professionalized teaching career tracks in chapter three, "An Apologia and a Way Forward: In Defense of the Lecturer Line in Writing Programs," while Richard Colby and Rebekah Shultz Colby consider the problems with teaching-focused lecturer lines in chapter four, "Real Faculty But Not: The Full-Time, Non-Tenure-Track Position as Contingent Labor." McBeth and McCormack describe the benefits

of a teaching-service lecturer line, while Colby and Shultz Colby examine how teaching-service lines undermine composition as a valid field of study. These chapters speak to different ways of thinking about rhetoric and composition as a field: is composition primarily a teaching career or a research career? Readers of these chapters can engage with this debate and consider applications to their own institutions, where composition may be valued primarily as a teaching career or a research career.

While discussions around lecturer lines speak to disciplinary identity, a related conversation about the unique expertise compositionists bring to their professions takes place in chapter five. Murphy's "Head to Head with edX?: Toward a New Rhetoric for Academic Labor" argues that compositionists must ground their work in the construction of knowledge to avoid being outsourced by automated scoring machines and for-profit universities. Murphy describes a four-course certificate for adjuncts in teaching first-year writing, a professional development opportunity designed with the goal of making visible first-year writing teachers' expertise and resisting the automation of teaching writing. The previous chapters argue for labor reform, especially professionalization, as means for composition to argue for its expertise, while the following chapters argue for moving contingent faculty into more secure positions.

Readers interested in carving pathways from contingent positions to tenure-track positions can look to chapter six. "Contingency, Solidarity, and Community Building: Principles for Converting Contingent to Tenure Track" by William B. Lalicker and Amy Lynch-Biniek offers nine principles for converting contingent faculty to the tenure track: hire compositionists; use a careful, rigorous hiring process; be transparent about what the job entails; give hiring preference to NTTF for tenure-track jobs; include NTTF in department life, but only do so if this involvement clearly leads to promotion; fairly evaluate NTTF's work and performance; avoid one-size-fits-all job descriptions; provide mentors; and provide opportunities and funding for publishing. Through their discussion of the collective bargaining agreement for contingent teachers in the fourteen-campus Pennsylvania State System of Higher Education (of which Lalicker and Lynch-Biniek's universities are a part), they argue that, even in institutions without unions, faculty should "act like unions even when we're not legally organized" as such (100), thereby creating conditions in which contingent faculty are strong candidates for tenure-track or full-time positions. Chapter six offers guidelines for WPAs who wish to carve pathways for contingent faculty to be promoted to the tenure track.

Chapters seven and eight expose labor exploitation of adjunct writing center tutors and contingent writing center directors. Chapter seven, "The

Other Invisible Hand: Adjunct Labor and Economies of the Writing Center," by Dani Nier-Weber argues that labor exploitation extends to writing centers, many of which are staffed by part-time adjuncts rather than students. Through Nier-Weber's description of the exploitative working conditions in three writing centers, WPAs and other readers may be compelled to examine working conditions in their own writing centers. The issue of contingent writing center labor extends to directorships, too, as illustrated in chapter nine, "The Risks of Contingent Writing Center Directorships" by Dawn Fels. Fels notes that the majority (71 percent) of writing center directors hold non-tenure-track positions (120), even as writing center directors serve writing programs by conducting valuable literacy research, mentoring undergraduate and graduate students, and promoting degree completion (130). WPAs have a stake in the wellbeing and security of writing center directorships, as without stability in these roles, writing programs suffer.

Other chapters focus on healthy working conditions and offer advice for how to resist threats to these conditions. In chapter nine, "The Uncertain Future of Past Success: Memory, Narrative, and the Dynamics of Institutional Change," Rolf Norgaard reminds readers of the oftentimes tentative nature of good working conditions for NTTF, like those at University of Colorado Boulder before new administrators stepped in and proposed changes to the workload and pay of full-time instructors. Norgaard encourages readers to educate new administrators about the institution's history regarding NTTF and to use these historical narratives as a form of agency to preserve good working conditions. Chapter ten, "Non-Tenure-Track Activism: Genre Appropriation in Program Reporting," by Chris Blankenship and Justin M. Jory relates how faculty used their department's seven-year external program review to create and circulate a document that described NTTF's working conditions. They argue for using the genre of the program report, which can expose the strengths and weaknesses of the writing program, as part of an activist strategy to draw attention to NTTF exploitation and to generate concern and interest across ranks about the working conditions of NTTF. Readers of chapters nine and ten will find strategies for educating administrators about contingent labor conditions and exposing exploitation.

Chapters eleven, twelve, and thirteen offer models for involving NTTF in curriculum design and department governance. In chapter eleven, "Traveling on the Assessment Loop: The Role of Contingent Labor in Curriculum Development," Jacob Babb and Courtney Adams Wooten describe how to include NTTF in course design decisions and argue that NTTF should be paid for their time spent developing curricula. Curricula directly impact students, and too often students lack knowledge of the working

conditions of their professors. Chapter twelve, "Adjuncts Foster Change: Improving Adjunct Working Conditions by Forming An Associate Faculty Coalition (AFC)," addresses students' lack of knowledge, as Tracy Donhardt and Sarah Layden describe an Associate Faculty Coalition at Indiana University–Purdue University Indianapolis implemented lesson plans across departments to teach students about the issue of exploitation of contingent labor. By engaging students in conversations about labor exploitation, faculty can build alliances and support from within the student body. In addition to teaching students about contingent labor issues, another strategy WPAs might consider is to invite contingent faculty to participate in department governance. Lacey Wootton and Glenn Moomau argue in chapter thirteen, "Building Our Own Bridges: A Case Study in Contingent Faculty Self-Advocacy," that NTTF must participate in department governance to make meaningful changes to labor conditions. These chapters offer WPAs particular strategies for discrete change within their own institutions.

WPAs thinking about labor issues may grapple with concerns such as responding to the emotional dimensions of contingent labor. Chapter fourteen, "What Works and What Counts: Valuing the Affective in Non-Tenure-Track Advocacy," attends to the emotional work of adjunct laborers, as Sue Doe, Maria Maisto, and Janelle Adsit use feminist theory to argue for the role of emotion as a tool for advocacy. These authors argue for using emotion in "keeping a collective grief present" (229) or making visible and public the emotional realities of faculty employment to prompt concern and action. This chapter offers WPAs thinking about labor issues the opportunity to reflect on the role of emotion in advocacy, encouraging WPAs to embrace emotion from NTTF.

The impact of working in a contingent position on one's identity and sense of voice are the subjects of chapters fifteen and sixteen. As readers will discover in chapter fifteen, "Hitting the Wall: Identity and Engagement at a Two-Year College," Desirée Holter Amanda Martin and Jeffrey Klausman use the lens of underemployment to examine the shifting sense of professional identities for adjuncts when their college eliminated an adjunct-taught course, English 100, from the curriculum. WPAs might use this chapter to argue for the inhumanity of long-term underemployment. Even so, in chapter sixteen, "The Problem of Speaking for Adjuncts," Seth Kahn warns WPAs and others that speaking on behalf of NTTF can serve as an "act of colonial aggression" (259). Instead, tenured faculty and WPAs can use their secure positions to listen to adjuncts rather than to speak on adjuncts' behalf.

Graduate student labor and material working conditions are the subject of chapters seventeen and eighteen. Allison Laubach Wright turns her attention to graduate student workers at the University of Houston (UH) in chapter seventeen, "The Rhetoric of Excellence and the Erasure of Graduate Labor." Wright argues that graduate students are necessary for UH to brand itself as a "Tier One" university, yet the narrative of graduate students as apprentices to tenure-line faculty paints graduate students as benefitting from their assistantships in nonmonetary ways to compensate for the often-dire wages in these positions. Another issue that shapes the working conditions of contingent faculty is the allocation of office space, as both graduate teaching assistants and other contingent faculty often lack adequate workspaces. Chapter eighteen, "Brutal(ist) Meditations: Space and Labor-Movement in a Writing Program" by Michelle LaFrance and Anicca Cox, describes the disparity between University of Massachusetts Dartmouth's third floor that houses the English department's faculty mailboxes and tenure-track offices, and the second floor that consists of one room with "five working computers and two banks of desks" for twenty to thirty adjuncts to share (279). This chapter speaks to any contingent faculty who has felt the painful reality of their employment conditions through the lack of an on-campus space to meet with students or prepare course materials. WPAs might read this chapter with an eye toward analyzing the spaces in their own institutions and might consider if contingent laborers have adequate on-campus space for their jobs.

As our field continues to organize for labor reform, it is vital to provide tangible examples of change, like those in the chapters described above, and a common discourse to help unite contingent workers and non-contingent workers across institutions. This book offers examples of ways to take meaningful steps toward fair labor practices. Future scholarship on contingent labor might consider the following questions: How can we build a common vocabulary to define labor problems and spark action? If much of the discourse surrounding contingency is hollow, dramatic, or angry, what alternative discourses might be used to make strides toward better labor conditions? Here, I offer two recommendations for future scholarship about contingent faculty exploitation:

1. Apply a consistent format to chapters to make the work easily scannable. For example, use subheadings to organize information within chapters by institutional context, writing program snapshot, exigency, reform effort, successes, challenges, lessons learned, and primary documents.

2. Develop a common terminology to unite readers working across differing contexts. While I appreciated Kahn, Lakicker, and Lynch-Biniek's description of their editorial choice to allow authors in the collection to use their local terminology for contingent positions, consistent language and terminology may help people across multiple institutions to talk about labor exploitation. Future texts about contingent labor exploitation might work toward a common vocabulary to achieve a shared discourse that can facilitate large-scale, organized action.

As our field continues to challenge contingent labor, we are called to engage in critical reflection, research, and action. *Contingency, Exploitation, and Solidarity: Labor and Action in English Composition* does just that. Through compelling narratives of reform in multiple institutions, this book offers concrete strategies to build solidarity and fight the exploitation of contingent labor. As a PhD student and contingent faculty member, I appreciated the authors' stories of small but noticeable changes in their labor conditions and their suggestions for change. The collection's breadth of focus can apply to readers in contingent positions, graduate students, writing program administrators, writing center directors, tenure-track faculty, and department chairs. By attending to localized institutional contexts, the collection achieves specificity and generates potential solutions to problems in such a way that readers can easily imagine adapting the solutions to their own localized contexts.

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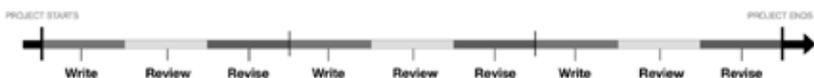
Eli Review facilitates peer learning, helping instructors create a community of writers who rely on each other and improve together ~ *routinely*.

This part about healthy and unhealthy relationships seems a bit unclear I'm not sure what you're trying to say right there. Maybe go back and take a look make it more clear.
[View in Context]
Classmate #26's Rating: ★★☆☆☆   Endorse?

When you first start talking about happiness and relationships I cant determine which you're talking friendship or marriage. Or maybe both you should really determine that.
Classmate #26's Rating: ★★★☆☆   ⊙ revision plan   Endorse?

Add a thesis statement or make your thesis statement more clear so the audience can know what you're going to be talking about throughout the essay.
Classmate #26's Rating: ★★★☆☆   ⊙ revision plan   Endorsed

Comments for Classmate #26 from Classmate #28 (4)

In the introduction says if you ask someone today if they are happy they are most likely to tell you yes or no and the reason will be because of someone or something. I think they aiming at what the causes of people happiness. I think they should start the paper off with a better question.
Classmate #26's Rating: ★☆☆☆☆   Endorsed

The writer says a big part of happiness is found in relationships. The writer is aiming at is that happiness comes from relationships. I think they should improve it by saying that most of the happiness portion comes from healthy relationships.
Classmate #26's Rating: ★☆☆☆☆   Endorse?

The writer says being in a happy relationship can determine how our health is going to be in the future and if we are unhappy in relationships our health will decline. They aiming for that the healthy relationships keep the bodies up. I thibk that they should give more details about this point.
[View in Context]
Classmate #26's Rating: ★★★☆☆   Endorse?

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